

ScholarWorks@GSU

Art Education Practices with Emerging Plurilingual Learners through Authentic Cariño and Translanguaging

Item Type	Dissertation
Authors	Birmingham, Stephanie
Citation	Birmingham, Stephanie. "Art Education Practices with Emerging Plurilingual Learners through Authentic Cariño and Translanguaging." Georgia State University, 2025. https://doi.org/10.57709/1T7R-EH66 .
DOI	https://doi.org/10.57709/1T7R-EH66
Download date	2026-03-06 21:56:40
Link to Item	https://hdl.handle.net/20.500.14694/15925

ACCEPTANCE

This dissertation, ART EDUCATION PRACTICES WITH EMERGING PLURILINGUAL LEARNERS THROUGH AUTHENTIC CARIÑO AND TRANSLANGUAGING, by STEPHANIE BIRMINGHAM, was prepared under the direction of the candidate's Dissertation Advisory Committee. It is accepted by the committee members in partial fulfillment of the requirements for the degree, Doctor of Education, in the College of Education & Human Development, Georgia State University.

The Dissertation Advisory Committee and the student's Department Chairperson, as representatives of the faculty, certify that this dissertation has met all standards of excellence and scholarship as determined by the faculty.

Michelle Zoss, Ph.D.

G. Sue Kasun, Ph.D.
Committee Member

Caroline C. Sullivan, Ph.D.
Committee Member

Date

Renée Schwartz, Ph.D.
Chairperson, Department of Middle and Secondary Education

Paul A. Alberto, Ph.D.
Dean and Regents' Professor, College of Education & Human Development

AUTHOR'S STATEMENT

By presenting this dissertation as a partial fulfillment of the requirements for the advanced degree from Georgia State University, I agree that the library of Georgia State University shall make it available for inspection and circulation in accordance with its regulations governing materials of this type. I agree that permission to quote, to copy from, or to publish this dissertation may be granted by the professor under whose direction it was written, by the College of Education & Human Development's Director of Graduate Studies, or by me. Such quoting, copying, or publishing must be solely for scholarly purposes and will not involve potential financial gain. It is understood that any copying from or publication of this dissertation that involves potential financial gain will not be allowed without my written permission.

Stephanie LeAnn Birmingham

NOTICE TO BORROWERS

All dissertations deposited in the Georgia State University library must be used in accordance with the stipulations prescribed by the author in the preceding statement. The author of this dissertation is:

Stephanie LeAnn Birmingham
Middle and Secondary Education
College of Education & Human Development
Georgia State University

The director of this dissertation is:

Michelle Zoss Ph.D.
Department of Middle and Secondary Education
College of Education and Human Development
Georgia State University
Atlanta, GA 30303

CURRICULUM VITAE

Stephanie LeAnn Birmingham

Department of Middle & Secondary Education
College of Education & Human Development
Georgia State University
Atlanta, GA 30303

EDUCATION:

Bachelor of Arts	2025	Georgia State University Curriculum and Instruction
Bachelor of Arts	2012	University of Central Arkansas Art Education
Master of Science	2011	University of Tennessee Library and Information Sciences
Bachelor of Arts	2009	University of Central Arkansas Fine Arts

PROFESSIONAL EXPERIENCE:

2018–Present	Art Teacher Georgia Public School
2019–2020	Art Teacher Summer Program Westminster Private Schools
2015–2017	Art Teacher Maumelle Middle School Maumelle Public Schools
2014–2015	Art Teacher Watson Chapel Junior High School Watson Chapel Public Schools
2013–2014	Art Teacher Fordyce High School Fordyce Public Schools

AWARDS AND RECOGNITION:

Nominated for Teacher of the Year at Georgia Public School- 2024, 2023, 2022, 2021, 2020

Finalist for Teacher of the Year at Georgia Public School- 2021 & 2023

Middle-Level Teacher of the Year, Georgia Art Educator Association- 2023

PRESENTATIONS AND PUBLICATIONS:

- Birmingham, S. L. (2024, October). *Pop Art sculptures*. Georgia Art Educators Association (GAEA) Conference. Atlanta, GA.
- Birmingham, S. L. (2023, October). *Creating community through artist trading cards*. Georgia Art Educators Association (GAEA) Conference. Columbus, GA.
- Birmingham, S. L. (2023, October). *Creating community through artist trading cards*. Georgia Art Educators Association (GAEA) Conference. Columbus, GA.
- Birmingham, S. L. (2023, October). *Art history flamingos! A nontraditional take on art history*. Georgia Art Educators Association (GAEA) Conference. Columbus, GA.
- Birmingham, S. L. (2023, October). *Middle level lesson swap*. Georgia Art Educators Association (GAEA) Conference. Columbus, GA.
- Birmingham, S. L. (2022, October). *Keith Haring self portraits an SEL lesson*. Georgia Art Educators Association (GAEA) Conference. Demorest, GA.
- Birmingham, S. L. (2022, October). *Stitched together: Combining printmaking and quilting*. Georgia Art Educators Association (GAEA) Conference. Demorest, GA.
- Birmingham, S. L. (2018, November). *Surviving and thriving in the middle*. Georgia Art Educators Association (GAEA) Conference. Jekyll Island, GA.
- Birmingham, S. L. (2023, April). *Social emotional learning through self-portraits*. National Art Educators Association (NAEA) Conference. San Antonio, TX.
- Birmingham, S. L. (2022, March). *Making connections with ELLs in the middle school art classroom*. National Art Educators Association (NAEA) Conference. Chicago, IL.
- Birmingham, S. L. (2022, March). *Middle-level mashup: Digital lessons for the hands-on art teacher*. National Art Educators Association (NAEA) Conference. Chicago, IL.
- Birmingham, S. L. (2021, March). *Now you're speaking my language: Making connections with ELLs in the middle school art classroom*. National Art Educators Association (NAEA) Conference. Minneapolis, MN.
- Birmingham, S. L. (2019, March). *Surviving and thriving in the middle*. National Art Educators Association (NAEA) Conference. Boston, MA.

PROFESSIONAL SOCIETIES AND ORGANIZATIONS

2022- Present	Middle-Level Visual Arts Lead Teacher Georgia Schools
2013–Present	Member National Art Education Association
2018–Present	Member Georgia Art Education Association
2013–2018	Member Arkansas Art Education Association

ART EDUCATION PRACTICES WITH EMERGING PLURILINGUAL LEARNERS
THROUGH AUTHENTIC CARIÑO AND TRANSLANGUAGING

by

STEPHANIE L. BIRMINGHAM

Under the Direction of Dr. Michelle Zoss

ABSTRACT

This qualitative study analyzed the practices utilized by art educators working with emergent plurilingual learners (EPLs). The case study was framed by social constructivism, where the researcher focused on strategies art educators used to design and modify their lessons, develop support materials, interact with students, and organize their spaces to facilitate EPLs' work. Participants included four middle school art educators who worked with EPLs in public schools in the same school district and taught general education art classes. The case study investigated the factors and influences that helped the teachers construct their strategies and relationships with students. Extant research on translanguaging and authentic *cariño* has not yet extended to visual art educators as potential support systems for teaching EPLs. Data for the study included multiple interviews and observations of participants teaching a unit of study. Data analysis involved multiple rounds of coding interview data and observation field notes, which included drawings, photographs, and links to teaching materials used in the classes. This data analysis process ultimately yielded a comprehensive document in which all of the field notes, transcriptions from interviews, and researcher-created images came together in dynamic multimodal notes. The findings showed superficial translanguaging efforts by monolingual English-speaking teachers and intentional and planned translanguaging with a bilingual Spanish and English-speaking teacher. Among all participants, there was evidence of authentic *cariño* present during observations and interviews. This study adds to the field an important link between sharing the experiences of art educators with EPLs and showing the needs art educators have in relation to planning for and teaching EPLs.

Keywords: art education, emergent plurilingual learners, multilingual learners, authentic cariño, translanguaging, art teacher caring, care, middle school, visual arts, teacher research, case study,

multimodal notes

ART EDUCATION PRACTICES WITH EMERGING PLURILINGUAL LEARNERS
THROUGH AUTHENTIC CARIÑO AND TRANSLANGUAGING

by

STEPHANIE L. BIRMINGHAM

A Dissertation

Presented in Partial Fulfillment of Requirements for the Degree of

Doctor of Education

in

Curriculum and Instruction

in

the Department of Middle and Secondary Education

in

the College of Education and Human Development

Georgia State University

Atlanta, GA

2025

Copyright by
Stephanie L. Birmingham
2025

DEDICATION

To my parents, without whom I would not have started.

To my husband, without whom I would not have continued.

To my students, without whom I would not have finished.

ACKNOWLEDGMENTS

I would like to give my heartfelt thanks to my committee chair, Dr. Michelle Zoss who stepped in when I needed her most and gave me time she didn't have to help me reach this goal. I would also like to thank my committee members, Drs. Caroline Sullivan and G. Sue Kasun for their advice and support. A special thanks to Don Williams, never doubt the impact of a high school art teacher. I was afraid I would fail, before him I never knew how much I would succeed. To my friends who helped support me through this process, thank you. To Amy, thank you for seeing how important this work is and listening to me as I drove home from class. To my husband, you know more about education than you ever wanted to, thank you for listening, asking questions, and supporting my crazy. I love you for it.

Table of Contents

ACCEPTANCE	i
AUTHOR’S STATEMENT	ii
NOTICE TO BORROWERS	iii
CURRICULUM VITAE	iv
ABSTRACT	vii
DEDICATION	xi
ACKNOWLEDGMENTS	xii
List of Tables	1
List of Figures	2
Chapter One: Introduction	6
My Journey With Emerging Plurilingual Learners	6
Need for the Study	13
Purpose of the Study	14
Positionality	15
Chapter Two: Literature Review	18
The Changing Populations	18
Challenges in Cross-Cultural Research	20
Subtractive Schooling	26
Authentic Cariño	28
Emerging Plurilingual Learners (EPLs)	35
Translanguaging	40
Why Art?	48

Education, Professional Learning Communities, and Available Resources	51
Chapter 3: Methodology.....	53
Research Questions.....	54
Research Design	54
Research Method: The Case Study	55
Epistemology	57
Context of the Study	57
Participants.....	58
Meet the Participants.....	61
Data Collection	66
Data Management Plan	71
Data Analysis	72
Document Analysis.....	83
Multimodal Field Notes	86
Research Illustrations.....	100
Timeline	109
Ethical Considerations.....	109
Chapter 4: Findings	111
Translanguaging During Instruction	111
Illustrating Art Teacher Caring.....	123
Chapter 5: Discussion	136
Supporting EPLs.....	136
Engaging Students	143

Teaching Practices	145
Learning Environment	147
Delimitations of this study	150
Implications of the Study	151
Appendices	160
References	<u>169170</u>

List of Tables

Table 1: Results of Participant Survey	67
Table 2: Codes from Key Concepts of Authentic Cariño	73
Table 3: Codes from Key Concepts of Translanguaging	73
Table 4: Color Coding Descriptions	97
Table 5: Color Coding for Illustrations	109

List of Figures

Figure 1: Portrait of Ms. Meyers.....	61
Figure 2: Portrait of Ms. Amazon	62
Figure 3: Portrait of Ms. Amazon	64
Figure 4: Data Collection Sequence	66
Figure 5: Results of Coding Interviews for Translanguaging	79
Figure 6: Results of Coding Observations for Translanguaging.....	81
Figure 7: Teacher Presentation Sample.....	85
Figure 8: Observation Notes Sample 1	88
Figure 9: Observation Notes Sample 2	88
Figure 10: Observation Notes Sample 3	89
Figure 11: Observation Notes Sample 4	90
Figure 12: Student Work Sample.....	91
Figure 13: Sample of Multimodal Field Notes 1	95
Figure 14: Multimodal Field Notes Color-Coding Explanation	96
Figure 15: Multimodal Fieldnotes, Sketch 1.....	101
Figure 16: Multimodal Fieldnotes, Sketch 2.....	102
Figure 17: Initial Illustrations	103
Figure 18: Painted Illustrations.....	104
Figure 19: Illustration with Words in Pencil 1	106
Figure 20: Illustration with Words in Pencil 2.....	107
Figure 21: Prescott Middle School Final Illustration.....	128
Figure 22: Norton Middle School Final Illustration	131

Figure 23: Rogan Middle School Final Illustration	133
Figure 24: Quick Guide of Spanish Phrases for the Art Classroom	149
Figure 25: English/Spanish Visual Aids for the Art Classroom 1	154
Figure 26: English/Spanish Visual Aids for the Art Classroom 2.....	155
Figure 27: English/Spanish Visual Aids for the Art Classroom 3.....	156
Figure 28: English/Spanish Visual Aids for the Art Classroom 4.....	156

Glossary

Authentic cariño: A combination of familial, intellectual, and critical care as a meaningful way to show kindness and support to an individual (Curry, 2016b, 2021)

Bilingual: The ability to speak two languages fluently (Baker, 2001; Bardack, 2010; España & Yadira Herrera, 2020; Poey et al., 2019)

Biliterate/biliteracy: The ability to read and write in two languages fluently (Baker, 2001; España & Yadira Herrera, 2020; Poey et al., 2019)

Codeswitching: The practice of alternating between two or more languages or various languages in conversation (Poey et al., 2019)

English as a second language (ESL): Teaching English to students with different native languages using specifically designed programs and techniques (Arshavskaya, 2022; Bardack, 2010; Bohon et al., 2017; Cummins, 2007b; Poey et al., 2019)

Emergent bilingual learners: Culturally and linguistically diverse individuals who utilize their native languages to become bilingual (Baker, 2001; Poey et al., 2019; Thomas, 2017)

English language learners (ELLs): A deficit-based term that refers to individuals that speak a non-English native language who are learning English as an additional language (Bardack, 2010; Cummins, 2007a; Poey et al., 2019)

Emergent plurilingual learners (EPLs): Individuals with a robust and dynamic linguistic repertoire that encompasses a wide array of verbal and nonverbal abilities (Boeckmann et al., 2011; Dover, 2022)

Monolingual: The ability to speak in one language fluently (Bardack, 2010; Cummins, 2007b)

Multilingual: The ability to speak in more than two languages fluently (Bardack, 2010; Choi, 2018; De Jong, 2011; Poey et al., 2019; Sawyer et al., 2022)

Multiliteracy: The ability to read and write in more than two languages fluently (Bardack, 2010; Choi, 2018; De Jong, 2011; Poey et al., 2019)

Plurilingual: The ability to recognize the interconnectedness and utilize multiple languages with various levels of proficiency by switching between them depending on the situation (Boeckmann et al., 2011; Dover, 2022; Vallejo & Dooly, 2020)

Subtractive schooling: A process in the education system that divests youth of important social and cultural resources while leaving them progressively vulnerable to academic failure (Chavarria, 2017; Golden, 2022; Gonzales, 2015; Valenzuela, 1999)

Translanguaging: The dynamic use of any and all language abilities to make and communicate meaning (García, 2020; Garcia et al., 2017; García & Kleifgen, 2020; García & Wei, 2014; Vallejo, 2018)

Chapter One: Introduction

My Journey With Emerging Plurilingual Learners

This chapter is organized by my experience as a teacher growing in a career with students who were culturally different than me. It shifts through stories as I gain experience and the development of ideas to make up for my lack of understanding working with students that speak languages other than English. This introduction is my story to share so I can share the stories of this research.

Narrative 1: Melisande

Melisande walked into my classroom with a lost look. She stood by the door and glanced around the room with wide eyes. I walked up to her and said, "Hello." She smiled but shook her head no. One student spoke up: "Miss, she doesn't speak English." "What does she speak?" I asked. Another student answered, "Spanish."

I knew one student that year, Antonia, who spoke Spanish and English. She and I had connected over our love of tamales. Her father had a restaurant in the back of a local supermercado and made what she claimed were the best tamales. I told her I hadn't had them in years since the lady in my hometown stopped selling them. She told her dad. One day, he brought me a plate for my lunch when he brought her lunch. She and I would chat from time to time in class. She told me little things about her family and herself, like the fact that she was fluent in Spanish and English because her parents only spoke Spanish at home.

She had an empty seat at her table, and I asked if Melisande could sit next to her. I also asked Antonia if she was ok with helping Melisande in the class. She shrugged and said, "Sure." I spoke to the English to speakers of other languages (ESOL) teacher in my school

that same day after meeting Melisande and asked for help and resources to work with her in class. There was nothing for me. I wanted art-specific resources and materials, but the best she could offer me was to partner with a peer and to let them translate. This resource didn't feel like enough, but it was what I could do. That semester, Antonia was my resource to help Melisande.

This story occurred in 2013, toward the beginning of my career. At this point, when diverse, multilingual students joined my classes, I had no experience, resources, or support to help them. There was no toolbox of ready-to-go lessons, no workbook to grab, and no translator in my building. At that time, all I could do was speak in English with many visual examples to struggle through the teaching experience or add more to the plate of my bilingual students by asking them to take on the role of translators. The situation left me feeling defeated by circumstances and underprepared for my chosen career.

My journey with plurilingual learners started here. Stubbornness, pride, and the desire to be a better teacher made me work to develop strategies and tools for myself to use in the art classroom that were specific to my needs and my classroom environment. These moments with students, my *narratives*, show how I have changed as I have learned and developed skills and resources as a teacher.

To illustrate this journey, I include my narratives (Mora, 2015; Reyes & Curry Rodríguez, 2012) of experiences with emergent plurilingual learners (EPLs) and students with languages and cultures that differed from my own whom I interacted with as a teacher. I also include the narratives of the teacher participants I interviewed and observed. Reyes and Curry Rodríguez (2012) described using narrative as a reflexive practice. In this research, I want to

share the stories of teachers who help explain how their teaching practices have developed and the influences on their teaching.

The goal of narrative in this research is to focus on a viewpoint that may be missing, in this study, it is the point of view of the art educator working with EPLs (Reyes & Curry Rodríguez, 2012). The main features of the narrative, as explained by Reyes and Curry Rodríguez, are community development by sharing stories, the influence to create change, and reflection on the participant's story that can lead to this change or action. In this research, narratives are used to tell stories and incorporate the participant voice in the research.

Collins (2000) established the importance of the narrative of the unofficial, private, and sometimes invisible areas of life. I interpreted this description through the art educator's lens: the teacher's voice as the (usually) sole art content instructor in the building. Thus, what happens during instruction and planning is an isolated process between the teacher and students in the classroom. Two of my participants were the only visual arts teachers in their schools, so their isolation potentially limited how their stories were communicated and if they were heard at all. The voice of the art educator working with plurilingual students is potentially missing from the research. These teachers' stories, what they think and do in their spaces as they work with a diverse population of students, and the strategies and tools they have devised need a place to be heard.

Narrative 2: Jarenni

It was 2019, and I walked into the hallway, following my last students out. I was met at the door by a coworker and a student whom I had never met. "This is Jarenni. She doesn't speak English, and she just started today," the teacher said quickly and walked away. Jarenni

was left waiting with me in the hallway. I was just another stranger to her. Her head was down; she looked uncomfortable and awkward.

I said, “Hola, me llamo Señora Birmingham. ¿Tú hablas español?” She looked up at me and responded in rapid-fire Spanish. I laughed and said, “Yo hablo un poco de español.” She nodded and smiled. At that moment, we made a connection. She was visibly more comfortable, and I was not defeated. Even though I had so little Spanish to offer, I still had something.

When classes were over for the day, I ran to my coworker and friend, my school’s ESOL teacher and Spanish teacher, Ms. Lemon, and shared my joy. I shared that I could communicate with a student who spoke Spanish! Then, I panicked because I had no idea what I would need to say the next day, what Jarenni would need from me, or how to begin to prepare.

Jarenni and I worked for that year to develop our form of communication, and I utilized every resource at my disposal to work, teach, and learn with her. I paired her with students who were a mix of monolingual and multilingual speakers in the seating arrangement in hopes that this arrangement would help her connect with her peers and the content of my class. She was quiet and shy in class, but the girls around her talked with her and brought her into their conversations.

Jarenni pushed me to develop even more resources in the classroom so that she could work with minimal language barriers. I created manipulatives, labeled my classroom, developed bilingual resources, and integrated these tools into my regular routines. Jarenni became independent: retrieving her materials, grabbing supplies, and using translated visuals from the class to continue her work from the previous day. When she was assigned Saturday school to catch up on missing assignments or reassess work for her core classes, I also

attended. Saturday school time was spent helping her navigate the rules, technology, and procedures of an unfamiliar space in the middle school. I had the seventh-grade math teachers tutor me in their current lessons the week before so that I could walk Jarenni through the steps together during Saturday school.

It was early on a Saturday, and I was dressed comfortably in a T-shirt and jeans. I drove to the school to make sure I was there early. I pulled in by 8 am as the Saturday school teachers were just unlocking the door. I went to my room and grabbed supplies and work for my students. I had a few coming into school to make up work. The students came in, sat in the cafeteria, took out their Chromebooks, and retrieved the work left for them by their teachers. I handed out projects to the few that were there for me. As I moved to leave, I saw Jarenni sitting at a table, quiet and still. She had a full folder of work next to her and a laptop open in front of her, but she wasn't working on any of it.

I walked over and sat next to her. I greeted her and asked her what she was working on. She shrugged and pointed at her folder. I opened it up and saw numerous assignments. Looking at her face, I discerned that she was overwhelmed and had already given up before starting. I asked if I could help and suggested we start with a history quiz because it was a quick task that could help her begin. She logged into the testing app on her computer reluctantly.

I pulled out my phone, texted her teacher (my friend), and asked about the test. Ms. Brown told me she just needed Jarenni to try it, and they could help her from there, but she refused to even try in class. We went through the test. I read it out loud to her and had her answer the questions, guessing if she didn't know. We made it through the quiz, and I marked it off of her list.

Next, we moved on to math. Jarenni laughed at me as I tried to explain it to her. I became excited when I realized it was algebraic equations, and I remembered how to do them. We laughed together when I couldn't remember what to call the steps to the math problems, but I remembered the process. She would tell me words that her math teacher told her, and I would try using them.

Soon, other plurilingual students moved to sit across from us. We made a study group, and all reviewed the math concepts together. Our laughter and my cheers of success caught their attention. Jarenni explained in Spanish what we were doing, and I built connections with other students because Jarenni opened the door for me.

While waiting under the portico after that first Saturday school for her parents, we both were on our phones using the Duolingo app. She was learning English, and I was learning Spanish. She made fun of how basic my lessons were; she was already much more advanced in her second language than I was. She would listen to me recite answers to the phone and laugh at my accent. She even helped me cheat a little when I needed help with verb tenses. We had fun together, and she returned to many Saturday schools to catch up with me in other classes.

I cared about Jarenni, and we built a great relationship. She and I had fun together. I felt like I understood what I needed to do to reach my plurilingual students. Jarenni taught me how to care in a more meaningful way. Before Jarenni, I loved my students, and I wanted what was best for them. To reach these goals I would work in my classroom to meet their needs, but Jarenni made me think of what was outside my classroom, not just Art Club or a program I was in. Jarenni showed me that how I care in my classroom is important, but how that care shows past the art is what matters to my students.

Narrative 3: Benedicto

Benedicto joined my class during Jarenni's first year with me in 2019. Benedicto was older than the other students in his grade and very mature. He had a quiet focus and seriousness that made other people pay attention when he spoke. Jarenni chose to become his peer teacher. Benedicto didn't really have a choice.

Jarenni might have been shy at first, but once she became comfortable in my room, she was a force of nature. She gave him instructions for assignments and processes in the classroom, guided him through the actions of the school, and helped jumpstart his comfort level in my classroom. Jarenni and Benedicto spoke Spanish to each other. I spoke with both in my emerging Spanglish and English, and they worked together to teach me new words and help each other.

Benedicto learned right away that someone in the school would help him. He kept losing his schedule, forgetting it in his jacket from the day before or dropping it in the hallway, so he did not know which class was next. Benedicto would come to my room whenever he was confused and ask for help. During all times of the day, Benedicto showed up at my door. I printed off extra copies of his schedule and gave directions.

Benedicto also had a hard time navigating our alternating block schedule. He ran to my room to ask which class he was supposed to attend each day. I learned his schedule by heart and put up a weekly bilingual calendar on the back wall of the class. This calendar had movable parts to identify if it was an A day or B day, holidays, and non-school days as our schedule constantly shifted. This interactive calendar allowed him to become more autonomous. He could see what he needed and act on it because of the manipulatives in my

classroom. Benedicto's visits dwindled to running up to my door, looking and running on, with a wave from down the hall as he moved along with friends.

These two *narratives* show my state mentally and goal-wise in 2019, the year before I applied to go back to school and found a problem in education so compelling that I could not leave it alone. Jarenni taught me how to care in a new way, and my experiences with her showed me potential steps forward as an educator. Trying these ways of caring and strategies for teaching and organization with Benedicto showed me they could work with more students—that changing my way of thinking and instruction could impact more students and maybe help other teachers.

In 2024, I no longer have one or two students like Jarenni and Benedicto. Instead, I have a steady wave of Spanish-speaking students who come to my classroom. The registrar knows I want to teach these students and schedules them in my classes. Other teachers in my school have changed plurilingual students' schedules to include Art because it is an environment where they will thrive. Whether Omar, Anthony, Melane, or Julissa, we begin with learning together: short phrases in Spanish mixed with English for me, a classroom they can navigate, and someone to answer their repeated questions. This process leads to forming a small community in the art classroom where they can feel welcome and heard. Transforming this space and my approach to teaching has been a driving force behind the progress I have found.

Need for the Study

The art classroom has the potential to be a place for everyone. An art class has multiple languages spoken, multiple cultures represented, and multiple needs with modifications and accommodations (Grapin, 2022; Smilan, 2017). The overarching research question for this

study was: How do middle school art teachers support Emergent Plurilingual Learners' engagement through their practices and learning environments?

This research examines the relationship between art teachers and students, which intersects these areas of need, specifically the relationship between art teachers and students with multiple languages in their knowledge base. Throughout this research, I referred to these students as EPLs, students with capabilities in multiple languages that can be utilized for their education and socialization (Boeckmann et al., 2011; Dover, 2022; Vallejo & Dooly, 2020). I discuss the use of this term and how it applies to this research further in the following chapters.

Certain moments in the visual art classroom have not been reflected in research, where meaningful communication and learning happen, that could be shared [through further research](#) (Grabin, 2022). According to Eisner (2009), "Education can learn from the arts that the limits of language are not the limits of cognition. We know more than we can tell" (p.8). This research is needed to show those moments via narratives to help other teachers see the potential for growth in their teaching practices with EPLs.

Purpose of the Study

The driving force behind this project was the desire for recognition that art education and art educators play an important role in the teaching and learning of EPLs and the possibilities for future learning and growth of art educators in this area (Aghasafari et al., 2022; Eisner, 2009; Eisner, 2002a; Grabin, 2022; Sawyer et al., 2022). I believe that art educators apply strategies in their teaching practices that support EPLs in their classrooms. Hence, the purpose of this study was to find these specific strategies. The overarching research question for this study was: How do middle school art teachers support Emergent Plurilingual Learners' engagement through their practices and learning environments?

engagement through their practices and learning environments? This research question focused on how art educators engage students with their content, what this engagement looks like in the art education classroom, and the mindset of art educators toward EPLs.

Specifically, this study aimed to explore the potential use of authentic *cariño* (Curry, 2021; Salmerón et al., 2021) and translanguaging (García & Wei, 2014) in the art education classroom to create connections between art educators and EPLs. While I will define both of the above terms in detail in later chapters and offer this brief definition here: Authentic *cariño* is a way for teachers to show their support by incorporating interpersonal care, institutional care, and emphasizing the interplay of familial, intellectual, and critical care and translanguaging is the dynamic use of all languaging ability to make and communicate meaning and understanding. Through this research, I looked for the connections between using translanguaging practices and developing translanguaging spaces to show the authentic *cariño* by art educators. Using a qualitative case study, I collected data from a survey, interviews, observations, analytic memos, and document analysis of lesson materials and images. This research aimed to show snapshots of the art education classroom and how art educators work with EPLs.

Positionality

Social constructivism is the theoretical framework to which I am drawn due to my professional experiences. As Crotty (1998) explained, social constructivism is focused on the learning or meaning-making of the individual in the social context of a group, where learning is constructed from the interactions between the individual and the world and those around them. As an artist, I believe that meaning and art cannot be made in a vacuum. Interactions with the world and the people in it inform artists in their creative processes (Greene, 2005;

Jaramillo, 1996; Thompson, 2015; Tomljenović & Vorkapić, 2020). Art teachers' beliefs are constructed by themselves and others within discourses they encountered throughout their lives (Cohen-Evron, 2002).

As an educator, I believe that meaning and understanding are made through experiences that build on what we bring to the classroom through our culture, family, and prior knowledge. These experiences build the foundation for teachers to scaffold new knowledge through the classroom and lessons. When I combine these roles of artist and teacher, my method of making meaning is built on research, learning, studying, making, and interacting with others.

When considering my positionality, I need to assess who I am and how I fit within my field of education (Holmes, 2020). I am a white, monolingual English-speaking woman who teaches art. Nationally, my demographic matches the majority of teachers at 80% white (National-Center-for-Education-Statistics, 2023, 2024), but my demographic makeup describes an even higher percentage among art educators (Elpus, 2016). Approximately 90% of visual arts teachers are white, monolingual women (Elpus, 2016).

Reflecting on my experiences in teaching, I now see where my whiteness (Kraemer-Holland, 2024; Locke & Getachew, 2019; van der Valk & Malley, 2019) impacted my views during my initial research. My *narratives* offered an introduction to the lack of access to equitable education for Latinx¹ youth that I had not personally experienced. I had a challenge that Kasun (2018) spoke to in her work with Chicana feminism, how do I as a white woman engage in research involving Latinx students and teachers without a shared experience and cultural understanding?

¹ Latinx is used to refer to Spanish-speaking individuals in the research rather than Latino/a because it is the accepted term in the research community and respects the gender identity of the individuals that I may not be privy to.

I was raised in a poor rural Southern community by a family of teachers. Communicating in my native language in the classroom was a privilege I did not realize. I never had to worry that the teachers, peers, or administration would not understand me. Attending college was an expectation, so I never worried about being able to fill out the paperwork, parent support, grades, or test scores. I don't have a place in Latinx communities and am in the beginning of my research journey, with no way to find my place while finishing my degree.

Thus, when my understanding of education met the reality of my classroom, I was unprepared. I had to be shown the racial inequality in public schools with Latinx youth through my teaching as an adult in my 20s. This revelation occurred after completing a teacher preparation program and professional development programs in my initial years of teaching. Even this revelation was through a lens of whiteness (Kraemer-Holland, 2024; van der Valk & Malley, 2019), as I saw the Latinx experience in education as a problem and my potential research as a solution.

However, due to this research, my view has shifted. The goal is not to be a white savior. Instead, I want to be an informed advocate and an ally in the educational journeys of students and their teachers (Kendi, 2019; Love, 2019; Minor, 2019). As a member of the majority, how do I create an understanding of the experiences of my peers and students of color? This study offers the insights I learned from teachers who are also allies and advocates.

Chapter Two: Literature Review

Creating this understanding of teaching for advocacy begins with building my background knowledge. This chapter outlines to the changing populations, my initial understanding and biases, subtractive schooling, authentic *cariño*, translanguaging, and the development of the identifier emergent plurilingual learners.

The Changing Populations



Changes in population are reflected in the public education system. The southeastern United States has experienced growth in its Latinx population for several years. This demographic has prompted many in the southeastern United States to consider how to support Latinx youth in schools by developing pedagogies that benefit them (España & Yadira Herrera, 2020; Krogstad et al., 2022; Powell & Carrillo, 2019). The term “Latinx” refers to “people with ancestries tracing from Mexico, Central America, Puerto Rico, Ecuador, and the Dominican Republic, who view themselves and/or are being viewed as belonging to a singular, inclusive pan-ethnic identity: i.e., Latino” (Hamann et al., 2015, p. 11). I have chosen to use the term Latinx for this study rather than “Latino” to describe this population because of its widespread use in academic circles, specifically through the work of Latinx researchers (Curry, 2021; España & Yadira Herrera, 2020; García, 2020; Powell & Carrillo, 2019).

Powell and Carrillo (2019) refer to the southeastern United States as the “New Latinx South,” which includes Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. The Latinx population in the United States reached

"62.5 million in 2021, an increase of 23% over the previous decade that outpaced the nation's 7% overall population growth" (Krogstad et al., 2022). The Latinx population in the United States was over 65 million by 2023, which has been reflected in school population growth, with 60% of students in U.S. schools identifying as Hispanic/Latino (National-Center-for-Education-Statistics, 2024; United-States-Census-Bureau, 2024). This shift in the United States as a whole is also reflected in the changing demographics in this *New Latinx South* (Krogstad et al., 2022; Powell & Carrillo, 2019). Accordingly, the increase in the Latinx population creates new dynamics as Latinx students navigate educational systems and communities in the New Latinx South, where they may discover new opportunities and challenges in establishing where they belong or trying to develop their voices.

Challenges of the New Latinx South include a long history of systematic racism, contemporary racialized divisions, and inequities in resource and opportunity allocation (Anzaldúa, 2012; Powell & Carrillo, 2019). Deep-rooted challenges in the system of education are communicated through training programs and teaching practices (Gonzales, 2015; Kraemer-Holland, 2024; Locke & Getachew, 2019; Valenzuela, 1999). However, there are efforts to subvert these challenges through research and practice, including cross-cultural research and culturally sustaining pedagogy (Paris, 2012; Powell & Carrillo, 2019). The persistence of these challenges, as the research highlights, reinforces the aim of this dissertation to observe how art educators utilize authentic *cariño* and translanguaging in the classroom.

Challenges in Cross-Cultural Research



This research aimed to empower art educators in their efforts to support, ally with, and advocate for Latinx students, supporting them to find their voices despite being, as Powell and Carrillo (2019) articulate “within a preexisting framework of racial and cultural social inequity, exclusion, and oppression” (p. 435). This preexisting framework is the education system in which the participants work. This preexisting framework is not always supportive of those with differences, like my participant’s students, who along with the participants, are currently going through a major shift in policy that could isolate students even more.

Liamputtong (2008) identifies cross-cultural research as involving human behavior and experiences across different cultures, with a focus on qualitative studies that take into account the various cultures and their perspectives. Cross-cultural research involves three factors: the researcher, the research, and the societal context in which power is situated (Liamputtong, 2008). In this study I am the researcher, the research involves teachers working with EPLs and the societal context is volatile. Liamputtong (2008) addresses the issues teachers face with cross-cultural research teams aiming to explore and speak to cultural experiences distinct from their own. This research involved participants that are from different cultures than their students, and each other. These participants offered unique perspectives and practices that could potentially construct meaningful connections for the research. Observing teaching

practices could show how teachers think about their students, consider their students when planning, and interact with them.

Within cross-cultural research, the goal is to work as an advocate for students using a compassionate lens, focusing on the impact on students and advocating rather than assuming a “saving” or “fixing” role, thereby finding a balanced approach to power dynamics suggesting that by “actively challenging existing norms and fostering inclusive environments, teachers can exercise agency to promote equity and social justice in education” (p.3). Mendizábal (2024) explains the transition to an advocate, as a teacher, as a shift in the teacher’s agency. Teacher agency is the active role an individual takes to influence themselves and their environment (Mendizábal, 2024). Teacher agency could shift as teachers learn more about their students, community, and teaching practices.

The existing norms in the classroom can be the power dynamics between students and teachers. Changes in these power dynamics can challenge the role of the teacher as an authoritarian and the student as a passive receiver of information. Other dynamics include the teacher’s role shifting to a mediator or facilitator (Terpollari, 2014). A mediator and facilitator teacher sets expectations and initiates the exploration of information, but students decide where to take the information and what to do with it. The change in the teacher-student dynamic allows for a shift in the classroom where opportunities arise for the teacher to give students voice and choice in their art and projects. Giving students a chance to guide their learning creates an opening for understanding and a willingness for cross-cultural research.

Focusing on the teachers in this research, the participants participated in cross-cultural education and this research is cross-cultural as my cultural background is not the same as my participants or the students in their classrooms. Having outlined the frameworks and challenges

of cross-cultural research, the discussion now turns to the personal journey and responsibilities of the researcher and the shift in perspective.

Researcher Perspective

To help achieve a shift in perspective, teachers and researchers pursuing cross-cultural research begin with and address their own cultural biases and the impacts of these biases on their classroom instruction and research decisions (DiAngelo, 2018). There is a pervasive whiteness embedded in the academia of the United States that informs “pedagogies, scholarship, and inquiry practices through a persistent ethos of participant-Othering through exclusion, difference and displacement” (van der Valk & Malley, 2019, p. 3). The othering of individuals in research can limit the development of teacher or researcher agency which was addressed in the previous section.

As a researcher, a central goal is a critical examination of white identity (DiAngelo, 2018). This examination includes analyzing my own whiteness and biases by engaging in ongoing self-awareness, education, relationship-building, and anti-racist practice (DiAngelo, 2018). This shift in perspective was from courses taken at Georgia State University (GSU), participating in webinars offered by the National Art Education Association (NAEA), reading books on the experiences of others and the bias of white people (DiAngelo, 2018; Kendi, 2016; Kraemer-Holland, 2024; Locke & Getachew, 2019; Love, 2019), and talking through experiences and what I was learning with peers and professors. This approach shifted my perspective from an individualistic one that lacks racial awareness to one that allowed me to begin to understand the perspectives of others. This shift involved reframing my reactions in racial relationships, interactions, and context—from feelings of being singled out, attacked, silenced, guilty, judged, or angry to gratitude, excitement, motivation, discomfort, humility,

and compassion (DiAngelo, 2018). This introspective view feeds into the broader research design, which embraces participant voices and experiences as discussed in the following section.

Research Approach

As a white researcher in cross-cultural research, a concern is making sure that participants' stories are at the center of the project (van der Valk & Malley, 2019). van der Valk and Malley (2019) and I share similar concerns as cultural, racial, and linguistic outsiders to potential research participants; accordingly, I sought effective methods to receive and represent participants' stories and experiences. The solution was to use their narratives and voices in the representation of the research in this document.

Narratives allow both participant and researcher voices to be heard in a way that honors the intent and purpose of the narratives (Mora, 2015; Reyes & Curry Rodríguez, 2012). Honoring the purpose of the narratives because narratives allow for the participants' voices to come through the research. Instead of a researcher summarizing what the participant meant, the participant's words in their own vernacular are used to tell a story. This genuine co-constructing research by using participants' narratives honors their experiences rather than generalizing them from an outside perspective. Reyes and Curry Rodríguez (2012) compare narrative with memoir with the addition of "the construction of a discourse of solidarity" (p. 526). The discourse of solidarity in this research is the common background of my participants as they were all female, art educators who work with EPLs and their desire to know more and to provide meaningful art opportunities for all students.

Through collaboration, participants and researchers determine which stories to tell, how to frame those stories, what words to use, and the context in which their narratives belong in

the research. These moves to “disrupt privileges epistemologies and normalized whiteness in educational inquiry” (Kraemer-Holland, 2024, p. 6) by an individual sharing their story instead of a generalized story representing all white teachers or all Latinx teachers. Moving away from commenting on a group of people as if it is representative of all that group and sharing the unique moments is what narratives allow us to do in cross-cultural qualitative research. With an understanding of the research approach in place, the next consideration is the societal context and power structures that influence educational research.

Power Dynamics Within the Societal Context

The predominant identities of those in power in education in the United States trend towards specific groups: white, male, middle and upper-class, and able-bodied (DiAngelo, 2018; van der Valk & Malley, 2019). Scholars such as Anzaldúa (2012); García and Wei (2014); Gonzales (2015); Love (2019); Minor (2019); Valenzuela (1999) have discussed aspects of power in their work and the limitations of the system in accepting other sources of power. Power, in the previously mentioned sources, is the influence over, access to, and distribution of resources. Resources like funding, staff, materials, or facilities may be tangible. The resources can also be intangible, such as positive work culture, emotional support, validation of culture, validation of language, and a sense of belonging. These tangible factors are often what is meant when power is discussed, but the intangible factors affect this research.

The power structures in education establish whose power is recognized in the system. It is normally seen through access to tangible resources. Latinx students and educators bring the social dynamics of “borderland spaces” (Anzaldúa, 2012). Borderland spaces refer to Anzaldúa (2012) work, which identified the in-between spaces where students' home cultures clash with the cultures of those who oppress and try to assimilate them, a situation that can unfortunately

be found in the education system. These borders can be language, culture, and country and create oppression, division, and challenges among students and teachers. These are the intangible resources that establish power and show who has power but these resources and the people they represent may not be a part of the louder conversation of power, when those having the conversation are of a similar culture, spoken language, and economic class.

There is potential however for students, teachers, and researchers to develop their power when they are heard as equal and important members of their school communities with valuable contributions to offer (Aghasafari et al., 2022; Ginwright, 2016; Powell & Carrillo, 2019). Anzaldúa (2012) finds creativity and openness for herself and others in the borderlands because of the multifaceted ways she experiences the world and can interact with it.

Love (2019) asserted that “failing a test because your language is deemed inferior communicates a message about your identity and ideas of who and what is smart” (p. 20). Subtractive schooling is a model rooted in deficit thinking where education practices are defined by inequitable school structures, potentially uncaring school environments, inequitable opportunities, the institutional and systemic denigration of multilingualism, and repressive practices (Chavarria, 2017; Choi, 2018; Golden, 2022; Gonzales, 2015; Valenzuela, 1999). There is a long history of such schooling practices: the United States’ core educational curriculum historically aimed to de-indigenize native peoples by nationalizing them according to new geopolitical territories and assimilating them to the language and culture of the colonial power (Hamann et al., 2015). For example, teaching an English-only curriculum exemplifies subtractive schooling (see the definition in the next section). However, there are subtler ways that schools subtract culture and language from students: hiring predominantly monolingual English-speaking teachers, a lack of training for teachers in working with diverse students,

offering limited bilingual classes, providing limited communication access for families in their home languages, and maintaining a system that is designed to support one dominant culture (Locke & Getachew, 2019; Valenzuela, 1999).

Subtractive Schooling



Subtractive schooling practices promote the removal of school culture, the de-identification from home culture and home languages, and have a negative impact on students' educational outcomes (Chavarria, 2017). Valenzuela (1999) defines subtractive schooling as a process that deprives plurilingual students of important "social and cultural resources leaving them progressively vulnerable to academic failure" (p. 3). This deprivation of educational resources reflects cultural racism that can be seen in legal practices such as California's Proposition 227, which aimed to eliminate bilingual education and designate English as the only language for academic instruction (Citrin et al., 2003; España & Yadira Herrera, 2020; Hamann et al., 2015; Valenzuela, 1999). Other anti-bilingual attempts include Amendment 31 in Colorado, Propositions 106 & 203 in Arizona, and Question 2 in Massachusetts (Citrin et al., 2003). This trend to confine plurilingual students to a monolingual education has created conflict for students and their relationship with the education system (Chavarria, 2017; Golden, 2022; Gonzales, 2015; Valenzuela, 1999). The mistaken assumption is that assimilating into the perceived dominant culture benefits all plurilingual students.

Gonzales (2015) asserts that subtractive schooling extends beyond subtracting the home language and includes the subtraction of home culture; in the United States school system,

Latinx culture can be perceived as having deficits that need to be “corrected” or removed for academic and personal achievement to occur. Students are perceived as less valued if they display any differences from the white majority for whom the system was designed. The repeated experiences of microaggressions in combination with systemic racism contribute to the isolation of Latinx students. Moreover, subtractive schooling practices can cause trauma, as students are taught to change and separate from their cultural practices to succeed in and through schooling (Gonzales, 2015; Luna & Revilla, 2013). Furthermore, subtractive schooling creates isolation among Latinx students in the mainstream United States education system because of the limited use of English, separate classes, different awareness of school expectations and rules, and different family backgrounds (Gándara & Contreras, 2009).

Constraining Latinx perspectives and erasing Latinx histories reflect a subtractive learning experience for Latinx students, which often minimizes students’ sense of worth and value in school, making them vulnerable to academic failure (Chavarria, 2017; Gonzales, 2015; Valenzuela, 1999). Teachers might reject embracing students’ culture and language use, perceiving that culture and language are a personal or familial activity, not a school-related one, or they may cite that there is insufficient class time to address the issue or a lack of knowledge of how to support these learners (Sook Lee & Oxelson, 2006). Notably, some blame the Latinx achievement gap on the a lack of [support for parents](#), resources for families, lack of familial education, and lack of understanding of the academic system (Blackwood, 2018; Chavarria, 2017; Choi, 2018; Curry, 2021; España & Yadira Herrera, 2020). These excuses are based on a biased view of the Latinx family that overlooks the values and ways of engagement of the Latinx family in the education system (Blackwood, 2018; Chavarria, 2017; Valenzuela, 1999). The Latinx family is not the problem; they are a valuable resource in the education

system. The problem lies in a system designed to exclude their value, deny them resources, and subtract their culture and language from students who need a connection to home (Curry, 2021; Norma et al., 2005; Sawyer et al., 2022).

The disruption and redistribution of power in education research has the potential to elevate the voices of those who are oppressed or underrepresented (Aghasafari et al., 2022; Chavarria, 2017; Kraemer-Holland, 2024; Toraif et al., 2021). Critical pedagogy rejects traditional methods of academic teaching and performance evaluation as colonizing practices and posits teaching and learning as socio-political acts that can disrupt inequitable systems of power via resistance to majoritarian narratives about knowledge and history (Powell & Carrillo, 2019). Refining researchers' perspectives on societal contexts by examining historical factors, valuing community strengths, and collaborating as allies in the creation of research on the communities and cultures provides a shift in power within cross-cultural research. This approach led me to question which practices in the art classroom might facilitate a shift in power and opportunities to facilitate meaningful support for students.

Authentic Cariño



One way to facilitate this power shift is for teachers to analyze how they engage with students and demonstrate care (Curry, 2021; Gonzales, 2015; Lyman, 2000; Noddings, 2013). Caring is not a term that is easily defined; Noddings (2013) describes it as a commitment to act in the best interest of the individual being cared for, maintaining an interest and involvement with them over an appropriate timeframe. Building on this view, Valenzuela

(1999) says that educators lack an understanding of how to demonstrate care that is meaningful to students and their communities. Meaningful care is the core of authentic *cariño*. This care is connected to this research as the research questions revolve around its use in art classrooms.

Many researchers have discussed teacher-student care (Curry, 2021; Golden, 2022; Gonzales, 2015; Holbrook et al., 2010; hooks, 2013; Lyman, 2000; Noddings, 2013), with definitions of caring varying depending on who is having the conversation. Valenzuela (1999) argues that most U.S. teachers are trained in an aesthetic form of caring. This aesthetic form of caring is rooted in Noddings (2013) methods and principles of encouraging teachers to get to know individuals and focus on individual needs. However, the conflict with Noddings' view of caring is that it is based on the mother-child dynamic that promotes a traditional heterosexual, Eurocentric, middle-class viewpoint (Curry, 2021; Flores & Rosa, 2015; Vandenberg, 1996). While Noddings (2013) framework lacks a perfect recipe or formula for caring, contrasting research has established that caring is specific to groups of people and their cultures (Ladson-Billings, 1995; Valenzuela, 1999). Noddings (1988) care theory forms a foundation of caring that can build towards (Holbrook et al., 2010) a basis for building the concept of authentic *cariño*.

Gonzales (2015) argues that subtractive schooling undermines the establishment of *cariño*, the form of caring that Latinx students need to succeed in the education system. hooks (2013) views teaching as a caring profession, while Curry (2021) views caring as an essential part of supportive student-teacher relations. Golden (2022) reinforces the idea that teachers can strengthen relationships and a sense of community in schools by developing an authentic form of caring, which can promote engagement and school success. When schools fail to cultivate *cariño*, they identify students as oppositional to academic success by not valuing the culture

and voices students bring into schools (Chavarria, 2017; Mendizábal, 2024; Valenzuela, 1999). Encouraging Latinx youth to think critically, express themselves, to voice their opinions, create, and to contribute to the construction of knowledge is a challenging task (Cammarota & Romero, 2006). Many Latinx students' educational experiences tend to be focused on teachers giving information by telling students what to do, what to learn, what to think, seldom seeking their input, suggestions, comments, feedback, or thoughts about their education (Cammarota & Romero, 2006). The visual art classroom and the choices students potentially have in the production, content, materials, and application of them to create an artwork can be a way to shift the power to the students and their expression. Art teachers care in developing lessons and planning with intent for their students' culture, needs, and self expression is a way to show *cariño*.

Translating the Spanish word *cariño* to English results in the words caring, affection, or love, however this does not explain the complexities of *cariño*. Curry (2008) acknowledges the foundation of caring in education research through Noddings (1988) and her care theory; however, Curry (2021) delves into caring with the idea that the language of caring is dangerous, noting its ambiguity and flawed history. The narrow definition of caring built on Noddings (2013) work belies the complexity of enacting care in classrooms and infusing care into teaching practices in a way that is authentic and meaningful. Valenzuela reinforces the idea that this generic implementation of care, as per the Noddings' (2013) sense, does not counteract subtractive schooling. Valenzuela questions whether educators truly understand what it really means to care.

Authentic *Cariño*, as an alternative to the aesthetic, institutional, generic sense of caring, is more than a literal translation of its parts. It conveys qualities of tenderness and

earnestness that defy easy translation (Curry, 2016b, 2021). Curry (2021) chose the phrase authentic *cariño* rather than authentic care because of the desire to decenter “eccentric maternal connotations of caring in favor of culturally and politically informed forms of care” (p. 2). Separating the term from the English provides an opportunity to examine caring through a new lens and separate it from its English cultural implications, particularly those embedded in a white, heteronormative perspective.

Curry’s (2021) *Authentic Cariño* is built on five values:

1. Care and justice are indivisible.
2. Care demands political clarity.
3. Care attends to and affirms ethnoracial identity.
4. Care nourishes wholeness and encompasses body, mind, and spirit.
5. Care transforms individuals, communities, and organizations.

Collectively, these values address the question of power and the background knowledge needs of the teachers in their communities. If teachers follow these values, they need to have more than just a superficial knowledge of their community. They need to understand its history, political dynamics, ethno-racial makeup, vulnerability, and the potential for transformation. An expanded view of care involves a community of carers working to support a community of the cared-for. Drawing from Curry’s framework and the categories of the term, this study forms the following as a working definition of authentic *cariño*: caring in a way that is meaningful to the student that supports their learning and engagement.

Authentic *cariño* is further explained by categorizing it into three forms: intellectual *cariño*, familial *cariño*, and critical *cariño* (Curry, 2021; Mendizábal, 2024). These parts guide the development of authentic *cariño* in the classroom through teacher actions and mindset.

Intellectual Cariño

The first form of authentic cariño, intellectual cariño involves recognizing the identity-shaping potential of thinking and learning in shaping student identities. This form of cariño addresses “the student's cognitive, affective, cultural, social, and spiritual selves as they design and implement academically challenged, transforming and expanded learning activities” (Curry, 2021, p. 13). The everyday actions of teachers, such as planning, instruction, demonstrations, small group interactions, one-on-one feedback, coaching, and communicating with parents, fall into this category of intellectual cariño. Although these actions are foundational, they are not the entirety of teaching.

The mindset that teachers bring to the classroom matters is more impactful than the languages they speak (Bartolomé, 2008; Curry, 2016a; Valenzuela, 1999). In Bartolomé (2008) study, the teachers he interviewed expressed the need for bilingual instruction and support in a classroom of Spanish-speaking students. Nevertheless, they emphasized that the language spoken in the classroom is not as valuable as how the language is spoken. Any languages used with students need to be used with respect and cariño for the students (Bartolomé, 2008; Curry, 2021; Mendizábal, 2024). Communicating affection, care, and respect to students is more meaningful in their long-term educational success than the ability of monolingual educators to speak a student’s language. Having a positive attitude can lead monolingual English speakers to seek bilingual aides, group students to ensure understanding in the language of instruction, and challenge the way they present information (Bartolomé, 2008). The attitude brought into the classroom matters, and the attitude that the teacher brings to the planning is also important. Holbrook et al. (2010) discuss the flexibility and responsiveness to needs of the students during the planning process. Intentional caring from the beginning of lesson generation that includes

student needs provides an opportunity for the sense of caring to permeate the lesson or unit of instruction. Beyond intellectual engagement, authentic *cariño* also encompasses the nurturing of familial bonds within educational settings.

Familial Cariño

Familial *cariño* refers to “a relational orientation toward learning in which educators genuinely care about students’ entire well-being” (Curry, 2021, p. 12). The classroom environment is integral in familial *cariño* because there is a need for a safe and affirming learning environment (Curry, 2021; Garcia et al., 2017; Norma et al., 2005). A positive classroom climate can demonstrate authentic *cariño* through teacher-student interactions, inclusive language, and accessibility for all students. Indicators of positive classroom environment include structuring the school day around student needs, fostering buy-in among students and teachers toward shared goals, building trust with consistent and respectful behavior, and allowing every person to use and display their strengths.

Another side of familial *cariño* is the teacher’s intention in their caring. Familial *cariño* focuses on the importance of forming relationships built on “reciprocity, trust, respect and connectedness” (Curry, 2021, p. 12). Superficial care motivated merely by a teacher’s obligation (Noddings, 1988, 2013; Vandenberg, 1996) is not enough. Mendizábal (2024) notes that when educators allow themselves to be vulnerable, they create opportunities for students to reciprocate, fostering a sense of mutual understanding and rapport. EPL students seek an education that more authentically reflects the *cariño* embodied in their own cultures (Gonzales, 2015). Gonzales (2015) observes that teachers who demonstrate authentic caring are more attuned to the needs of their students.

In Bartolomé (2008) study, teachers expressed the need for bilingual instruction and support in classrooms of Spanish-speaking students, but they noted that simply speaking the language was not as valuable as how it was spoken (Bartolomé, 2008). For example, speaking Spanish does not benefit students if the language is used harmfully. Any language used with students need to be with respect and *cariño* for the students. Communicating affection, care, and respect is more essential for students' long-term educational success than the ability of monolingual educators to speak Spanish—positive teacher attitudes have more of an impact. According to Bartolomé's research, a teacher's positive attitude can potentially lead monolingual English-speaking teachers to seek bilingual aides and eventually group students appropriately to ensure that all children understand the language of instruction.

Critical Cariño

Critical *cariño* completes the last area of authentic *cariño*, “undertaken with historical and political consciousness of students' communities” (Curry, 2021, p. 14). This aspect of authentic *cariño* is where cross-cultural research and authentic *cariño* overlap, specifically in regard to power. Critical *cariño* involves “explicit attention to cultures of power with an aim towards helping students master dominant discourses while still valuing and sustaining their (student) home cultures” (Curry, 2021, p. 14).

Authentic *cariño*, if practiced as Curry intended, involves a whole group supporting an entire group of students. This approach can be challenging for art educators who are often solo teachers in their content areas in the middle school environment. Curry discusses a robust expression of authentic *cariño* involving a collective struggle to transform communities and reshape institutions to advance the common good.

Authentic Carino in relation to my research developed from what Curry observed in the school where her case study occurred. In this environment, the teachers worked to ensure that students felt cared for, seen, challenged, and supported. Teachers and staff collaborated to support a group of students.

This transformation is what Curry (2021) discusses for all teachers as a collective endeavor, a “beautiful struggle”—an arduous, worthy struggle undertaken with *authentic carino* to combat social inequity and injustice. The removal of subtractive schooling practices, the development of meaningful caring by teachers and school systems, and the creation of a system that respects and values the cultures students bring to the classroom are the foundations of this “beautiful struggle.” The beautiful struggle aims to transform classrooms into translanguaging spaces and prioritize translanguaging practices in teaching.

Emerging Plurilingual Learners (EPLs)



The next portion of this research focuses on the population of students who are impacted by this work and how the education system identifies them. In previous sections, subtractive schooling was discussed concerning how the population of EPLs is perceived regarding their cultural value in the school system, as well as the historical and racial biases that affect their position in the education system. This section builds on the historical and cultural biases of the education system and explains the labeling system developed to identify and describe their relationships within the structure of education. The terms used to describe individuals’ interactions with their spoken languages have deep meaning, reflecting the interpretations of the languaging of individuals and groups

(Valenzuela, 1999; Vallejo, 2018; Vallejo & Dooly, 2020). Languaging is the process of utilizing languages through auditory, textual, and/or gestural input for making meaning and building knowledge through language to problem solve and create communication.

In the education system, students are often labeled based on the languages they use or are perceived to lack (Dover, 2022; España & Yadira Herrera, 2020; Gándara & Contreras, 2009; García & Wei, 2014). The term most commonly used to refer to students who speak or are acquiring more than one language is English Language Learner (ELL) or English Learner (EL). This terminology refers to a student whose primary language is not English and who is in the process of actively acquiring English (Bardack, 2010; Cummins, 2007a). These terms are troublesome because they prioritize English acquisition over the languages that students already speak or in which they are literate.

English as a second language (ESL) is a term often used to designate students whose first language is not English. Although it has become less common than the term ELL, it can still be found in some environments and research (Bardack, 2010; Cummins, 2007a, 2007b). This term ESL is problematic because it assumes that English is a student's second language when it could be one of many. It also prioritizes the English language over any other languages the student may have acquired. The term Limited English Proficiency (LEP), derived from Limited English Speaking (LES), is a term the U.S. Department of Education uses to refer to ELLs who are enrolled or getting ready to enroll in elementary or secondary school and who do not yet meet a state's English proficiency requirements (Bardack, 2010; Cummins, 2007a). Although LEP is less frequently used in daily education, it still carries negative connotations, as it identifies students by a perceived deficiency.

These labels reflect how the U.S. education system categorizes students based on the languages they possess or are perceived to lack (Dover, 2022; España & Yadira Herrera, 2020; Gándara & Contreras, 2009; García & Wei, 2014). For example, labeling students as English Language Learners (ELL) places English—the language they may not yet have but that the U.S. education system values—first in their identifier. Identifying students in this way others them, labeling them in a system with a language that they may not associate with themselves (Dover, 2022). The term ELL is also a misnomer. Students are labeled as ELL in school systems because their home language may be different; they are placed into classes based on the assumption that they are other. However, students labeled as ELL often already possess English language skills (Choi, 2018; Cummins, 2007b; España & Yadira Herrera, 2020). Labeling students in ways that do not reflect their capabilities perpetuates a deficit mindset that does not put the student first. Consequently, this research avoids these terms due to their deficit undertones.

Another method of identifying individuals who speak multiple languages is based on the number of languages they speak. Monolingual, as discussed in the previous section, identifies individuals who speak only one language (Choi, 2018; Cummins, 2007b; Dover, 2022; Vallejo & Dooly, 2020). Bilingual refers to an individual who speaks two languages (Baker, 2001; Creese & Blackledge, 2010; Cummins, 2007a; España & Yadira Herrera, 2020; Garcia et al., 2017; García & Wei, 2014). In education research, two terms represent individuals who speak more than two languages: multilingual and plurilingual (Baker, 2001; Boeckmann et al., 2011; Dover, 2022; Song et al., 2022; Vallejo & Dooly, 2020). However, labeling individuals by the number of languages they know represents a deficit mindset. This approach narrowly focuses on language quantity and does not recognize the strengths that

students bring to the classroom. Additionally, labeling students by the number of languages they possess is limiting, as it doesn't consider languages that they may be partially proficient in, languages they are literate in, other ways they communicate meaning, or their place in the language learning process.

To address the need for a term that moves beyond deficit labeling and better reflects the complexity of the population of this research, I use the term Emergent Plurilingual Learners (EPL). Here, this term refers to individuals in an education system who communicate in a multitude of ways. Emergent Plurilingual Learner is based on a term that Dover (2022) developed, Emergent Plurilingual Students (EPS), to identify this group of learners. The research often uses the terms multilingual and plurilingual interchangeably (Aghasafari et al., 2022; Boeckmann et al., 2011; Choi, 2018; Cummins, 2007b; Dover, 2022; Rowe, 2018; Sawyer et al., 2022; Torpsten, 2018; Vallejo & Dooly, 2020). Both are used to represent students with more than two languages in their linguistic repertoire. However, some researchers (Choi, 2018; Cummins, 2007b; Song et al., 2022; Torpsten, 2018) use multilingual to mean more than just a multitude of languages, representing a full use of a dynamic and multifaceted linguistic toolbox. Similarly, researchers have used plurilingual (Boeckmann et al., 2011; Coste & Simon, 2009; Dover, 2022; Vallejo & Dooly, 2020) to define the same interpretation of languaging. Multilingual learner is the term that is becoming a standard in my school district, which has used it to replace the ELL misnomer. The evolution of this vocabulary highlights the progress of label usage for students and a hopeful shift in the thinking behind this labeling. The difference I have found between multilingual and plurilingual is the use of multilingual as a generic term for anyone with multiple languages. Multilingual is still used to refer to a person's acquisition of multiple languages, which they

use as separate entities that work independently of each other. In contrast, plurilingual describes what happens when people language, the interaction of the languages with one another in their brain to make meaning.

Here, I use plurilingual to describe these learners because of Dover (2022) and the emphasis of this term to affirm a student's full languaging potential. Plurilingualism encompasses the interconnection of languages, where knowledge and meaning are scaffolded from one language to another, allowing individuals to communicate in multiple formats at once and blend languages together (Dover, 2022; García & Wei, 2014; Vallejo & Dooly, 2020). This approach extends beyond merely identifying how many languages a person speaks.

Thus, the final identifier developed from these influences is Emerging Plurilingual Learner (EPL). “Learner” is intentionally inclusive, applying to all ages and acknowledging the active process of language acquisition, use, and development. “Emerging” highlights that language acquisition involves a process of becoming comfortable with the use of language, and recognizing that no one is an expert (Vallejo & Dooly, 2020). These learners are not necessarily experts in all the languages they use; instead, they are developing in them, often multiples of them, and are in the process of understanding. No person is a finished product. Everyone is growing and developing their abilities—emerging. Plurilingual captures the concept that individuals are often languaging in more than just two named languages as well as many regional subsets of those named languages (Dover, 2022; Vallejo & Dooly, 2020). Therefore, Emerging Plurilingual Learner, as a term, honors the potential for growth that a student has to gain and use multiple linguistic systems in the education system and beyond. Moving from theoretical frameworks to applied practices, the next section examines translanguaging as a method that embraces and utilizes students' linguistic diversity.

Translanguaging



Working with students in a way that utilizes authentic *cariño* can be difficult when teachers are not a part of students' cultures, do not speak their languages, and occupy positions of power within an educational system that does not recognize students' power (Henry, 2007; Paris, 2012; Thomas, 2017). A potential approach to addressing the needs of EPLs in the classroom that involves

authentic *cariño* is through translanguaging.

Translanguaging was introduced by Williams (1994) as *trawsiethu*, a Welsh term that describes the process of taking a large amount of information in one language and translating and summarizing it in another. Baker (2001) translated the term from Welsh into English and used "translanguaging" to explain the process of making meaning across languages. Since then, the term has evolved to include the use of multiple languages to develop an understanding (Torpsten, 2018). However, this description only partially describes what happens when translanguaging occurs. García and Kleifgen (2020) describe translanguaging as moving beyond the monolingual, bilingual, and multilingual views of language. Instead, García (2020) state that "translanguaging focuses on the unbounded and agentic dynamic actions of bilinguals as they use their entire linguistic/multimodal repertoire" (p. 557). As the author articulates, translanguaging offers a potent method for fostering linguistic inclusivity, an educational framework this paper advocates for within multicultural classrooms. This process refers to how emerging plurilingual learners (EPLs) leverage all of their meaning-making

resources—linguistic and otherwise—as they engage with the world around them (Creese & Blackledge, 2010; García, 2020; Garcia et al., 2017). This process is not limited to the traditional outputs of language: speaking, listening, and writing; it extends to students’ visual, gestural, body movement, background knowledge, and cultural knowledge that they bring to the classroom (García, 2020; García & Wei, 2014).

Translanguaging’s goal is to decolonize power structures that influence language teaching and acceptance. The way translanguaging has been used to decolonize the power structure is by giving equal importance to all languages that an individual uses in the education system (Wang, 2024). *This equal consideration of languages* shifts the focus away from the monolingual *approach to isolated languages* (Cummins, 2007b). *This monolingual thought* process of languages being separate and distinct to the interconnectedness that multilingual individuals have as they process and interact with language (García, 2020; Garcia et al., 2017; García & Kleifgen, 2020; García & Wei, 2014; Torpsten, 2018). It is essential to remove the deficit mindset that education has displayed towards plurilingual students and the negative connotations associated with the terms labeling these students by the language they do or do not speak. Doing so can provide opportunities for students to perceive their value and be recognized for their strengths (Creese & Blackledge, 2010; Dover, 2022; Garcia et al., 2017).

Garcia et al. (2017) emphasized that translanguaging fosters plurilingual students’ “identities and socioemotional development, which promotes social justice” (p. 14). Translanguaging is a practice that can assist in celebrating Latinx languages because it debunks the idea of bounded languages and identifies multilingualism as a strength and strategy for learners (Cervantes-Soon & Carrillo, 2016). This approach is a form of centering and drawing from the cultural wealth of Latinx communities and using language to transform power and

decolonize social spaces (Cervantes-Soon & Carrillo, 2016). Drawing on the cultural community allows plurilingual students to view their language, the knowledge they bring to the table, and the way they interpret and interact with the world around them as valuable, thereby decolonizing the power structures of the education system for themselves. Teachers working within rigid, English-only school systems can exercise creativity in their curriculum design and implementation, allowing student's languages to flow so that those who come from different home language backgrounds have the opportunity to find success in the classroom (Choi, 2018).

The concept of translanguaging evolved from [the English-only movement in the United States education system](#)(Golden, 2022). [During this education policy](#), students were forced to surrender their native languages to gain proficiency in English, to a bilingual approach. Bilingual education emerged as a national policy following the passage of the 1968 National Bilingual Education Act (Citrin et al., 2003). Although arguments to end bilingual education in the United States persist, discussions around the need for and benefits of a translanguaging approach to education are increasing.

Researchers such as España and Yadira Herrera (2020); García and Wei (2014); (Henderson & Ingram, 2018) have focused on the broad repertoire of skills that bilingual and multilingual teachers have and can apply to a multilingual classroom. (García & Kleifgen, 2020)& Henderson and Ingram (2018) view the potential strengths of accessing multiple languages while actively engaging in academic content to benefit the understanding of the student. Notably, it is recognized that teachers may not speak multiple languages or the multiple languages present in their classrooms. Therefore, there is a need for tools for

monolingual teachers to provide meaningful learning experiences for EPLs. Dover (2022) suggests the following three strategies for monolingual teachers to work with EPLs:

1. Maintain and develop newcomer students' complex linguistic repertoires.
2. Redefine teaching and learning as reciprocal, shared endeavors.
3. Practice creating opportunities for students to experiment with language informally and academically.

Art education through translanguaging has the potential to initiate a revitalized and enhanced education system that nurtures students, provides outlets for critical and creative thinking, deepens the understanding of self and others, accesses cross-cultural learning experiences, creates community, raises learning standards and expectations, fosters individuality and achievement, and propels higher interest in teaching and learning (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010).

Current research in translanguaging has supported the need for spaces where plurilingual students can thrive within an education setting (Allman & Guethler, 2021; Curry, 2021; García, 2020; Garcia et al., 2017; García & Kleifgen, 2020; García & Wei, 2014; Torpsten, 2018; Valenzuela, 1999). If multilingual children have an opportunity to develop thinking and learning in all their languages, they can catch up with monolingual pupils in language competence and academic performance (Torpsten, 2018). Art educators, through training and an openness to transform their teaching, can develop a translanguaging classroom where plurilingual students can thrive. Such classrooms are important because translanguaging not only affects linguistic development but also transforms the physical, psychological, and cultural spaces of learning, aspects that the following paragraphs explore.

Translanguaging Spaces

While working through my literature review, I explored the ways art educators can find success with plurilingual students. The intricacies of challenges teachers face in meeting the needs of EPLs in mainstream art classrooms resonate with those of art teachers nationwide and beyond (Macintyre Latta & Chan, 2010). One promising approach is to transform the classroom into a translanguaging space. In art education, language can naturally combine with demonstrating, modeling, viewing, listening, and hands-on practice as students and teachers engage in art processes, resulting in art classrooms having the potential for EPLs (Macintyre Latta & Chan, 2010). Developing a translanguaging space is an opportunity for a new type of classroom where plurilingualism is normalized, shifting the focus from the monoglossic-centered values to make space for students to learn, make mistakes, and problem-solve through the complicated language needs in the classroom (Dover, 2022).

In visual arts, activities focused on making and relating, perceiving and responding, and connecting and understanding through attention to these processes open learning paths for students to follow and negotiate (Macintyre Latta & Chan, 2010). Participation in these concrete activities creates time for EPLs to dwell and to attend closely to their thinking, negotiating, and articulating understandings. Thus, openings are created to foster students' artistic thinking and gain content knowledge alongside language and social growth in EPLs; this can be achieved through student engagement in conversations about topics that might not otherwise arise among EPL students due to cultural mores or perceived interaction challenges about abstract concepts (Macintyre Latta & Chan, 2010). As the population of linguistically and culturally diverse students continues to grow, it is becoming increasingly essential to understand and affirm home cultures and bridge the resources, knowledge, and practices of the

home and schools (Sook Lee & Oxelson, 2006). Yoon-Ramirez (2021) identifies translanguaging space as encompassing physical, psychological, and cultural dimensions. The following section explores each type of translanguaging space and how they can potentially be achieved.

Physical Translanguaging Spaces

Physical translanguaging spaces are environments in which translanguaging pedagogy is facilitated through the intentional development of the space (Yoon-Ramirez, 2021). These spaces can be large spaces, such as a school or community, or smaller spaces, such as a specific classroom or table. In these places, students feel comfortable engaging all their language skills to acquire, engage with, or express understanding. The visual aspect of art education allows the students to connect language and pictures instead of just relying on language and communication alone (Yoon-Ramirez, 2021).

Psychological Translanguaging Spaces

The psychological translanguaging spaces refer to the welcoming and accepting atmosphere that a teacher and group of students lend to a space (Yoon-Ramirez, 2021). Song et al. (2022) reported that a new linguistic environment increases language learners' anxiety, which negatively affects learners' anxiety capacity and impacts their participation and performance. Transformative spaces are co-constructed through the mutual academic and personal risk-taking of teachers and students, which is validated by respecting one another's vulnerabilities through classroom interactions and experiences (Garcia et al., 2017). Research on translanguaging as a pedagogical strategy has highlighted that it helps to reduce multilingual learners' negative emotional experiences and increase their engagement in classroom activities. In particular, translanguaging creates a welcoming learning environment

for multilingual learners through which they can further develop their bilingual identity and skills (Song et al., 2022).

Teachers can contribute to this co-construction by creating safe spaces for discussion by taking the lead in discussions and helping to make connections between the different ideas, making sure to listen and understand what students are saying (Curry, 2021; Ingram, 2020). Redefining participation in the art classroom involves establishing a new definition for classroom interactions, including how students engage with projects and the information that is needed to communicate meaning in an artwork (Chavarria, 2017). Teachers could also provide time for students to reflect on their answers in advance and have a chance to write notes or work with peers to construct responses (Ingram, 2020).

Another way teachers identify success can be changed by recreating the space. Teachers often seek accuracy over engagement with the language, discouraging students from expressing themselves. In the art classroom, the need for the accurate use of written or verbal communication is not always as important as the communication of meaning. For example, in describing artwork, if the text shifts between languages but still communicates the meaning, then the student has had success. Language skills that support both second-language development and learning in other areas, with access to instruction in one's best-known language, have significance for multilingual pupils' literacy development as well as personal and cultural identity, emotional and social maturity, and cognitive development (Torpsten, 2018).

Cultural translanguaging spaces refer to finding commonalities in experiences that can help create these translanguaging spaces (Yoon-Ramirez, 2021). Ingram (2020) focuses on what art educators can do to recognize students' cultural backgrounds through their prior

knowledge and community connections. Integrating family and community resources into the classroom can also build the cultural aspects of translanguaging spaces (Blackwood, 2018; España & Yadira Herrera, 2020; Valenzuela, 1999). Ingram (2020) emphasizes that an art teacher's goal is to connect with students' prior knowledge to build comfort and rapport between the students in the art teacher. Incorporating students' cultures into classroom lessons, and more importantly into a classroom culture of acceptance is essential. Such consideration allows students to be the decision-makers and play an active role in the classroom, thereby leading to cultural translanguaging spaces where students see themselves as equal and important in the classroom (Curry, 2021; España & Yadira Herrera, 2020; Yoon-Ramirez, 2021).

Finding these commonalities can be achieved by choosing artworks from the cultures and countries that students identify with, building on the pride in their culture and their countries, their prior knowledge, personal experiences, and histories. Teaching that is based on pupils' resources is crucial for multilingual pupils' thinking and learning (Torpsten, 2018). Accepting answers in multiple languages and encouraging the use of home languages alongside English helps students deepen their content understanding. This approach allows teachers to scaffold new information onto what students already know (Ingram, 2020).

Another way to find commonalities is by embracing the differences in language. A common misunderstanding among teachers is for them to be fluent in the students' home languages to be successful in teaching them. However, the attitude that a teacher brings to the classroom and the willingness to try is worth more than the teacher's language acquisition (Sook Lee & Oxelson, 2006). Showing interest in students' home languages and cultures publicly is valuable to students, positively influencing their self-perception of these aspects

(Sook Lee & Oxelson, 2006). Supporting EPLs' home language is not only an individual process but also a societal process that is influenced by multiple factors, including personal, educational, and social levels (Sook Lee & Oxelson, 2006). Art teachers can adopt a positive role by affirming students' knowledge and life values as critical to the learning process, as well as by allowing students to cultivate a sense of belonging to the classroom that extends beyond feeling engaged with the academic content, thereby fostering identification with peers and teachers as active, engaged participants in the classroom (Chavarria, 2017). These transformative spaces are crucial for supporting the holistic development of plurilingual learners, including the consideration of using art in these environments.

Why Art?

There is a cultural and linguistic bias embedded in Westernized art curricula that not all teachers recognize in their teaching and practices (Sook Lee & Oxelson, 2006). Eisner (2002a) reflects on the arts in education, stating, "What we decide to include in our curricular agenda and how we choose to teach it have a profound effect on how students learn to think and what they are able to think about" (p. 341). According to (Eisner, 2002b), the arts make three contributions to individuals' lives: expression, mental development, and connection to memories. Access to the arts in our education system allows students to express themselves, develop mentally, and connect to their memories and new concepts. Opening the art classroom through translanguaging and authentic *cariño* can provide opportunities for students to access these contributions because they have the chance to engage more fully with the content and making processes of the class.

The issues Latinx students or EMLs face in the education of linguistic and cultural diversity and language learning in public education are not just the responsibility of the ESOL

teacher; these are a potential concern for the entire school community, including art educators (Sook Lee & Oxelson, 2006). Art provides performance-based tasks for EPLs to integrate their knowledge with processes that allow them to deepen their mental development and connection to memories. Students can convey meaning through drawing, painting, and sculpting, as well as respond to personal interpretations of art experiences and subjects (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010). Thus, art educators have an avenue to reach students that is potentially interesting, low-risk, and accessible (Ingram, 2020; Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010). Art can be an environment that offers students outlets for creative exploration, hands-on learning experiences, and synthesis of new knowledge via art making (Ingram, 2020). However, most suggestions for integrating art education with ESOL instruction involve teaching vocabulary without necessarily teaching content relevant to everyday classroom functioning. Because most of the recommendations for integrating ESOL and the arts are with language building and vocabulary building, arts inclusion is how teachers of core subjects often apply the arts with their EPLs.

The reason Art Education is a valuable resource in the pedagogy of EPLs is that when art is placed within the context of the lives of ELLs, it enables them to express their ideas visually as well as by speaking and writing teachers can: build on prior knowledge, scaffold instruction, create a bridge between written and spoken language, make learning relevant and meaningful, help students develop self-esteem, foster creativity, develop and appreciation of the past, highlight similarities and differences, foster higher or thinking skills, promote high levels of analytical reasoning and questioning, support creative thinking, model problem solving, emphasize interpreting and communication of ideas, and enhance student's ways of

observing responding to and representing the world (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010).

The teaching of visual arts and English as a Second Language is naturally symbiotic because art experiences can provide avenues for students to use language through creative means and create meaningful and authentic exchanges (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010). Art lessons can provide opportunities for speaking, listening, and writing in a content area that facilitates student comfort; however, often art is not viewed as academically rigorous or as serious as other subjects (Ingram, 2020). Because art is subject to individual interpretation, students can discuss artwork without needing a perfect right or wrong answer. They can use opinions, feelings, and observations to communicate in a way in which they feel comfortable, using words that they understand. In art, many answers can be the right answer (Eisner, 1992), so it allows EPLs to participate in conversations without the fear of being wrong or the fear of not knowing an answer (Ingram, 2020). Horwitz et al. (1986) describe *language anxiety* as a specific form of anxiety that combines learners' self-perceptions, beliefs, and behaviors with their fear of communication and performance in a new language. This anxiety can lead to physiological responses (e.g., sweating and trembling) and cognitive distractions, which can hinder language processing and retention. MacIntyre and Gardner (1991) further elaborate that language anxiety affects multiple learning stages—from input to output—by disrupting cognitive processing, slowing language acquisition, and impairing performance. This disruption is especially prominent in environments where students experience high pressure to perform accurately. Anxiety can also potentially lead to "freezing" moments. However, when students can participate in less intimidating, creative activities (like

those in an art class), they are more likely to engage and explore language use without fear of judgment or error.

Through participation in a program of art integration and ESOL curriculum, students can scaffold their learning to succeed in other content areas. Art educators can create environments and practices for teaching and learning in the classroom to enable EPLs and all learners to be drawn into the depths and complexities of the subject matter (Macintyre Latta & Chan, 2010).

Beyond the access that the arts can create by facilitating communication, the arts provide young people with opportunities to develop their voices, enhance cultural awareness, take pride in their heritage, and recognize their role in responding to and participating in the world at large (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010). The arts naturally lend themselves to multicultural and visual teaching and learning, which can potentially enhance EPL's access to language acquisition and cross-cultural education (Office-of-Bilingual-Education-and-Foreign-Languages-Studies, 2010). Gay (2002) concurs with this approach in multicultural education that "is based on the assumption that when academic knowledge and skills are situated within the lived experiences and frames of reference of students they're more personally meaningful, have higher interest appeal and are learned more easily and thoroughly" (p. 106). Situating the students in an art-making experience can help them find ways to build meaningful connections with classroom content.

Education, Professional Learning Communities, and Available Resources

In terms of creating this translanguaging space, there is a professional development need for art educators to better understand their student population, as well as a need for strategies to [collaborate with teachers](#) to facilitate academic content comprehension (Aquino-

Sterling & Rodríguez-Valls, 2016). Scholars such as Ladson-Billings (1995) and Gay (2002) advocate for professional development for teachers that provides culturally responsive education. Many teachers are **unfamiliar** with TESOL, and home-school communication is hampered in many cases by a lack of bilingual educators or translators (Hamann et al., 2015). ESOL education for teachers is often limited to best practices of core subjects, ignoring the specific needs of different content-area teachers, including art teachers (Contreras et al., 2015; Yoon-Ramirez, 2021). Art educators require education **opportunities** unique to the practices and pedagogy of translanguaging to be successful with EPLs.

Chapter 3: Methodology

When starting this dissertation, my mind returned to a question I saw in my practice as an Art Educator: as a monolingual English speaker, how do I support students in my classroom who speak multiple languages and have been identified as EPLs? In Chapter 1, I discussed individual experiences with my students who were EPLs and who influenced my educational journey. Interactions with these individuals and reflection on my abilities led me to choose a training and professional development path that would help me better myself as an educator. I became **endorsed** to teach ESOL in Arkansas and Georgia, took professional development courses, and researched this topic through books, journals, studies, and student dissertations.

Throughout this work, I noticed there was a piece of the discussion missing: the art teacher. Teachers used art education as a tool in other subject areas to make their content accessible but was not a part of the conversation for its own sake. Awareness of this lack of information became a driving force for me to collaborate with other art teachers working with EPLs do so in an authentic and meaningful way.

Initially, with the best of intentions, I was looking for a solution to a problem. This sounds fine, but I was problematizing my students. I saw the languages they brought to the classroom as the problem, to which the teacher would provide a solution. Problematizing students was a harsh and limiting mindset that stunted my preliminary research. I was not finding useful information because I was not asking the right questions. One of my professors at Georgia State University mentioned that looking at the problems makes us miss the success stories in education. That was my first breakthrough in research: I should not try to fix this group of students. They are not a problem to solve. I started having conversations with my peers about what they do in their classrooms and looking into what works for art teachers. This

move led to a desire to see them in action, to observe how these art teachers work in context, and to see what, if anything, they have in common. The following research is the result of my desire to see what art teachers are doing when working with EPLs and to explore whether that teaching can be transmitted to other art educators and if so, how.

Research Questions

The overarching research question for this study was: How do middle school art teachers support Emergent Plurilingual Learners' engagement through their practices and learning environments? This research question focused on how art educators engage students with their content, what this engagement looks like in the art education classroom, and the mindset of art educators toward EPLs.

Research Design

The research questions for this study helped determine a qualitative research approach was most appropriate to best delve into stories and narratives of art educators who support the phenomenon of student engagement. In the following sections, I outline the research design. Qualitative research seeks to determine the meaning of events within the context of their occurrence (Merriam, 1998). Ravitch and Carl (2021) defined qualitative research as the “systematic and contextualized research processes to interpret the ways that humans view, approach, and make meaning of their experiences” (p. 4). Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry (Schwandt & Gates, 2017). Through the collection of various data, qualitative research is intended to explore a phenomenon, participants' actions and activities, and to discover new perspectives (Lichtman,

2009). From a constructivist perspective and my focus on using my participant narratives to understand their stories through what they want to share, as explained by Merriam (1998), “qualitative researchers are interested in understanding the meaning people have constructed” (p. 6). Using teachers’ own words allows participants to co-construct the meaning with the researcher in this research.

Research Method: The Case Study

A case study was the research method needed to explore the meaning constructed by individual art educators in their classrooms. Case studies typically examine the interplay of a multitude of variables to provide as complete an understanding of a phenomenon as possible. This study utilized a qualitative approach in which the investigator explores one or multiple bounded systems over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audio-visual material, lesson plans, student examples, and reports), and reports a case description using case-based themes (Creswell, 2014). This study explored a case in which art educators who teach in public schools potentially use authentic *cariño* with EPLs through translanguaging in the art classroom.

The strengths of case studies include the wealth of potential data, convenience for the reader to delve into the content, evident reality in the content, and embedded social truths (Cohen et al., 2018). However, case studies can be limited in their generalizability, have potential bias, and are open to many extraneous variables that are outside of the researcher’s control. These weaknesses are a part of qualitative research and as long as the researcher is transparent in their intentions and perspective, these weaknesses **can be mitigated to some degree to retain the value of the research.**

In this research, I used an illustrative case study encompassing a set of individual case studies during the spring of the 2023–2024 academic year. Illustrative case studies are descriptive case studies that show a phenomenon in a small set of instances (Merriam, 1998). With a descriptive case study, as opposed to the exploratory or explanatory types, the goal is to deeply and thoroughly describe how teachers may transform their spaces and teaching practices into translanguaging spaces and pedagogy to work with EPLs.

A case study focuses on the context as an integral part of a phenomenon (Creswell, 2014). The context of this study is several middle school classrooms in a public school system in Georgia. This case study is bounded by a specific school district, grade level, and subject. The state, county, and local community add meaning to the information gathered. These sites are in diverse communities in Georgia that have at least one visual arts teacher in every middle school. This case study examines the phenomenon of authentic *cariño* being shown in middle school art classrooms through art practices that focus on translanguaging with EPLs.

The case study method gives participants opportunities to co-construct the meaning of the phenomenon being studied, in this case, the use of translanguaging and authentic *cariño*. This co-construction is beneficial as all of the processes involved in building a lesson may not be obvious with a single observation. Observations of practices were conducted in multiple sites and with multiple teachers. Participants were interviewed to get an inside view of their translanguaging and authentic *cariño* processes and the intent behind them. An illustrative case study introduces the phenomenon and opens the door for future studies. My research may become an ongoing endeavor, and this case study offers an introduction to the potential of authentic *cariño* translanguaging in the art classroom.

Epistemology

This research is framed by my epistemology; that is, the beliefs about knowledge to which I am drawn through my personal and professional experiences, namely, social constructivism. As Crotty (1998) explained, social constructivism is focused on individuals' learning or meaning-making in the social context of a group. Learning is constructed from the interactions between individuals and the world and other people around them. Information does not exist without interaction. Making meaning of information is an active process that involves interaction with other people, literature, media, and experiences. As an artist and educator, I believe that meaning and art cannot be made in a vacuum. Interaction with the world and people in it informs artists in their creative process. Art teachers construct their beliefs on their own and through discourse with others whom they encounter throughout their lives (Cohen et al., 2018).

As an educator, I believe that meaning and understanding are created through experiences that build on what we bring to the classroom through our culture, family, and prior knowledge. This foundation can then scaffold new knowledge in the classroom and lessons. When I combine the roles of artist and teacher, my method of making meaning is built on research, learning, observing, demonstrating, making, breaking down into parts, and interacting with others. There is not one process or interaction that builds meaning, but rather an intertwining of many to create deep understanding. None of this is done in isolation, but in collaboration with others: teachers, students, and peers.

Context of the Study

I conducted my survey in Elm County Public Schools (pseudonym), a large suburban school district in the southeastern United States in the Spring of 2024. Elm County Public

Schools had over 100 schools, 25 of which are middle schools. This district has a growing diverse population with an 80% minority enrollment and a variety of cultural communities supporting the schools including a Latinx population that comprises about a third of students.

Participants

Participants for this study were selected through purposive sampling based on their ability to inform the research questions and relevance to the topic being researched (Merriam, 1998; Yazan, 2015). The sample included participants who work within the same county, in the same position, and with a similar age range of students. The population for this research consisted of middle school art teachers who routinely work with EPLs in their teaching practice. The race, age, and gender of the participants are not relative factors to eligibility for this study. The relevant factors include a minimum of three years of experience with EPLs, the subject taught, the school level taught, and EPLs present in their current classes.

I chose middle school teachers because I personally and professionally belong to that group. These teachers have different needs than those who teach in elementary or high schools. Many changes take place in the lives of middle school students. Schaefer et al. (2016) pointed out that this is the age at which children decide their values and attitudes about themselves. Teachers can play a major role in developing these views. Because I am aware of the importance of teachers at this level of education, I wanted to focus on these grade levels. These are the grade levels that I teach, so I can relate to my research participants and topic through personal experiences.

Through my position as a co-lead teacher for middle school art educators in my county, I had direct access to a large group of potential participants. There were initial concerns that my role as a co-lead teacher would influence my participants, but this role is a supportive one,

not an authoritative one. As a co-lead teacher, I cannot make any decisions regarding hiring or firing teachers, their pay, or their workload. I facilitate professional development, attend meetings on behalf of the larger group, remind teachers of events and due dates, and answer questions as they come up throughout the school day about teaching-related topics. In this role, I am seen as part of the support system, and as such it would be normal for me to ask to see materials, ask questions, and observe what the teachers in my county do. The likelihood that any teachers would agree to participate because they feel obligated to do so was minimal.

Teachers filled out the survey and answered no to the questions about participation in interviews and observations, and many did not answer the survey at all. This lack of response shows that the teachers did not feel obligated to participate.

Choosing participants from this group was based on how well they fit the criteria and their willingness to participate in the study. The position of being a co-lead teacher provided me with access and communication tools that allowed me to informally ask teachers about their potential interest in talking about their teaching practices and classrooms. Initially, I contacted my local network of middle school art educators in the county through common work chat groups and email, with the goal of having 3–5 interviewees. Of the 33 middle school art teachers in Elm County Public Schools (pseudonym) there were 9 responses. While this was only a 27% response rate, there was a small group of participants who were available to participate in the study. From this pool of responses, I asked who was available and comfortable with classroom observations and in-person interviews. Among the willing participants, I looked for those who had at least three years of experience with EPLs in a middle school classroom. The experience I was looking for included both teaching EPLs and

working with them outside of the classroom. Out of the 9 that completed the survey, three were chosen as participants for this research.

These three women were chosen as participants because they all wanted to be a part of the study, had the availability to meet for interviews and observations, had EPLs in their current classes, and all have been teaching for over 3 years. Unique features of the participants included prior experiences with EPLs and other cultures through their teaching, personal lives, and travel outside of the United States.

I offered my participants the chance to choose their own pseudonyms based on the work of Pretorius and Patel (2024). In their research, Pretorius and Patel (2024) established that when participants choose pseudonyms in narratives, they present these narratives with greater authenticity, capturing the richness of their lived experiences and cultural contexts. With the cross-cultural context of my research, I wanted to recognize the cultural distinctiveness of my participants and have them choose how they would be represented in my study. However, all of my participants refused to create a pseudonym. They didn't know where to start or what name they wanted to represent them; they all asked me to create one for them. During my observation of Ms. Amazon, her students chose her pseudonym. She orders art supplies through Amazon, and her students know when an Amazon box comes into the classroom, they are going to start a new, fun project. During the observation, they teased her about her Amazon shopping habits and said it should be her name. She then laughed and told me to use it for my study. I chose pseudonyms for each site and the other two participants myself, to honor their requests.

Meet the Participants

Ms. Meyers



Ms. Meyers is a white, English speaking, female art teacher who has been teaching for over 10 years. This is her second career; she was a working artist before joining the teaching profession. She is a certified art educator with a bachelors degree in education. Spanish and French are two languages Ms. Meyers is familiar with, but not ones in which she feels fluent. *She has traveled extensively and lived in*

Figure 1: Portrait of Ms. Meyers

countries other than the United States for extended periods of time. She is a mother of 3 and an independent artist as well as an art educator.

Ms. Meyers' classes are diverse, the 6th graders that I observed her teaching average 5-10 EPLs in a class. There are no co-teachers or paraprofessionals supporting the art classroom, art teacher, or students. Despite this she found ways to make connections with students and used her experiences to build relationships with them. In the following narrative she described one of these connections that she made.

Um I'll think about Aufrey the little French boy because I've never had a French-speaking student before. Usually Spanish or just some unexpected languages. He's from Africa. I have actually been to, crazily, the part of Africa that he was from, and I did a photography book about it. So I brought it and I showed it to him and he just like what!?! Things like that. Just talking. Just trying to find a common something, common ground because we all have it.

Ms. Amazon



Figure 2: Portrait of Ms. Amazon

Ms. Amazon is a white, English speaking, female art teacher who has been teaching for more than 10 years. This is her first career, although she has worked at multiple schools. The first school she worked for served students immigrating to the United States. Ms, Amazon was child-free at the time of this study. She is a certified art educator with advanced degrees in education. She has some familiarity with Spanish and ASL, but does not feel fluent in any language other than English.

Ms. Amazon's classes are diverse, the 6th graders that I observed her teaching averaged 5-10 EPLs per class. There are no co-teachers or paraprofessionals supporting the art classroom, but there are ASL interpreters supporting 4-6 deaf or hard of hearing (DHH) students in each class. Ms. Amazon uses every resource to help her students and feels empathy for her students that shows in her teaching and in this narrative.

So, this kid came to me, he's a new seventh grader for us and new to the country. I did not know that. All I had was a new student who appeared in my gradebook. He showed up at my door and I said, "Hello." He stared back at me blankly and did not respond. I said, "Hola." And then he smiled a little bit. So, I was like, okay, he needs to sit with somebody who can speak Spanish.

I sat him with a group of nice kids. And I said, "Hey, this is our new student, can you guys please help them out, make sure that you translate for him?" They were kind and I watched them show him what we were working on. He would work and I would scan the room with my eyes. Every time I did this I kind of caught him with my eyes, he was looking at me and then he would look down and like start working really quickly. And I was like, he seems like kind of nervous. Yeah, like, and I kind of wish that I had the ability to communicate with him and understand, like, make him feel more comfortable and understand what the anxiety was coming from. But I couldn't communicate with them. And I didn't feel like that was something I wanted another student translating.

So I was just observing, making mental note. And later that day, another teacher came to me and they were like, "Hey, your new student came to me crying after your class." Yeah. And I was really like, Oh, okay. So that was a lot of anxiety I was observing. So I went to the parent coordinator. And she had the kid already crying in her office. And she said that he was just overwhelmed. And he was overwhelmed with the language barrier and not knowing what was going on. And he was insecure and thought that he was not doing his art, right.

She was able to translate the conversation and help put him at ease that I was not judging him or like, looking at him to make sure he was doing his part. Right. And she was able to look through my roster of kids in the class and identify a student that has other classes with him. She called that student in and kind of introduced them so that he would feel more comfortable having a go-to person to help translate in those moments.

Ms. Romero



Figure 3: Portrait of Ms. Amazon

Ms. Romero is a Latinx, multilingual, female art teacher who has been teaching for over 15 years. She shifted to teaching after other initial career pursuits. She is a certified art educator with degrees in business and education. She has traveled extensively and is the daughter of immigrants whose parents are Cuban American. She is a mother and grandmother of 2. She moved to her current school from a predominantly Spanish-speaking

community in the Southeast.

She wants to pursue further education and potentially move to an administrative role. She is comfortable speaking and writing in English and Spanish and comprehends English, Spanish, and Italian to some degree. This is Ms. Romero's second career, and she has a master's degree in education and is a certified art educator. Ms. Romero's classes are diverse, the 6th graders that I observed her teaching average 15-20 EPLs in a class of over 30. There are no co-teachers or paraprofessionals supporting the art classroom, art teacher, or any of the students in this class. Ms. Romero cared about her students and when she talked about them you felt it.

I'll never forget, I had this situation in high school where this girl, she should have been kicked out. The principal couldn't stand her. I'm serious. She was trouble with a capital T. And She knew it and I knew it, but she was my student for like two or three years. I grew to love her. Whenever she was having a bad day, she'd come to me and tell me what was going on and

she'd let off steam. I would say, "Okay, come here, sit down, relax, take a deep breath. I'm gonna get the class started. And then we'll sit here and talk." She would come to me and talk.

I think it was her senior year and the principal was like up to here with her. She told me, "Miss they are gonna kick me out. They're gonna kick me out! I'm not gonna be able to graduate miss, they're gonna kick me out." I went and talked to one of the assistant principals who I was friends with. I said, "Listen, I know what's going on. Just put her in my class. I'll give her all the assignments. She doesn't have to go to that person." Because there was a teacher that couldn't stand her. I said, "I'll keep her with me and I will keep her in check. And she will do the work. We could do it in my class." The assistant principal asked, "Are you sure?" I said, "yes. Just don't kick her out. Give her a chance to graduate." He talked to the principal, and we got it squared away. And she graduated.

One day we were sitting in class, and she was in there and I had gotten this new kid, in art in high school. I would collect art fees so, I had a drawer full of cash. She was sitting right there by the drawer. The new student saw me put the money in that drawer. And I had stepped away for a second. He went to take the money out and she saw him. She said, "you touch that and I'm gonna snitch." He responded with, "you would snitch?" and she said, "I don't care. She's like, my mom. Don't you dare do that to her."

I came back. And she told me, "put that money somewhere else where that boy can't get it. He's gonna take it." I asked, "What are you talking about?" and then she told me what happened. She said, "I don't care. I'm snitching on him. I don't care about any of that snitch stuff. I don't care because you're my mom and you've done everything for me. I'm gonna protect you." Oh my god, she was so angry. Then she let me have it. She said, "Miss put that somewhere else. Don't just leave it there. What's wrong with you?"

Her wild little crazy self knew that I loved her. Even though she was cuckoo and drove me bananas. She knew it, but she knew that I had affection for her and that I cared for her as like a kid, you know, like a mother-daughter type of thing. And guess what? She didn't have a mom at home. So yeah, she told the boys she was like, that's like my mom. Don't you dare hurt her. It was just the things that I would do for her; that I went up to bat for her. She knew that I cared about her.

Data Collection

My data collection methods included a survey, observations, interviews, and document analysis of lesson plans, student examples, and supporting materials. The following sections elaborate on these methods.



Figure 4: Data Collection Sequence

Survey

The initial data collection was conducted through a 20-question survey to measure demographic data, classroom setup, and interest in participating in the study (See Appendix C). I designed this survey using the digital tool Google Forms, which allows participants to take the survey on a computer or mobile device. All the sections included a mixture of multiple choice and open-ended questions. The first section of the survey asked demographic questions. The next section asked about their classroom makeup confirming the number of teachers in the room and the presence of EPLs. The last section asked about potential participation and

comfort levels with types of involvement. This survey is limited to background information and interest and I only used it to help identify potential participants. The results of this survey are in the following table.

Table 1: Results of Participant Survey

	Demographic Qualities	Frequency	Percentage
Years of Teaching Experience	0-5	2	25%
	5-10	1	12.5%
	10-15	3	37.5%
	15-20	2	25%
Highest Academic Qualification	Bachelors	4	50%
	Masters	3	37.5%
	Specialist	1	12.5%
Employment Status	Full time certified employee	8	100%
Languages Spoken	English	8	100%
	Spanish	1	12.5%
	Bosnian	1	12.5%
	Croatian	1	12.5%
	Romanian	1	12.5%
	Russian	1	12.5%
Years at current School	1 Year	1	12.5%
	4 Years	1	12.5%
	5 Years	1	12.5%
	6 Years	2	25%
	8 Years	1	12.5%
	9 Years	2	25%
EPLs Present	Yes	8	100%
Para Support	No	8	100%
Co-teacher	No	8	100%

Interviews

The interviews used open-ended prompts that, as Kramp (2014) described, allow participants to tell their stories related to the phenomenon being researched. This method of questioning employs descriptive questioning to explore participants' experiences by allowing

them to answer openly, build relationships with the researcher, and give conversational answers (Marshall et al., 2022). Descriptive questions use hypothetical situations, examples, and story-sharing between the participant and researcher (Marshall et al., 2022). This form of open-ended, flexible questioning creates a conversation.

The intent behind this type of interview is for the researcher and interviewee to co-construct meaning about experiences in the classroom, *narratives* that will be shared, and the moments that show authentic *cariño*, engaging in a process that allows for shared meaning-making. The use of co-constructed stories, *narratives*, allows for contexts in which the participants can reflect and describe their experiences in as much detail as possible (deMarrais, 2014).

The interviews were semi-structured and used an interview guide, with open questions and probes as needed to gain further information (Ravitch & Carl, 2021; Vogt et al., 2021).

Probes included, for example:

- Think about a time in your class when you worked with EPLs. Walk me through your process during that time.
- Tell me about experiences you have had with EPLs that stand out to you.
- Describe a lesson that you have had success with when teaching EPLs.

The semi-structured interviews followed the interview guides, but adapted the wording and order of questions needed as the conversations developed (deMarrais, 2014). Participants discussed the process and experiences they had in specific lessons with EPLs. I used specific moments to build the interview and learn about the nature of the everyday experiences in the classroom (deMarrais, 2014). The interactive nature of the interviews and observations built on the iterative and recursive nature of qualitative research (Ravitch & Carl, 2021).

At least one interview per participant lasted at least 30 minutes. The primary interviews were held before the observations to establish the views of how the teachers work with EPLs in the classroom, their lesson structure, established services, experiences, and the practices they use in their classroom. A second interview followed the observations if needed, to provide an opportunity for the teacher to reflect on the events of the lesson, clarify the transcripts, and review any questions that came up from the field notes. Given the teachers' schedules and limited potential time between classes, these interviews were not conducted immediately before or after the observations.

The interviews were transcribed using otter.ai transcription software. I then listened to the audio and read through the transcriptions line by line and edited any mistakes made by the software. After transcription, they were analyzed using a series of coding processes. After the initial interviews and observations, I conducted a document analysis on all materials collected and observation notes. At this point, a tertiary interview was done with Ms. Romero expounding on the codes constructed and data analysis, specifically the translation of Spanish sections. This was needed as I am not a fluent Spanish speaker, and the nuances of Spanish meaning and word choice are not something I am able to differentiate. I can do direct translations with tools, a Spanish/English dictionary or a translation application. However, to check my codes and their application to the Spanish portions of the class observations, I needed a native speaker's fluency and context. This process was repeated with Ms. Amazon and Ms. Meyers, however, the tertiary interviews were not needed for clarification.

Observations

I observed each teacher participant during one unit of instruction. A unit could be a day, a week, or several weeks. This varied based on what each participant was teaching. The units

observed ranged from one stand-alone assignment to a collection of assignments that led to a cumulative product. My goal was to attend as many days of the unit as possible to see as much of the lessons as I could, as I believe that interactions between individuals cannot be understood without direct observations (deMarrais & Lapan, 2014; Marshall et al., 2022). I did not want to rely on video recordings or teacher notes alone. I needed to be in the teachers' space, experiencing the lesson with the students and teachers.

I held the observations during normal school days in the teachers' classrooms when they had EPLs present. We all worked around our testing schedules, absences, and project dates to schedule the observations. I was unable to attend every day of instruction in the unit, due to my work schedule, but I was able to attend two days of each unit of study. I observed the introduction lesson and a studio lesson during a unit. Given that art assignments are often multistep processes that take multiple days to complete, there was a need for multiple days of observations at each site. The format of instruction was flexible because the focus of the research was on the teacher instruction, not the product students made (deMarrais & Lapan, 2014).

I took written and drawn field notes during the observations, took photographs of the classroom, teachers' materials, and students' work (Merriam, 1998; Ravitch & Carl, 2021; Vogt et al., 2021). Through the field notes I focused on teacher instruction and interaction with students. My goal for these notes was to capture the big picture of the classroom including gestures, quotes, demonstrations of processes, sketches of teachers and students, movement around the room, classroom setup, and small moments between the teacher and students. The pictures I took of students' work did not include the students themselves, to protect their privacy. These pictures include multiple steps of the process of creating, including sketches,

reference images, works-in-process images, and final products (Marshall et al., 2022). I wrote reflections that expanded on the field notes and then typed and edited them after each observation.

Data Management Plan

In addition to observations, a data set was gathered to understand and describe the case. Documents collected and analyzed included but were not limited to lesson plans, instruction materials, project examples, rubrics, reflections, grade book data, student artworks, journal entries of participants, and texts on ELL services. Photos of student work were taken at multiple stages of the creation process during observations or by participants. *These stages that I photographed during observations included: sketches, initial drawings, initial printmaking plates, mid-process, after initial color application, and finished products. Participants sent pictures of finished projects that they took of student work that was finished late.* Lesson plans, instruction materials, and rubrics were shared digitally through Google Drive. Reflections could be verbal or written recordings, based on what participants were most comfortable completing in the timeframe. These were also shared via Google Drive.

As I created materials to use in classrooms as manipulatives and supports during my data collection phase, I utilized Google Drive, a digital platform, to house and organize the materials I made and the data I collected. The computers and the drive that I used are password-protected to ensure confidentiality. I uploaded both the original content and any edited versions I created, noting each through labeling. I used otter.ai for the transcription of recorded interviews, which is also password-protected and any materials created through transcription were stored in Google Drive. Teachers and students mentioned in the study, as

well as the schools observed, were given pseudonyms to protect the identity and privacy of all involved.

Data Analysis

The data analysis for this research began with processing the initial interviews. The recordings were entered into otter.ai and transcribed into text that I then edited for clarity and accuracy. These interviews were then read to see what codes could be constructed from the initial readthrough. I then proceeded with a second review assigning the key components of translanguaging (García & Wei, 2014) and the three types of Authentic Carino (Curry, 2021).

After each set of observations, I transcribed the handwritten observation notes into a digital document and edited for clarity. Then I entered the audio from the lessons into Otter.ai and transcribed into text that I then edited for clarity and accuracy. I then imbedded the transcriptions with the digitized observation notes, developing the multimodal notes I will describe in the next section, that included the transcribed lesson recordings, field notes, images from the lesson, images of student work, and researcher sketches (Saldaña, 2016). Researcher sketches are visuals drawn during the observations of the classroom layout, teacher gestures, student gestures, and demonstrations of processes.

My initial data analysis of the interviews used priori coding focused on the big concepts of authentic cariño and translanguaging (Ravitch & Carl, 2021; Saldaña, 2016; Vogt et al., 2021). The second round of analysis was based on holistic coding, breaking down authentic cariño and translanguaging into their parts (Ravitch & Carl, 2021; Saldaña, 2016). The tertiary level of coding used in vivo coding to maintain participants' voice (Ravitch & Carl, 2021; Saldaña, 2016; Vogt et al., 2021). The field notes were coded following the same process.

Table 2: Codes from Key Concepts of Authentic Cariño

Key Concept	Code	Example
Familial Cariño	Questions about languages spoke, questions about family makeup, terms of affection used, stories about their students, emotion words	Ms. Meyers put him in charge of the gluing station. She gave him a job to help others and he puffed up and was so proud.
Intellectual Cariño	What students needed, discussed planning for students, considered student emotions, used demonstrations and modeling	“I changed the plan at the last minute because we needed something more playful.”- Ms. Amazon
Critical Cariño	Name pronunciation, references to other cultures, references to other places, personal stories bringing in culture	Ms. Romero, “So how many of you here are of Mexican descent?” A bunch of students calling out all at the same time.

Table 3: Codes from Key Concepts of Translanguaging

Key Concept	Code	Example
Gestural	Signed in ASL, modeled steps, drew examples, demonstrated, pointed	sign a little bit to them, a simple “THANK YOU” or “YOU’RE WELCOME”
Verbal	Speaking in Spanish	Ms. Romero. “Voy a dibujar dos ojos diferentes. (I’m going to draw two different eyes.) I’m going to do two different eyes.- Ms. Romero “Write te amo (I love you) and I’ll help you with the next step”- Ms. Amazon
Written	Subtitles, written examples on paper, typing into translating app	Starts video with subtitles in Spanish

Technology	Demonstrations with document camera, video, translator app	One student pulled up a translator app on their Chromebook.
Environment	Proximity to students, moving around the room, organization of the space, routine procedures, music playing	Music is playing as students enter the room. The song is in Spanish and a student recognized the song as she came into the room and danced her way to her seat.

I utilized Quirkos digital software to code all interview and field notes. Through this software, the rounds of coding were color-coded and grouped by color families to identify trends in the data. Quirkos uses visuals to show differences in size between coding themes to identify trends between them. The visual aspects of Quirkos was beneficial to my research as it let me visualize the connections between the forms of authentic *cariño* and the larger circles represented a higher frequency of familial *cariño* among the three forms of *cariño* coded for. The visuals helped me understand my coding results.

First Round of Coding

The initial coding showed that the concepts of authentic *cariño* and translanguaging, as I interpreted the terms, were expressed by my participants. There were 161 different incidents of authentic *cariño*. I wanted to see if these concepts, as manifested by the teachers, were superficial or if they could be more thoroughly analyzed. The three factors that differentiate between simple caring and authentic *cariño* are intellectual *cariño*, familial *cariño*, and cultural *cariño* (Curry, 2021).

The three final participants understood the concept of authentic *cariño* and interpreted the term *cariño* as meaning caring. One further defined the term, as in this example: “Authentic *cariño* is from the core... no falseness behind that. No pretending to care about you,” (Romero

Interview). This definition was given by the Latinx participant in this research. She defined and explained the cultural significance of the word *cariño* in a similar way to Bartolomé (2008) and Curry (2021). All participants recognized the difficulty in explaining the complexities of how teachers express care. All participants compared the care they express as art teachers to that of a parent. Ms. Amazon explained how she shows care to her students, related to the care her father shows her, while Ms. Meyers and Ms. Romero compared it to the care of a mother. All the participants I interviewed spoke about the need for care to be specific to each student. Each participant has different and meaningful ways to show this care, from hugs to silent check-ins to filling out Free Application for Federal Student Aid forms (FAFSA).

Ms. Meyers's genuine interest in the culture the students brought to the classroom made a difference. Ms. Meyers repeatedly recalled moments when she had traveled to or had a personal connection with a country that the student was from. Her passion as an artist is photography, and she shared these moments with them through photos of her lived experience. As she said, "He's actually from Africa... I have actually been to, crazily, the part of Africa that he was from, and I did a photography book about it. So, I brought it, and I showed it to him, and he was just like, 'What!?!'" (Meyers interview). There may have been a language barrier, and there is a difference between visiting a place and living there, but this connection helped build a better relationship between the teacher and her student.

Second Round of Coding

The second round of analysis was coded with these constructed themes of intellectual *cariño*, familial *cariño*, and cultural *cariño*. Figure 7 illustrates how often each of these forms of *cariño* was recognized in the interviews. Familial *cariño* was the most frequently recognized form in the interviews, with 73 occurrences. Familial *cariño* was shown in the way the

participants talked about care and their perspective relating it to a parental figure in their testimonies about students. Cultural *cariño* was the next most recognized form, with 43 occurrences in the interviews. The moments of cultural *cariño* were found for all three participants in how they plan and approach their curriculum.

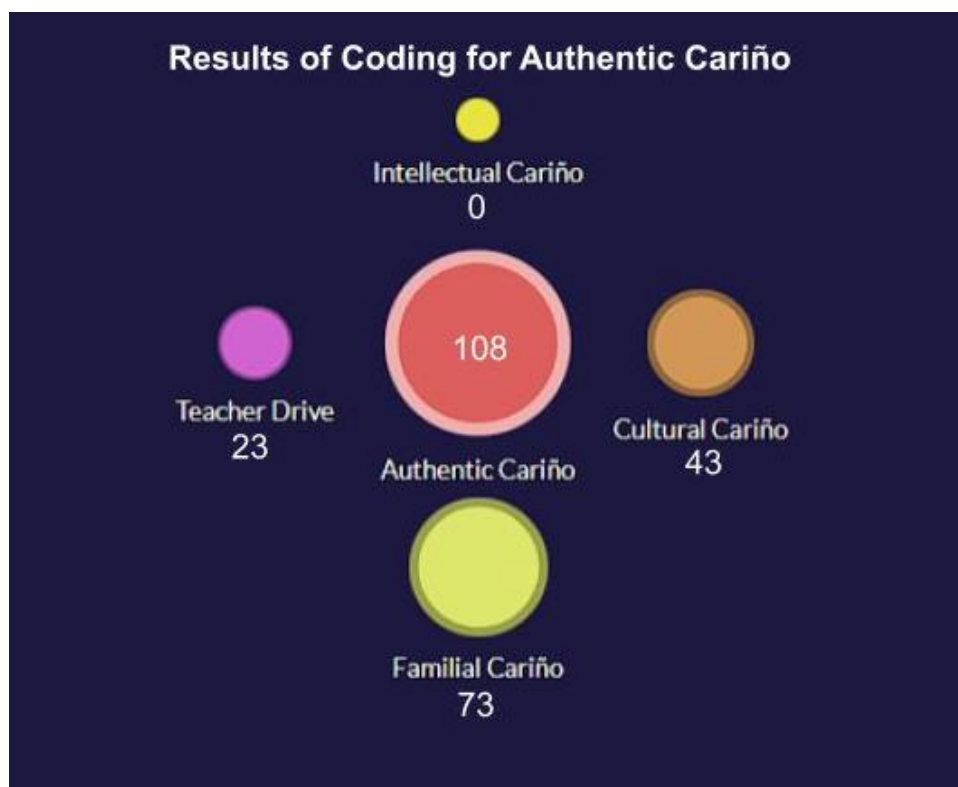


Figure 5: Results of Coding Interviews for Authentic Cariño

Figure 5 illustrates how often each of these forms of *cariño* was recognized in the observations. There was no evidence in the interviews of intellectual *cariño*. That was expected and I did not anticipate that teachers would discuss this concept in the interviews, but rather that I would see it in the document analysis of the lesson plans or the observations of classroom instruction. There was a higher level of evidence in the observations of intellectual *cariño* at 72 occurrences. Familial *cariño* was again the most recognized form of *cariño* in the observations

at 82 occurrences. Cultural cariño was the least recognized form of cariño in the observations at 8 occurrences.

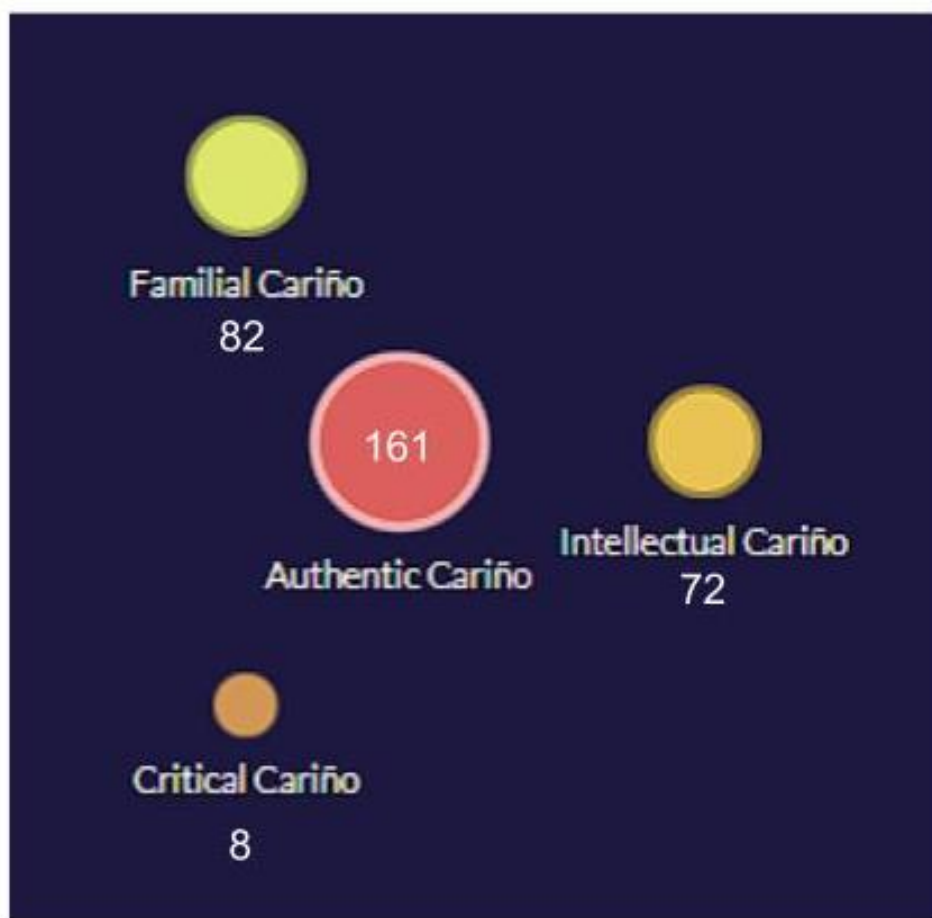


Figure 6: Results of Coding Observations for Authentic Cariño

Through coding, based on the definitions for authentic cariño used in this research, and the way intellectual cariño was identified, there was a trend in intellectual cariño from the interviews to the observations. The increase of intellectual cariño was an anticipated shift as I assumed the intellectual cariño would show more during the instruction observations than in the interview conversations. The interviews were where I expected to hear about moments of familial cariño, although watching these women teach, I saw many moments of familial cariño

also, there was not a significant increase in familial cariño between observations and interviews.

Third Round of Coding

The third round of constructed themes included a breakdown of translanguaging into forms of communication as they occurred in the classroom or through the teachers' experiences with their students. These themes included examples that were verbal, gestural, written, technology-based, or environmental. Figure 8 illustrates how often these forms of communication were used for translanguaging, as mentioned in the interviews.

The interview questions referred to how they communicate with EPLs, what strategies they use to communicate with EPLs, and stories they told about interactions with EPLs in the classroom. These questions helped me identify moments that could be attributed to translanguaging in the teachers' stories about their classrooms and experiences with students.

Written communication included labels and signs in the classroom, worksheets, written steps on the board, or words used in PowerPoint presentations that were written in multiple languages. The least used factor of translanguaging was written communication. The lack of written communication in languages other than English was understandable because it requires the teachers or students to be literate in multiple languages to create written communication. Or it requires the use of translation software to communicate by typed phrases. As seen in the survey results, written communication in languages other than English is not something three of the participants were comfortable doing. Only one participant, Ms. Romero, was biliterate. She was still limited in her ability to use written translanguaging with students that spoke languages other than English or Spanish.

The most frequent area of translanguageing was verbal communication with 32 occurrences and gestural was close with 25 occurrences as seen in Figure 7. In many instances, gestural communication was done in conjunction with verbal communication. Such gestures were expected from art teachers as they often demonstrated their processes, drawing for or with students to convey meaning. All participants said they use gestures to communicate when unsure of their students' understanding no matter the language the student or teacher spoke.

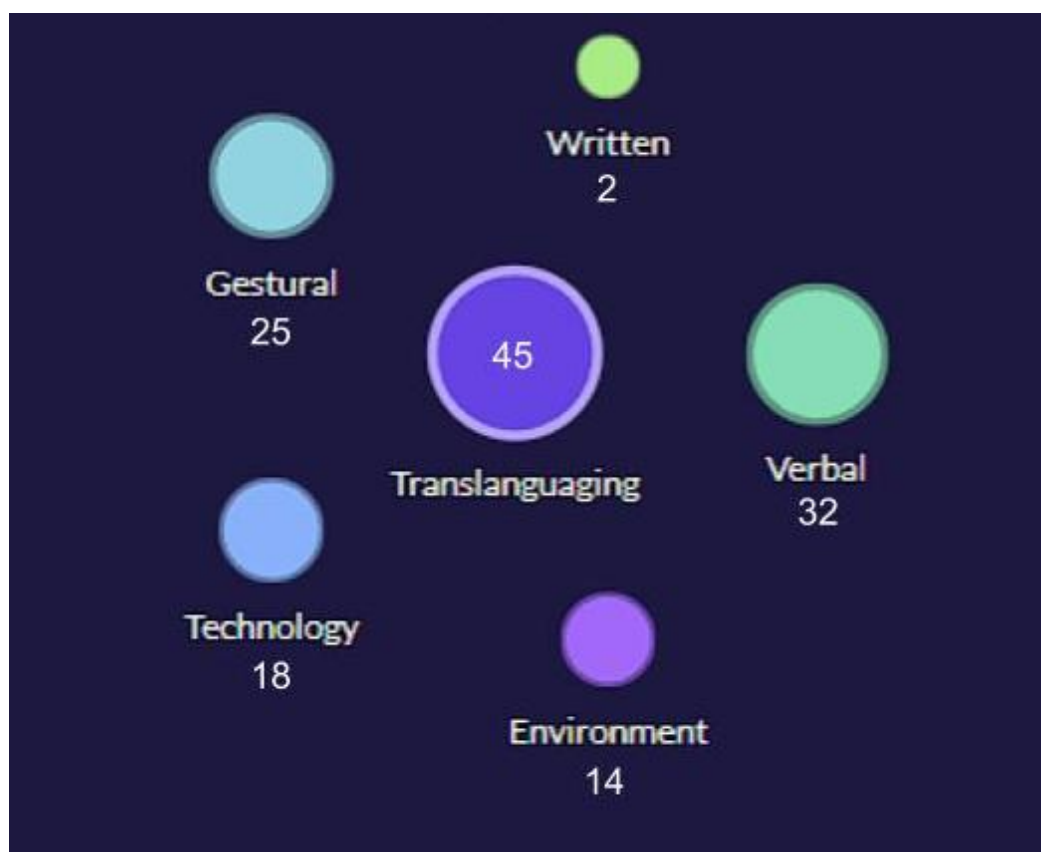


Figure 7: Results of Coding Interviews for Translanguageing

Verbal communication was the other communication form that all four interviewed participants used regularly. Ms. Romero, who is bilingual, was actively verbally translanguageing consistently, which was expressed in her narratives about her classroom and students. The other participants said they have tried to learn key terms or short phrases in non-

native languages that their students speak or communicate with. Although Ms. Amazon and Ms. Meyers discussed using verbal phrases in languages other than English, there was no evidence of their use in the observations for this research.

Ms. Amazon did show evidence of communication in ASL in the observations and interviews. I specify “speak or communicate” because Ms. Amazon has learned phrases in American Sign Language (ASL) to communicate with her deaf or hearing-impaired students. And as ASL is their main form of communication, but it is not verbal, although a verbal component accompanied it as many students used auditory input as well as the gestural communication of ASL.

Translanguaging was evident in all three classroom observations at some level. For Ms. Meyers and Ms. Amazon, the most obvious use of translanguaging was through gestural communication through demonstrations of steps of the lesson or processes. I recorded 90 examples of gestural translanguaging among the 259 moments of translanguaging that I recorded during observations as seen in Figure 8. There were moments of verbal translanguaging in Ms. Meyers’s and Ms. Amazon’s observations, but these were done by the students in these classrooms, not the teachers. Ms. Meyers and Ms. Amazon created environments welcoming to all forms of communication, but they did not try communicating in any language other than English during my observations.

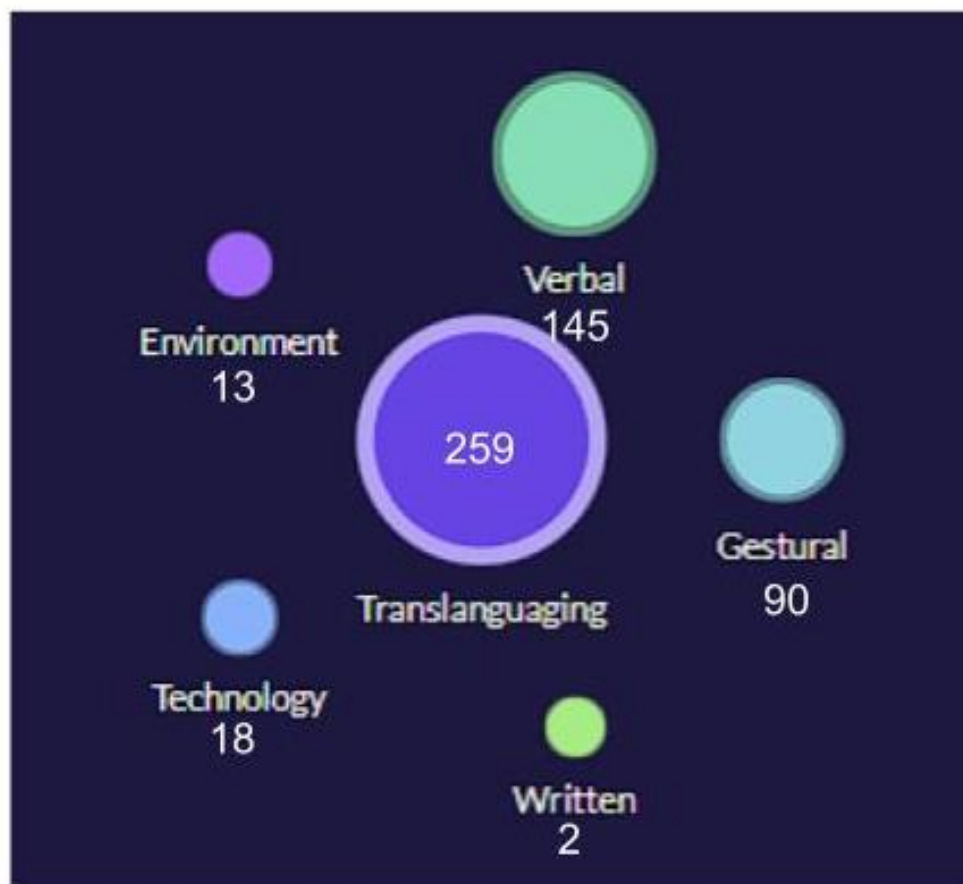


Figure 8: Results of Coding Observations for Translanguaging

In contrast, Ms. Romero used mostly verbal translanguaging in her classroom, and observations in her classes accounted for the majority of the 145 instances of verbal translanguaging among the 259 moments of translanguaging that I recorded, seen in Figure 8. Gestural communication often accompanied verbal communication in her class, as she demonstrated on the board. Her instruction was bilingual; she taught her lesson in English and then repeated the instructions in Spanish. She moved between the languages during one-on-one and small-group instruction. Often, her languages blended into Spanglish in casual conversation, and she translated the Spanish spoken in the classroom into English for her

English-speaking students. Her students were comfortable speaking in both languages to her and each other.

Support from the Teaching Environment

The primary difference I noted between the interviews was whether the teachers received support in the environments where they teach. Some schools, like that of Ms. Amazon, have Parent Involvement Coordinators (PIC) who facilitate understanding between Spanish-speaking students and English-speaking teachers. The PICs at different schools facilitate different languages, but the one at Ms. Amazon's school was a Spanish speaker, as that was the largest population of non-English speakers. Teachers who need support contact the PIC, who mediates problems and helps find meaningful solutions. All the teacher participants work in schools with certified staff that serve the EPLs. Two of the four teacher participants are close enough to the ESOL teachers to be considered friends that they can ask for help. The other two teachers had a support system, but they were not as close to their ESOL teachers and did not feel as comfortable reaching out to them for assistance.

Translanguaging for Students

There were 45 moments of translanguaging discussed in the interviews. None of the participants knew what the word translanguaging meant when I introduced the concept and did not recognize if they were actively using it in their classroom. However, I was easily able to identify moments of translanguaging in their interviews. Ms. Amazon described meeting a new student and starting the interaction with translanguaging. As she said: "He showed up at my door and I said, 'Hello'. And he stared back at me blankly and did not respond. I said, *hola* (hello) and then he smiled a little bit. So, I was like, okay, he needs to sit with somebody who can speak Spanish." (Amazon Interview).

Ms. Meyers shared a moment with a new student who loves art:

She knew a little English and was trying to get better at it and I was trying to talk to her in English and I was trying to help her, and I threw some Spanish that I knew in there.

We were kind of piecing together our conversation and it was kind of cute, actually. We worked it out, we were fine. She's a brilliant artist; she got what we were doing. She was really happy. She's very happy here. It felt like we were just kind of like, getting it that was kind of fumbling along a little bit, but it didn't feel bad. (Meyers Interview).

Her casual description of using the Spanish she knew when working with a student is an example of the translanguaging she uses often in her classroom. She did not emphasize it as important, but she casually mentioned moments like the previous section was when she used any of her language skills to communicate with students. She mentioned using French, Spanish, and English, using technology to communicate with students, and having peers help translate when the language is beyond her capabilities.

Document Analysis

The following sections review the process of how the document analysis was completed in regards to presentations and student work samples. I reviewed the different documents that were analyzed for moments of translanguaging and authentic *cariño*. The first section reviews the lessons that were taught through student work samples and the second section does the same with teacher made materials looking to how teachers interacted with students to confirm understanding and communicate the intent of the lesson.

Teacher Materials

The document analysis was challenging because of a lack of consistency between teachers. None of the teachers wrote formal lesson plans because their schools and county did not require it. Ms. Romero offered to make me one for my research but admitted that she never uses a formal written lesson plan. Ms. Amazon was presenting a new lesson and still working out the processes. She said she planned to write the lesson out and share it later when it was refined and after she had time to reflect on how it worked with her students.

Art educators are not always seen as being on par with teachers of other subjects (Bautista et al., 2021). In my experience, we are the messy classroom that people avoid until the work is displayed. The isolation of art educators in this study was reflected in the lack of expectations from the schools. None of these schools had a standardized format for lesson plans that art teachers were required to use.

The participants were experienced teachers who could adapt as events happened, so the lack of a formal written lesson plan did not negatively affect teacher or student performance. Two of the three final participants repeated lessons they had taught multiple times over multiple years, so they anticipated many of their students' needs for the lesson. However, I do think it limited the ability to see differentiation and intentional planning of translanguaging and authentic *cariño* by my participants. Seeing their thought processes through the planning materials would have added to the analysis.

The teacher participants made presentations to guide the content and used demonstrations as needed for different aspects of each lesson. Instead of analyzing their lesson plans, I analyzed their presentations. I color-coded my notes on their presentations as follows:

blue for organizational structure, green for reflection notes, and purple for multimodal links as seen in Figure 20.

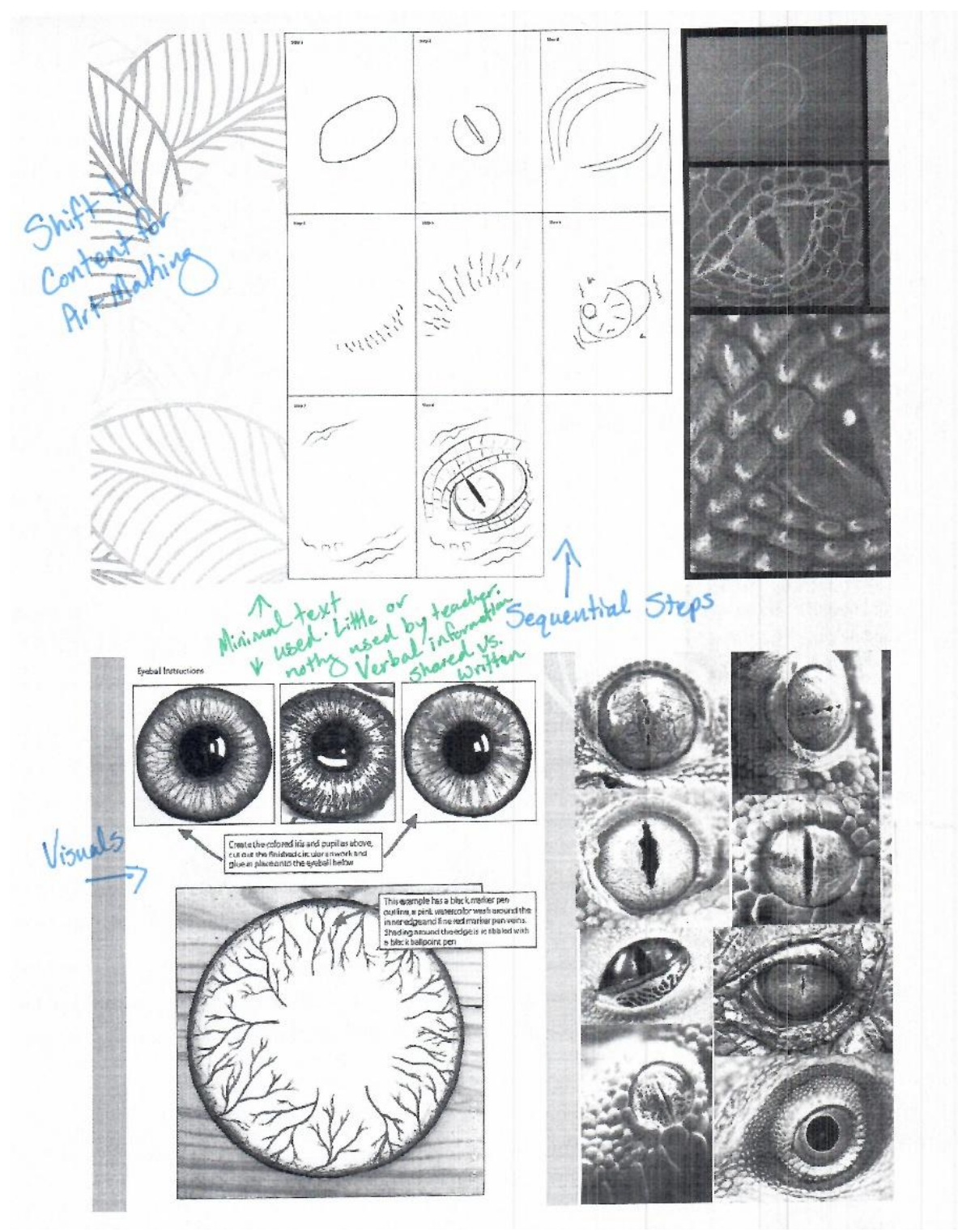


Figure 9: Teacher Presentation Sample

The organizational structures identified in the presentations include an introduction, attention-getters, art history/cultural connections, visual aids, sequential steps, visual demonstrations, and examples of finished projects. Ms. Amazon's presentation was in progress, but she had most of the features, minus the sequential steps.

Ms. Amazon, Ms. Meyers, and Ms. Romero all utilized links in their presentations to videos on websites as their attention-getters. Two of the three were art history related, while the third was based on cultural connection. All three teachers used visual aids and demonstrations as the main forms of instruction, supported by verbal instructions. Ms. Meyers and Ms. Amazon also included English text in their presentations. Ms. Amazon's text was minimal, while Ms. Meyers had the sequential steps written out as well as represented visually. While there was a small amount of English text in Ms. Romero's presentation, it was embedded in a graphic and not intentionally used for instruction.

I analyzed student work samples to see if the intended information was communicated in a way that was meaningful and understood by students. I specifically looked at the work of an EPL in each class. This analysis aimed to see if the intended information from the teacher was communicated and if students could create the planned projects.

Multimodal Field Notes

When I started analyzing the transcriptions using Quirkos to color code, with multiple rounds of coding, I faced several difficulties. Looking at the transcriptions alone was not enough to see the whole picture of what was happening in the classroom. It made it difficult to code when I felt there was missing information. I wanted to see what was happening in the classroom as I was listening and reading through the audio and transcriptions. To see the full picture, I combined the transcriptions with my edited and typed field notes into one document.

I was able to embed the transcriptions chronologically into the field notes as there were recorded pieces that matched verbatim with my handwritten notes. The way they fit together helped me create a document that illustrated the events in a way that made me visualize what was happening in the classroom.

The process for my analysis involved creating multimodal field notes that allowed me to see a holistic picture of the classroom. Initially, I took audio recordings of the lessons, focusing on moments of direct instruction to the entire group. I chose not to make audio recordings of the studio time as there was too much movement in the space and the audio recorder could not pick up the individual conversations between teacher and students. Walking around with the recorder to t those conversations was distracting to those being observed. The students observed were used to having other adults in the classroom who sit off to the side of the room and quietly take notes or who speak to them individually and in small groups, as they often have administration, other teachers, and people from the county observe. The teachers introduced me, which removed the mystery of my presence. This introduction led to students comfortably talking to me and showing me their work. Some learned my name and greeted me as they joined the classroom.

During observations, I took handwritten and drawn field notes. It was an effort to jot down as much as I could to form a sense of the moment and to get a feel for the instruction and interactions between the teacher and her students. The written notes reflected what I heard, saw, felt, and what drew my attention. The sketches in the handwritten field notes were a mixture of diagrams, assignment examples, the steps of the drawing process, and illustrations

of the students and teachers as seen in Figures 10, 11, and 12.

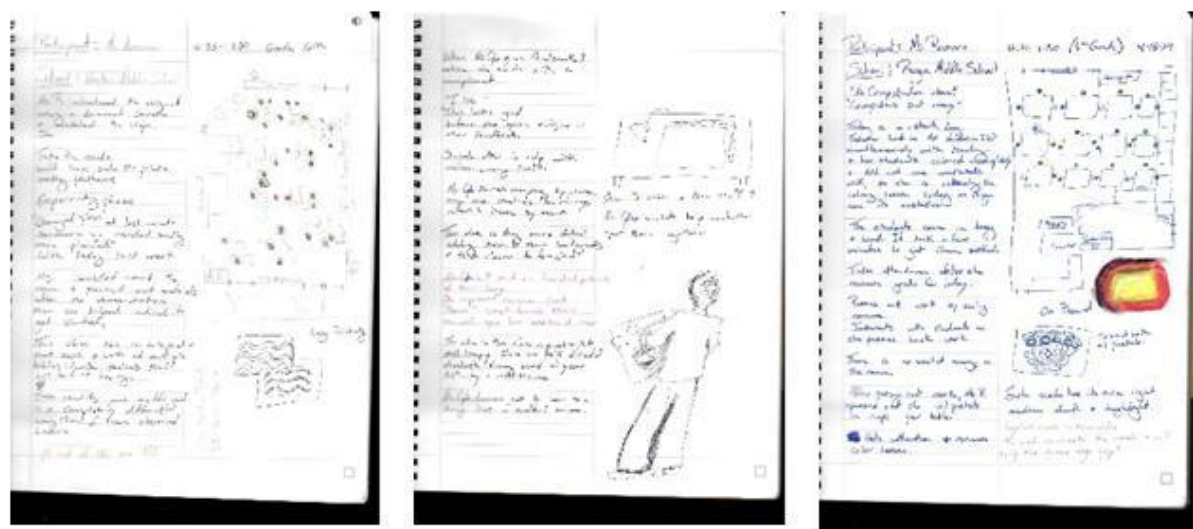


Figure 10: Observation Notes Sample 1

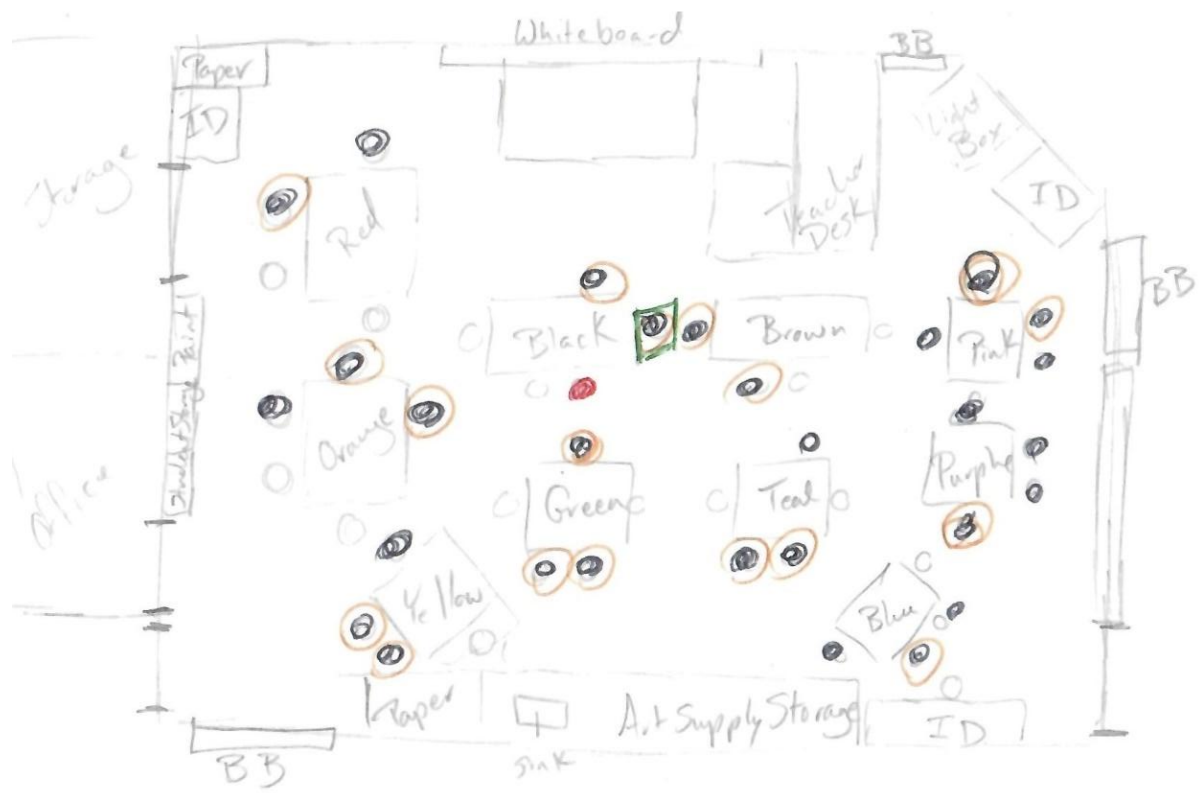


Figure 11: Observation Notes Sample 2

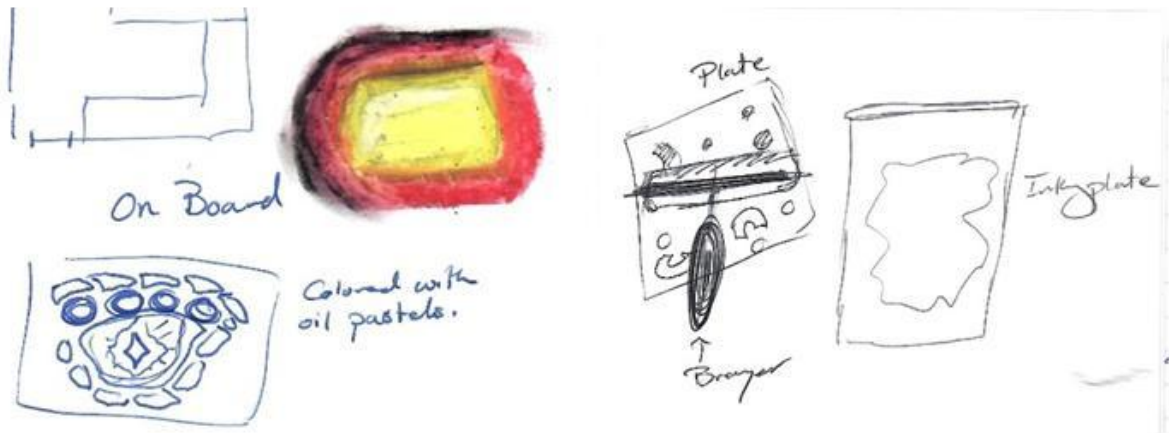


Figure 5+2: Observation Notes Sample 3

The illustrations of the teachers and students were not an effort at realism, to create an accurate likeness of the individual, but gestural sketches that communicated body language, interactions with students, and my impression of the person at the moment I observed them, as shown in Figure 13. These initial sketches led to larger illustrations that I will describe in more detail later.



Figure 6-3: Observation Notes Sample 4

During observations, I walked around the room and took pictures of students and teachers at work. The students responded positively to the pictures of their work. I spoke to each student before taking pictures and showed them the images I took of their work. They knew I was studying the lessons and their teacher's instructions. If students did not want pictures of their work taken, I agreed. I made handwritten notes on the interactions and work I observed. These were student interactions with Ms. Romero, with other students, and with the space. I asked students for permission to take pictures of their assignments, and many chatted with me about their work as I walked around the room. If I took pictures of one student's work, others would bring theirs close by to be included or tell me to take pictures of their work too. Some images were of work brought to me by the teacher participants and others were students, areas, or artworks they suggested I look at.

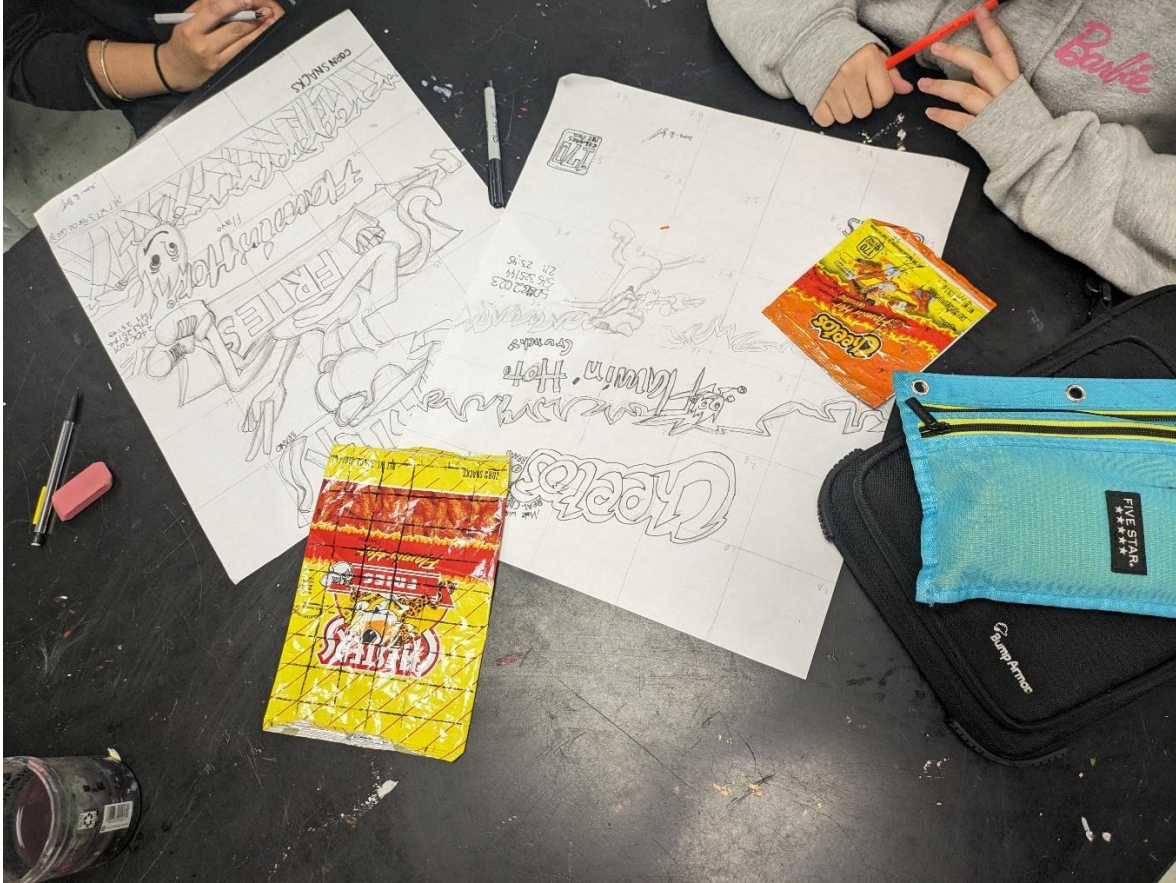


Figure 7-14: Student Work Sample

I then took notes on what I saw and our interactions. I took photographs throughout the observations of the teaching materials, displays, student work, and teacher demonstrations. At the end of each observation, I dictated notes into Google Docs with my reflections on the class and events in the class. After each observation, I typed and edited the handwritten field notes for clarity and added the reflections to the notes where they fit chronologically.

The next step in developing these field notes was transcribing the audio recordings of lessons. I transcribed the audio using Otter.ai software. After the transcriptions were made, I edited them for clarity. The first round of edits was to fix missing words, add the speakers, and separate the text into smaller sections. The second edit included adding punctuation and action

comments in the transcripts. These edits were needed for the transcripts from Norton Middle School and Prescott Middle School.

A complication with this editing process occurred during the transcriptions from Rogan Middle School in Ms. Romero's bilingual classroom. I transcribed the recordings using Otter.ai software, but the software could not transcribe any of the portions spoken in Spanish. Instead, the software transcribed all Spanish portions of the lesson into English-based gibberish. An additional round of editing was needed for the bilingual lessons.

I clarified and edited the English-speaking portions of the transcription. The software was not able to transition between English and Spanish languages, so I divided the audio into Spanish and English sections. I used translanguaging practices to make meaning and applied my knowledge of the lesson, the language, and the use of Google translation software to transcribe the Spanish portions of the recordings. I could not hear and understand some words spoken in Spanish and the translation software was limited in its ability to catch parts of the audio. The Spanish-speaking sections could not be completed with my level of abilities.

I was worried that my translations would miss parts of the lessons and not be a completely accurate version of a translation in context. I needed help transcribing and translating. My options were to reach out to a peer at my college to collaborate on translation, use a translation service offered through the county, or ask Ms. Romero to translate and transcribe her observations. The most appealing of these choices was asking Ms. Romero to translate her classroom audio from the transcriptions. With Ms. Romero as a partner in the translation process, we had the opportunity to co-construct these transcriptions and the resulting multimodal notes. Partnering in the creation of the translations kept her authentic voice in the transcripts. She provided feedback on what was happening in the classroom and

clarified events and her thought process in the transcriptions. She was happy that I asked her to be a part of the process, as she had transcribed and translated audio and written work in a previous career and was comfortable with the role.

Ms. Romero and I met in person, and I taught her how to use the Otter.ai software. When she felt comfortable with the process, she listened with headphones and typed the transcription directly using the software. She listened to the English portions of the transcriptions but did not make any changes to them. She focused on the Spanish portions of the recordings and the transcriptions I had started. In these sections, she followed the formatting I had established in the English sections. She added to the transcriptions I had, edited what I had written, and wrote some parts that I could not hear at all or that she recalled from conversations she had during the classes with students.

Ms. Romero also reviewed those translations and helped confirm that I translated the information correctly. There were moments when she would make a face and cock her head when she read the translation and she would say, yeah that is what it means, but I didn't think of it like that. For example "Asi?" directly translates as "so?" but when the students would ask it in class they meant "like this?". So, the translations shifted to fit the context of the classroom. When working on the translations for the Spanish created with Ms. Romero I used Google translate, but there were moments when it did not recognize the words like ojas for leaves and I had to research the potential translation for the word and edit the results I was given by my translation tool. The need for further inquiry was because Ms. Romero spelled it ojas, but the tool spells it hojas. There were times when Ms. Romero would let me know that her spelling in Spanish may not be perfect because she is bilingual and sometimes the spelling rules get mixed up in her brain as she thinks in both languages.

I took field notes on this process as we worked. I had a printout of the transcriptions with the original edits. I took notes on this printout, sometimes writing specific words that were changed, added, or misspelled, or in the case of longer transcriptions I wrote the code to track her changes. Tracking the changes made to the transcriptions by Ms. Romero was useful later as I made my multimodal notes, color coding the parts of the transcriptions that I processed and that she processed to show as she transcribed, she gave verbal feedback on the lesson, her feelings, and how my translations were perceived from the point of view of a plurilingual teacher. I wrote reflections on this process to reference later in the field notes. I used my transcriptions and Ms. Romero's transcriptions for my multimodal notes.

The visual component was another missing aspect of the classroom experience. The illustrations from the original handwritten notes were added to the text as well as photographs taken of the environment, digital reconstructions of the classroom layout, instructional aides, and student work samples. I placed these into the notes chronologically where they were relevant. The observation notes had reflections written after I walked around and observed the interactions that allowed me to place the images appropriately, as shown in Figure 16.



275

276 "You just went like this" scribbles in the air "I told you don't do that."– Ms. Romero.

277 She then worked with this student to show them the correct way to use oil pastels.



278

279 One student was coloring so hard trying to get more pigment on the paper. The paper was saturated
280 with oil pastel, so everything added just floated on top.

281 "Are you trying to kill the dragon with oil pastels?" "you're being so rough"– Ms. Romero

282 "I'm mad at it because it doesn't look good"- student

Figure 8+5: Sample of Multimodal Field Notes 1

The combination of audio transcriptions, notes, reflections, drawings, diagrams, and photographs are the multimodal field notes given in Appendices D & E.

The multimodal notes had multiple sources, and I wanted to see the sources of information that I felt informed the coding. Specifically, the co-constructed multimodal notes needed to show the difference in the multiple sources of information. To address these multiple

sources of information, I color-coded the multimodal notes based on the source of the information. The color-coding system for the multimodal notes in Ms. Romero's classroom is given in Figure 16.

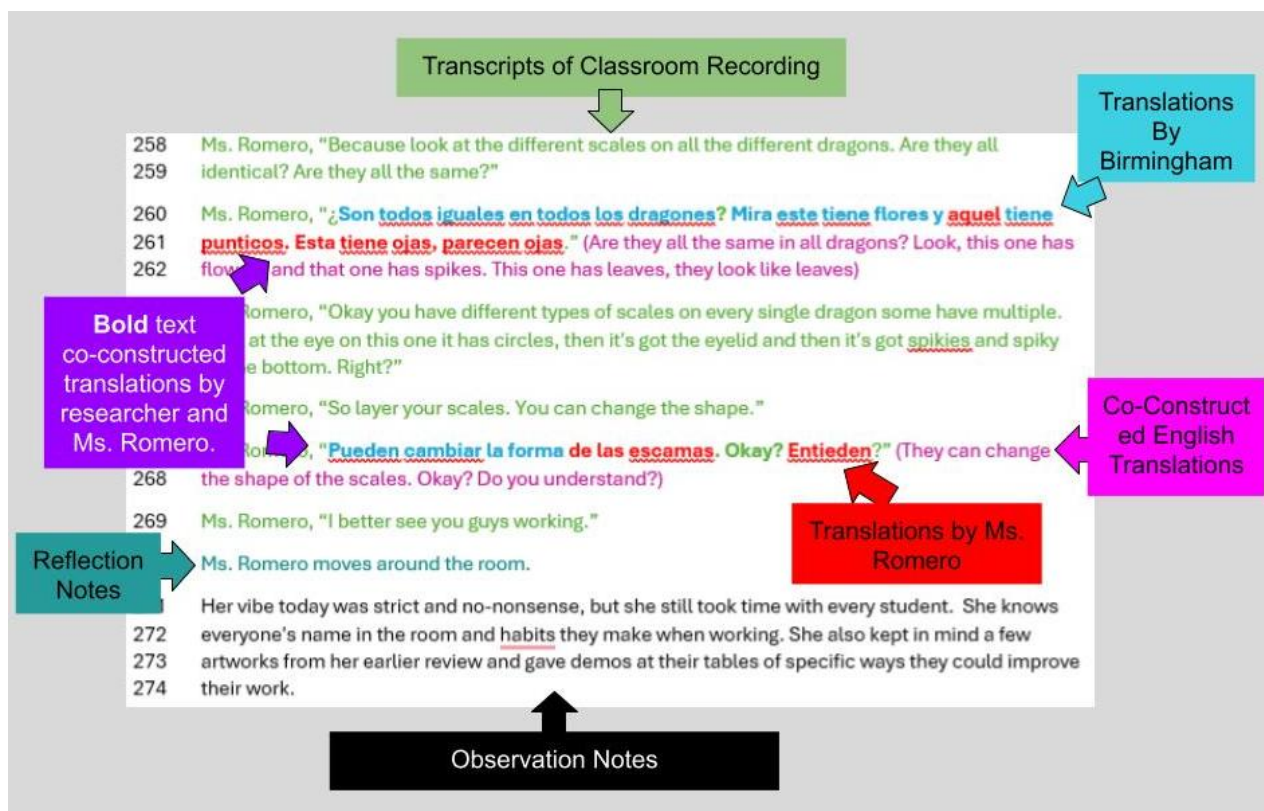


Figure 16: Multimodal Field Notes Color-Coding Explanation

Table 4: Color Coding Descriptions

Color	Description	Explanation
Black	Birmingham's observation notes	Color of initial text on a document.
Green	Transcript of class recordings	Colored green because it represented the forward momentum of the research process.
Teal	Birmingham's reflection notes	Because it is a mixture of the researcher's thoughts and the events of the class.
Red	Ms. Romero's translations of transcripts	Red represents moments when I had to stop and was unable to continue. I used a primary color to represent a core piece of the translations.
Blue	Birmingham translations of transcripts	I used a primary color to represent a core piece of the translations.
Text	Co-constructed translations	Unifies the parts visually to represent the transcriptions we did together, the bold is to show the strength and importance of the material made together.
Magenta	Co-constructed English Translations	A mixture of the red of Ms. Romero's influence on translations and the purple underline of our co-construction.
Orange	ASL Translations	These are colored orange to represent the unique language source of ASL.

I chose colors to convey meaning about the text or the connections between the parts as seen in table 4. Black was chosen because it is the basic color when typing and it was the formative starting place for the field notes. The transcriptions were colored green because they represented momentum moving forward in my research and the imagery of a green light associated with movement gave them visual meaning. In contrast, the translations of transcripts done by Mrs. Romero were red because for me it was a stopping point that made me seek outside sources of information to move forward.

The transcriptions became a blend of colors, because of the translanguaging process that incorporated my translations, Ms. Romero's translations, and our combined efforts. I used color theory to show these connections. The translations I made are in blue because it is a primary color that shows a solo source of information, the Spanish translations by Ms. Romero are in red, also a primary color representing a solo source of information. The English translations created by the combined efforts of the researcher and Ms. Romero are in magenta a combination of red and blue. The combined Spanish translations are in bold with the original color coding, representing the efforts of each individual's efforts and what happens when these efforts are combined. The way it visually strengthens the work of the collaboration.

I transcribed American Sign Language in the multimodal field notes in all caps, size 10 font, in orange. The use of this font and sizing is a writing style called glossing, when a word is written in all capital letters in a smaller font, it represents an ASL word or sign. Glossing is not a direct translation, but an approximate representation of the ASL sign, not necessarily a meaning (ASLUniversity, 2025). I used this format for glossing because I was not able to understand the exact signs used by the ASL interpreter. The notes I wrote were based on her verbal translation of their ASL communication. Since it was not a direct translation of each

sign, I used glossing to highlight this form of communication but to also remain true to the fact that it was not a direct translation. This form of communication is unique to Ms. Amazon's site where there is a population of DHH students who communicate using ASL. The glossed communication is written in orange to make connections to the Spanish translations in red and the English translations in magenta. I used a warm color to represent each independent language to set it apart from the parts created by the researcher alone, which were cool colors. The color coding for Norton Middle School included an orange section written in all caps and in a smaller font.

I then put the multimodal field notes into Quirkos to code for analysis. Quirkos removed all the color coding I had added to identify the information source. To help me code, I kept a color-coded copy of the field notes with me as I coded the document in Quirkos. The coding of the multimodal field notes followed the same structure as the coding of the interviews. The first coding stage was to identify moments of authentic *cariño* and translanguaging throughout the observations.

Many of these were seen in my notes of how I perceived the classroom, but there were also moments when teachers verbalized praise or made comments that registered as authentic *cariño*. There were 259 moments of translanguaging, most of which occurred in Ms. Romero's bilingual classroom, but there was evidence of translanguaging in all the observations. As with the interviews, I wanted to see if the authentic *cariño* and translanguaging were done by the teachers *with intent and acceptance or if they were reactionary to the actions and needs of students.*

Research Illustrations

The common thread through observations and interviews was the need for more information. The interviews were full of stories about students, teachers, community, and moments of caring that integrated language. I wanted to show these moments because writing about them didn't seem to be enough.

When I spoke to Ms. Romero after we worked together to translate the documents, she commented on the *cacophony* of information a teacher processes and communicates in class. In every observation, I saw examples of such overwhelming moments. When Ms. Romero sat down at her desk for the first time in class, she was surrounded by students with needs and wants. Ms. Meyers shifted from table to table answering questions and giving suggestions. Ms. Amazon stopped at a table to help students work through their printmaking processes and problem-solve as multiple students all needed a quick bit of help.

The illustrations emerged from my need to visualize what was happening in the research. I created these illustrations because as I analyzed the documents I collected and compiled into the multimodal notes I saw the connections between the events I experienced in the classroom. While I can write about those connections, my understanding of the research was developing into a mental image that would better be communicated through illustrations. I created the image in Figure 17 as a sketch during my first observation in Ms. Romero's classroom. It was the inspiration for my final illustrations.

"Hey niñas, las necesito sierto"

"Esta bien"

"Segura

"Don't forget you need
to color ^{in between}
the scales too."



"You just
went like
this" (scribbles
in air)

"I told you
don't do
that"

(Works one
on-one to
help sketch
for it).

"That's looky
much better."

"Now it's steady
to look like
scales."

"Esta bonito"

"Si, Ahora si"

"Me Gusta"

"I'm trying to make
you do everything?
Yes, I Am!"

Figure 917: Multimodal Fieldnotes, Sketch 1

Initially, I looked at my multimodal notes and found the sketches I drew from the teachers and interactions with students. The three illustrations in Figure 18 are the teacher images I worked on from building the initial illustrations. While I chose active moments of teacher and student interactions, I also chose to draw the teachers from the back, from my perspective as the observer and to protect their identity in the study.

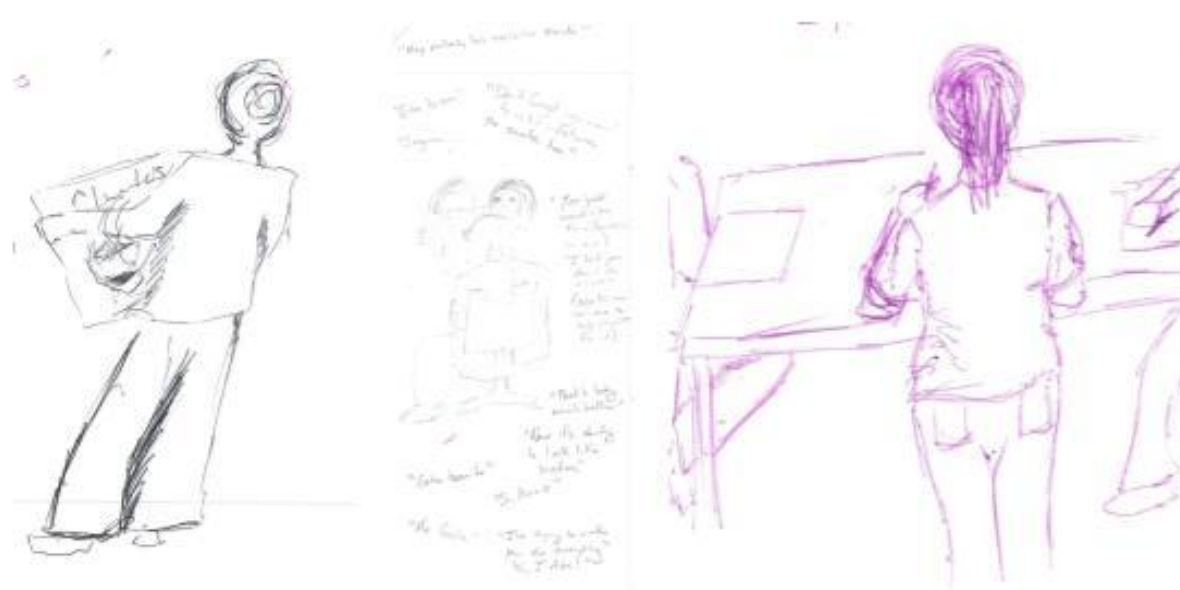


Figure 18: Multimodal Fieldnotes, Sketch 2

The sketches were pencil drawings done on watercolor paper. The illustrations combined sketches of students, teachers, and the environment from my multimodal notes with details added from referencing the observations and reflections as shown in Figure 19. The goal was to show a moment that caught my attention. With Ms. Romero, it was the first time she sat down and students gravitated toward her desk. One student picked up the desk she moved him to and dragged it across the floor to be close to her, another came up to ask questions, and the third was holding up an artwork for feedback. Ms. Romero was tired and overstimulated with questions and everything that was going on, but she continued to pour her time and attention into her students.



Figure 19: Initial Illustrations

The illustrations were finished with watercolor and outlined in Sharpie as shown in Figure 20. The colors chosen for watercolor were intentional. The teacher's colors reflect the language spoken also. The shirts are painted to reflect something unique about the space they teach. Ms. Amazon's shirt is orange for the ASL spoken in her classroom, Ms. Romero's is purple to represent the Spanish spoken in the classroom, and Ms. Meyers's is blue to represent her use of only English in the classroom. When considering the students observed, I did not draw or paint any one student seen in their classrooms; instead, they represent a combination of students. I tried to stay true to the skin tones, hair textures, and body types of the students so the illustrations would be accurate representations of the classroom makeup.



Figure 20: Painted Illustrations

Most students in the illustration are working and are based on poses sketched in the multimodal notes. Three students were shown looking towards the viewer. In Ms. Meyers's illustration, the student was showing off artwork that he finished to the class and me. He liked being the first one done and showing off his work. In the illustration of Ms. Amazon's classroom, one student is looking out with a hand raised representing ASL communication. His interpreter would stand off to the side or at the front of the room during class instruction. In Ms. Romero's illustration, one student is waiting for her turn and showing her artwork to the viewer while she waits. I created this line of sight with the viewer in all three illustrations to show that the moment of interaction was not closed to others but invited the viewer to participate in the moment, in the way these students invited me into their classroom as an observer (Sadoyan, 2011). In a way, it makes the viewer step into the role of observer in the classroom and see it through my eyes.

When choosing placement for the words, I tried multiple formats as shown in Figures 21 and 22. The words are grouped to keep the phrases together making them easier to visualize

within the illustration as separate pieces. In Figure 21, I used horizontal orientation for the text to keep it uniform and visually easy to interpret. However, I found this orientation confusing as the text blended into one large mass. In contrast, in Figure 22, I used horizontal and diagonal directions for the text to make the flow of the text more organic and appealing visually. The variety of directions is the format I used for the final version of all three illustrations.

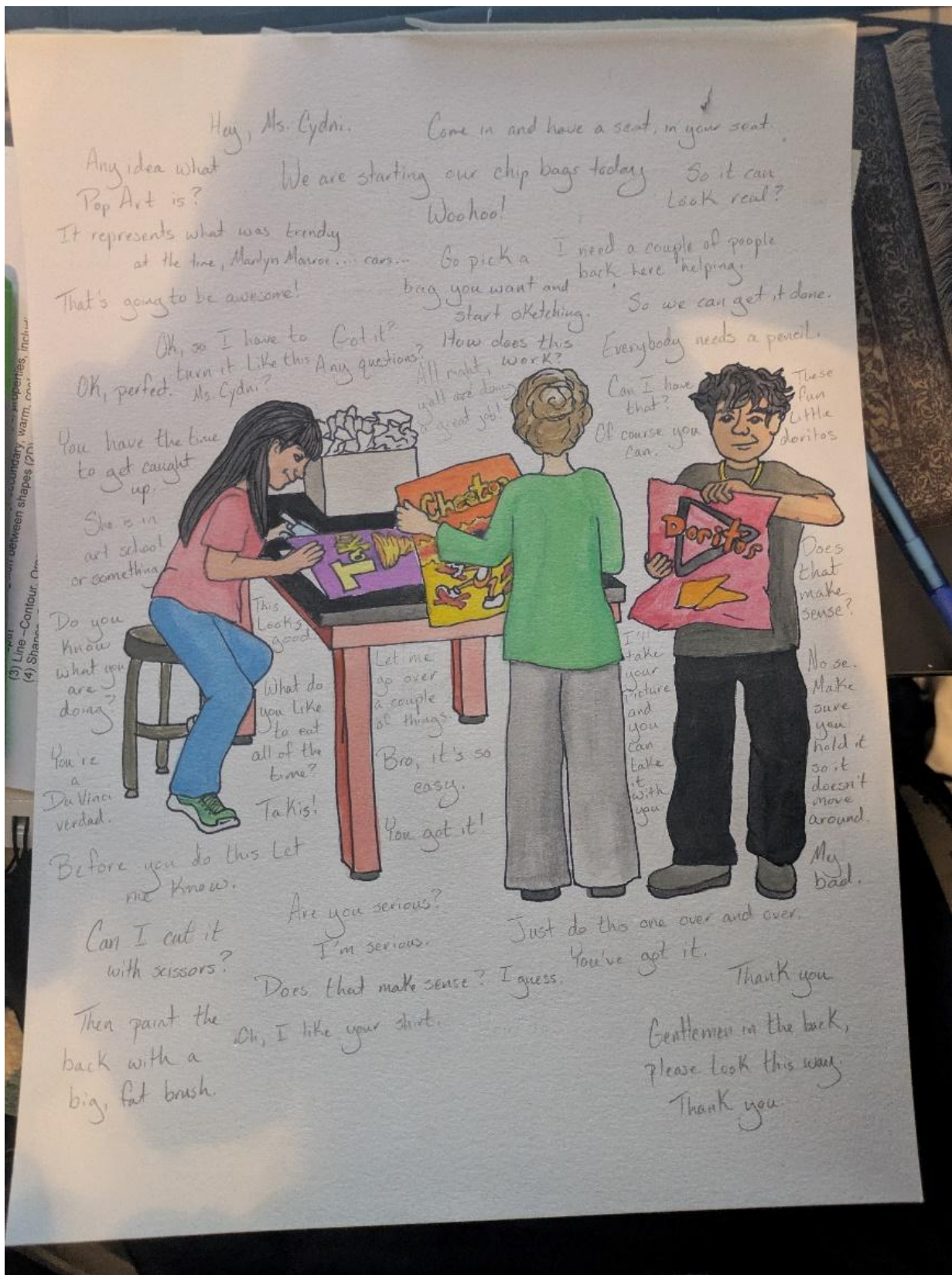


Figure 21: Illustration with Words in Pencil 1

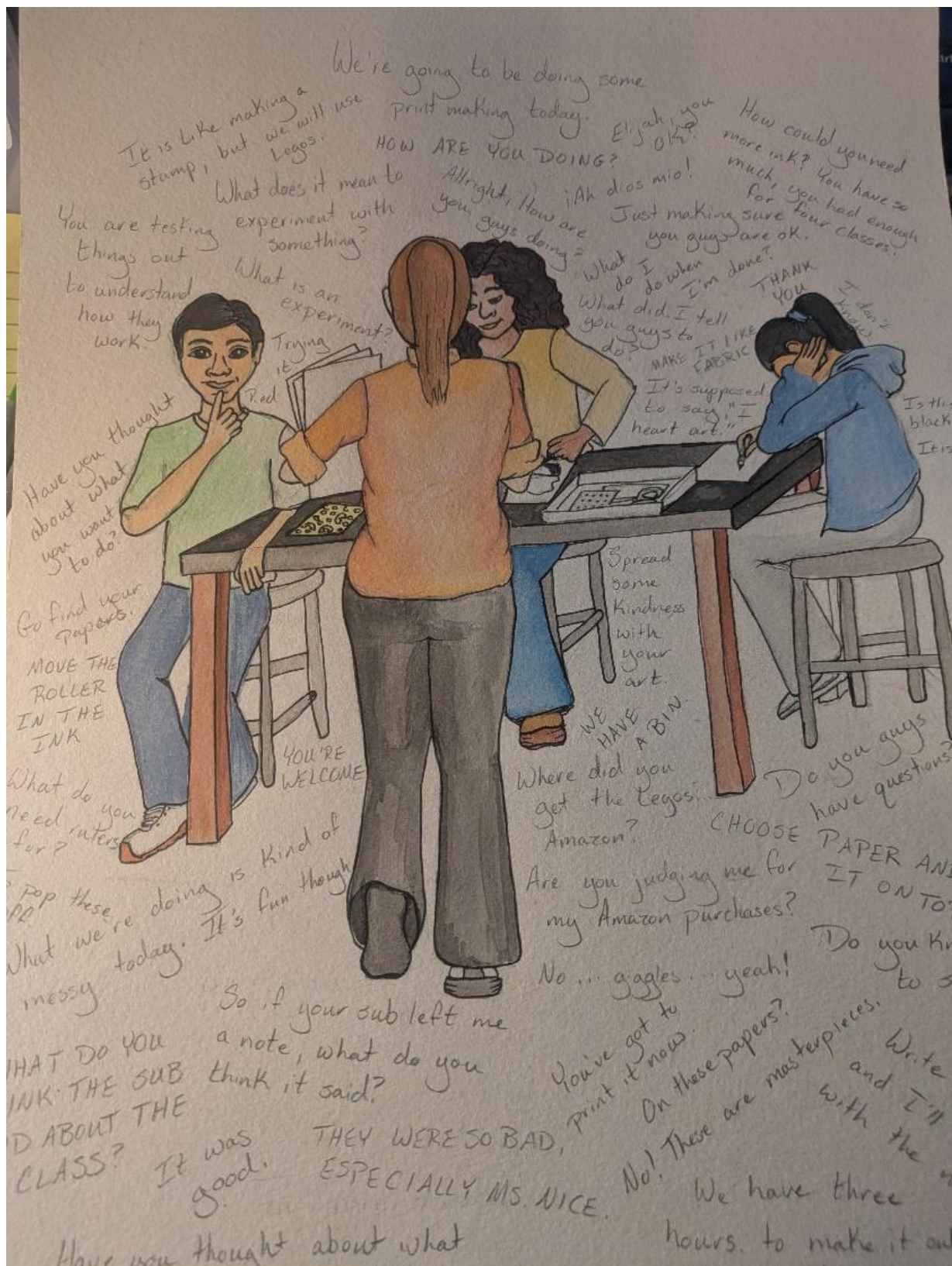


Figure 1022: Illustration with Words in Pencil 2

Color-Coding Text in Illustrations

I wanted to show how translanguaging occurs in different environments, specifically the three classrooms I observed in this case study. I initially wanted to use the same color-coding system found in my multimodal notes. This color-coding system proved difficult as the visual needed to communicate information different from the multimodal notes. The multimodal notes were developed to help me see what was happening in the classrooms after the observations, but their color coding was to show where the information came from in the data. The final participant illustrations are intended to show a moment in time, the cacophony of communication that occurs in the classroom, that I as the researcher had to interpret and understand. The color coding in the illustrations needed to shift to reflect their intent.

The words in the illustrations have multiple goals. They are intended to create visual connections from one classroom to the other, show the unique moments specific to each site, and visually unify the communication happening in the space. The colors are split into three categories: spoken by a teacher, spoken by a student, and signed through ASL as given in Table 5. I chose colors for each category with common pigments to represent their connection in content through a commonality in color families. Communication by teachers is coded as purple and blue, analogous colors that share red and blue, of different amounts. What students spoke was identified by teal and green, analogous colors that share blue and yellow in different amounts. The final color set represented ASL communication with red for teacher communication and orange for students. I stayed with the trend of analogous colors for this set but switched from cool colors representing verbalizations to warm colors representing the gestural communication of sign language.

Table 5: Color Coding for Illustrations

Color	Description
Purple	Spanish spoken by a teacher
Blue	English spoken by teacher
Teal	Spanish spoken by students
Green	English spoken by students
RED	ASL signed by teachers
ORANGE	ASL signed by students

Timeline

I began to collect data in the spring semester, from February 2024 to May 2024. This timeline included some time to recruit teachers for interviews and observations, to get permission from administrators for observations, and to allow me time to create a schedule of observations for the semester. I planned for a 1–2-week block of time per teacher to do interviews and observations. Other data were collected during my regular teaching hours.

Ethical Considerations

This research was approved by Georgia State University’s Institutional Review Board (IRB) (see Appendix A) process and Elm County’s IRB process. Through this research, pseudonyms were used for teachers, students, schools, and the county to provide anonymity. Illustrations drawn of teachers and students were altered to provide additional anonymity. All photographs, documents, presentations, and student work samples were cropped to remove identifiable information.

The potential benefits of this study to the participants included personal reflections on teaching practices, introduction to new information, and opportunities to discuss teaching practices with peers. The risks to teachers were minimal due to efforts to keep the teachers' identity and school details confidential. All teachers knew the risks and benefits before committing to the research. All participants signed informed consent forms (see Appendix B) and were allowed to withdraw from the study at any point.

I have a leadership role within the county and with this role there was initial concern that I may hold influence over the potential participants in this study. However, my role as lead teacher for middle level art educators within Elm County is not a role that had say in the hiring or firing of teachers, their advancement, or their placement. This role is one of support, where I provide resources, training, and schedule events for the school year. I also act as an intermediary at county-level meetings and disseminate information and share concerns between teachers and administration. I offered to remove myself from this position, but I was told it was unnecessary since my role holds no authority. I discussed my role with all participants and confirmed that they were comfortable participating in the research with me. They were all unbothered by my position with the county.

Chapter 4: Findings

This chapter focuses on the findings of the teaching practices of the teachers, as analyzed through student work samples and illustrations I created of the participants working with students. The analysis of transcripts, multimodal notes, and photographs are used to review students' processes, check their understanding, and show the impact of teacher instruction in the context of the teacher instructions. Looking at student work allowed me to get a better understanding of the teachers' instructions as I could use the student work to see how the instructions were perceived. Based on my understanding, the illustrations were developed. These illustrations guided my understanding of the translanguaging and authentic *cariño* analysis throughout the research. I created these illustrations to help communicate my understanding of the interactions between participants and their students and how translanguaging and authentic *cariño* appeared in the space.

Translanguaging During Instruction

Figures 23 and 24 are from Norton Middle School. The unit of study was an experimental lesson on Lego printmaking on day one with foam printmaking on the next day. The goal was to create patterned prints using Legos reminiscent of textiles for the first part of the lesson. The process of making the textile like prints took place over multiple class days. On the final day, students created a secondary print to layer on top using drawings in foam. The final product was intended to be a multi-layer print with words on top of a patterned background, as shown in Figure 23.



Figure 23: Printmaking Student Sample 1

Figure 24 shows the artwork of a pug dog with a patterned background made with Lego printmaking. This student was an EPL and DHH. I wondered if this twice-exceptional student understood the assignment since he created an image instead of the patterned background alone. However, this illustration of a pug is a running joke between the student and Ms. Amazon. He loves pugs and includes them in all his artwork for her classes. He did include the background patterns asked for in lesson one and built onto them with his twist of a pug. On the final day, he worked on a second page. He did not change his initial artwork from Day 1. This was done following a suggestion from Ms. Amazon. She let all students know that if their initial efforts at printmaking were successful as stand-alone pieces, they could do the second half of the assignment as a separate piece.



Figure 24: Printmaking, Student Sample 2

Figure 25 shows artwork comprised of two hearts. This artwork was made on the first day of the unit observed. The student wanted to make a pattern of hearts, but the smaller hearts did not look right with the Lego bricks, so she made them bigger until she liked them. On the final day, she also worked on a second page. These artworks showed the students understanding of the assignment. The student that created the pug in Figure 24 speaks multiple languages, none of which Ms. Amazon speaks. Communication between them was all done through demonstration and gesture. The gestures Ms. Amazon used were translanguaging in the lesson. She was using all methods to communicate and her student used translanguaging to create understanding. The artwork is proof that the communication was effective.

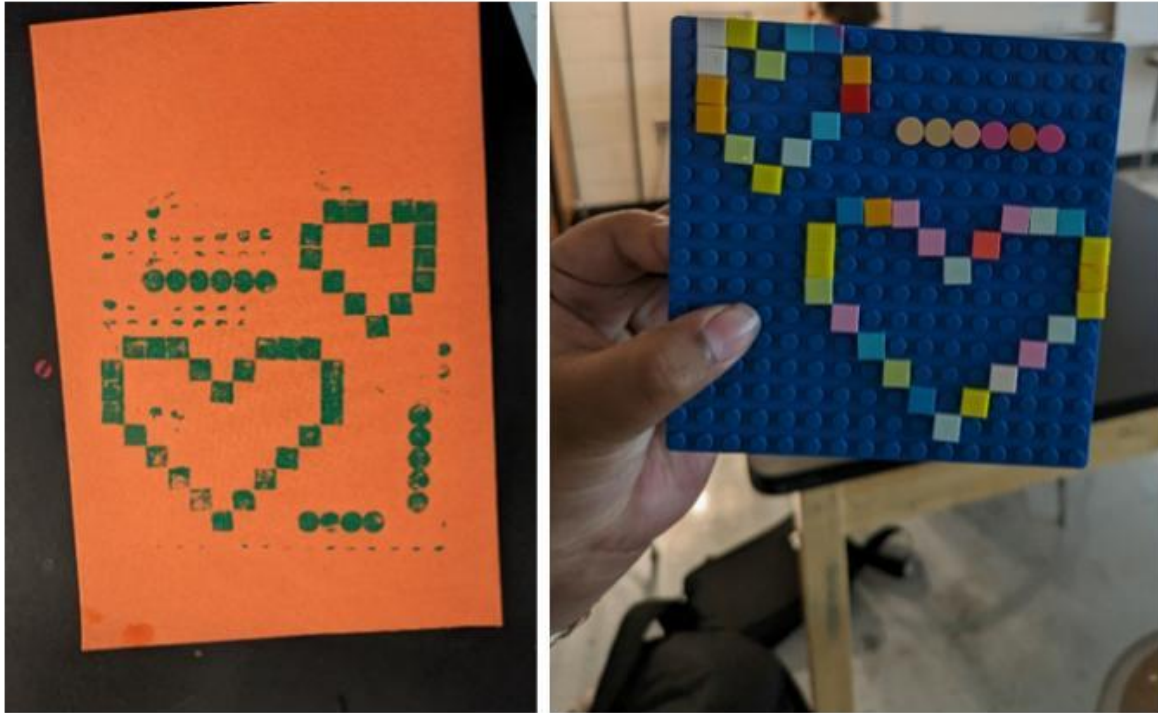


Figure 25: Printmaking, Student Sample 3

Figures 26-28 are from Prescott Middle School. The unit of study was called “All That and a Bag of Chips.” This is a lesson that Ms. Meyers teaches every year in the spring semester. She has often used this lesson during the end-of-year exams because students enjoy it, and it reinforces engagement in her classroom during a tough time of year. The goal for this project was to create a 3D soft sculpture using paper. This soft sculpture project was inspired by the work of Claus Oldenburg and Pop Art. The first day was the creation of a grid to transfer the image. While some students were able to move onto their sketches on the same day, some stopped at the grid. The next day focused on drawing the front side of the bag. Then students painted and colored the front cover. They used mixed media techniques to complete the illustration. The last day was the completion of the back cover with simplified versions of illustrations from the front cover and assembly. The students were not all working on the same

steps of the project at the same time due to their adjusted schedules during state testing and make-up testing and the multi-step process.



Figure 26: All That and a Bag of Chips, Student Sample 1

The work in Figure 27 was from an EPL who was present during my first observation when the students learned how to make their grids but she was pulled for test make-ups on some days. These missed days for testing put her behind her peers, but the quality of her work was high, and she was able to show her understanding of the project. She did not finish by the due date, but Ms. Meyers gave her extra days to complete the project. The pop art sculptures were the largest project the student had attempted in class and the grid method helped her with proportions and scale. Her natural talent was supported by procedures in the lesson for transferring an image and the support provided by Ms. Meyers.

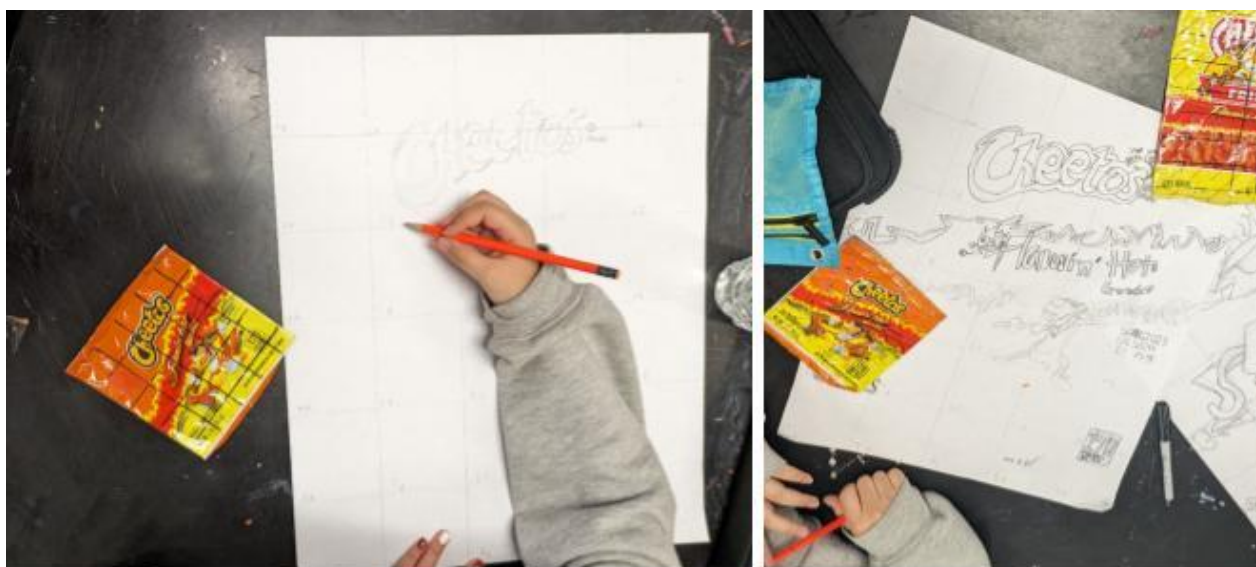


Figure 27: All That and a Bag of Chips, Student Sample 2

Figure 28 shows a work created by an EPL who was absent during my first observation when the students learned how to make their grids. Ms. Meyers wanted me to meet this talented student who was confident in her art abilities and performed well in the class. She also acted as a peer tutor to other EPLs in the class. She usually spoke Spanish with her peers, and they would switch between English and Spanish with her. When peers asked this student for help, Ms. Meyers checked with her to confirm that she did not feel obligated to help and to

keep the class from taking advantage of her talent and good nature. She was absent on the first day, so she was a bit behind her peers, but the quality of her work was high, and she was able to show her understanding of the project. She worked so quickly that she finished by the due date, despite her absence on the first day. The final soft sculpture filled the space well, showing her eye for detail.



Figure 28: All That and a Bag of Chips, Student Sample 3

All of these examples were created by EPLs in Ms. Meyers's classes, these artworks again showed the students' understanding of the assignment. Looking at student work samples provides information about the effective communication of teachers to students. In a classroom of EPLs the effective communication involved translanguaging. Communication in Ms. Meyers's classes was a combination of verbal and gestural. The gestures Ms. Meyers used also were translanguaging in the lesson. She, like Ms. Amazon was using all methods to

communicate and her student used translanguaging to create understanding. The artwork is an example of the understanding from students as they could create the projects asked of them.

Figures 29 through 32 are from Rogan Middle School. Ms. Romero taught a unit of study, called “Dragon Eye.” The goal for this project was to create a drawing of a dragon’s eye in oil pastel that showed texture through the scales drawn and value in how color was applied, as seen in Figure 29.



Figure 29: Dragon Eye, Student Sample 1

The lesson was inspired by the Chinese Year of the Dragon and connected to the Chinese New Year. Thus connecting to the critical *carriño* of the students of Chinese descent in her classroom. The first day was the introduction to the project connecting it to the myths of

dragons in multiple cultures and then the creation of sketches in white colored pencil of their dragon eyes. Ms. Romero passed out black paper and white colored pencils. Students followed her demonstration to create their initial sketches of the eye shape, iris, and pupil. When students finished, they drew scales around the eye shape to fill the page. The second day involved adding color with oil pastels. Students colored all scales and eye shapes on this day. The last day was for adding shadows and highlights. While one class was able to stay on track, the class I observed on day one had difficulty because Ms. Romero was required to do a virtual IEP meeting during her instruction time on day two. Students continued with the project but were unable to make progress without consistent supervision and feedback. Mrs. Romero retaught the third part of the lesson during my 2nd observation and students added shadows and highlights to their artwork again. The students were mostly on the same steps at the same time, with few missing classes or needing to do makeup work. The time given to complete work and work at a student's own pace illustrated intellectual *cariño* in the instruction keeping the work at a pace that students could accomplish the project including reteaching and redoing part of the project.

Figure 30 was created by a student whom Ms. Romero described as very talented but who gave up easily. He is bilingual in Spanish and English and speaks mostly Spanish in her class. He started coloring his scales in green oil pastel and outlining them black. He was technically doing what was asked but was not pushing himself to do more than the minimum requirements. Ms. Romero encouraged him to add yellow highlights and showed an example in the top-left corner. She demonstrated on his paper and spoke with him in Spanish about moving forward with the coloring, utilizing verbal and gestural translanguaging to create meaning in her instruction. He continued with Ms. Romero's suggestion and finished the

artwork giving it much more depth. On the last day, he finished the smaller scales around the eye shape, adding white highlights on his own. His initial understanding was accurate, and Ms. Romero gave him further input that allowed him to expand his understanding. She utilized authentic *cariño* to reach out to the student and help him make more progress on his work and did so through verbal and gestural translanguaging.



Figure 30: Dragon Eye, Student Sample 2

The student who created Figure 31 was a quiet student who would only speak quietly or whisper in Spanish to Ms. Romero and her peers. She knew some English and answered my questions about her work with short phrases in English and smiled and nodded in response to my compliments of her work. She liked the black paper showing through her scales as she colored them in blue, using the black of the paper as her shadow color and white for highlights. She understood the goals of the assignment and created shadows and highlights even though she used a different technique than Ms. Romero demonstrated. She did her coloring work backward to the initial instructions. The instruction from Ms. Romero was to color the iris first, but the student knew what she wanted for her scales before she was prepared to color the iris and pupil. On the last day, she finished the iris with contrasting warm colors, adding interest to the drawing. The change in the order of steps for the project shows that although she didn't follow the specific instructions given she still understood the lesson as a whole. The

communication during the lesson was effective and she was able to understand and alter to steps to fit her own needs.



Figure 31: Dragon Eye, Student Sample 3

Figure 32 is unfinished. The student who made it was proud of her work, but a perfectionist. She kept reworking the iris to get the color blended in the way she wanted. Ms. Romero encouraged her to move past that point and demonstrated ways to blend the colors. On the last day, she worked on drawing the scales and tested multiple color options on the edges of the paper as she planned. She ran out of time but did have a plan that included the highlights and shadows intended, as seen in the first row of scales. Even though her artwork was unfinished, it shows that she understood the steps and had the correct plans to finish it. Ms. Romero worked with her one-on-one on the last day when she was ready to move past the iris. The languages spoken in the classroom, demonstrations, and individual support from the teacher provided her with the information she needed to create the intended project. The translanguaging was effective even though the time didn't work for this student. Finishing the project isn't a reflection of the communication, it is a reflection of the student's needs being met in the classroom.



Figure 32: Dragon Eye, Student Sample 4

This analysis focused on the translanguaging in the classroom through instruction and the student work samples. This case study is an example of how the communication of the participants was effective in giving instruction to students. Ms. Romero verbally translanguaged, Ms. Meyers gesturally translanguaged, and Ms. Amazon used a combination of gestural translanguaging and an ASL interpreter. *The forms of communication used by my participants addressed communicating the instruction*, and students were able to draw, paint, and print final products that reflected the intent of the lessons. *The communication that Ms. Amazon, Ms. Romero and Ms. Meyers had available to them was utilized and accepted by students to make meaning. This meaning and understanding of the lesson was illustrated in the student work discussed above.*

The process of communicating and seeing the input and output of so much information, all communication received by teachers and students, showed in the multimodal notes. These notes are dense documents that take time to move through, and I wanted another way to show the communication happening in the classroom. Multimodal notes are rich in data but hard to process. My participants discussed the lack of time they had to delve through all of the work to create supports. How could I pull this analysis together and make sense of it for a reader and

viewer? My answer was the development of the illustrations and their analysis in the next section.

Illustrating Art Teacher Caring



The final illustrations began as sketches in my multimodal notes. It began with the habit of drawing what is happening around me, to capture a moment and an experience as I lived it. One of these sketches led me to the idea of the illustrations I would create. I had to address the following questions in these final illustrations: What needed to be included? How do I choose what was included? What it meant to leave things out? and What it meant to

include them? To answer these questions, I had to look at the multimodal notes.

Developing the dynamic multimodal notes was needed for me to visualize the classroom as I tried to make sense of the data I compiled through this research. I realized during this process that I could not do it on my own. I needed help with the development of the notes specifically with the transcription and translations of Spanish spoken in Ms. Romero's classroom. The Spanish noted in my observations in Ms. Meyers's and Ms. Amazon's classrooms was clear enough that I could understand it and translate it. The combination of my translations and Ms. Romero's translations developed into co-constructed multimodal notes. Participant involvement in the creation of the multimodal notes allowed for an opportunity for member checking. Ms. Romero had valuable insight to add to the multimodal notes as they

were created and her reflection on the teaching helped me solidify what I would include in the final illustrations. She mentioned the constant barrage of noise and how she wished parents could experience what teachers do in the classroom. I also wanted the viewers of this artwork to have that experience of Ms. Amazon's art teacher care, Ms. Romero's translanguaging experience, and Ms. Meyers's connections with students.

Defining Art Teacher Caring

Beginning with what needed to be included, the first part of the illustrations is the drawing in the middle of the image. I chose these images based on moments of interaction with my participants and their students as *Art teacher caring*. Art teacher caring is a term created by Ms. Amazon that I noted in my reflections of her interview; she described it as the type of caring that is unique to art educators. Art teachers are not the students' parents, but care for them in a way that reflects familial *cariño* (Curry, 2021). My definition of art teacher care is care that is specific to the student in the context of the art education environment and supports their learning through access and communication of information. Ms. Meyers, Ms. Romero, and Ms. Amazon embody art teacher care. Each of these women developed the opportunity for students to express themselves through their art, created welcoming environments, and interacted with their students through translanguaging and care.

Ms. Amazon was empathetic towards her students, focusing on students' state of mind and emotional well-being. She did silent check-ins with just a look and a thumbs up to confirm that they were ok. If she didn't get a thumbs up she would follow up with a conversation or help. As art teachers, we care about their academic success, building on the concept of intellectual *cariño* (Curry, 2021) and have the benefit of the project-based environment that can build on their experiences and knowledge from multiple sources (Eisner, 2009). Ms. Meyers

considered the time of year, testing schedule, student motivation, and art history connections for her lesson plan. She didn't just do a project because it was next on the curriculum plan, but catered it to her students' learning needs. Ms. Romero thinks about the students in her classes and chooses cultural connections specific to them and popular culture connections that they would know to build into her lessons. Authentic *cariño* is not a perfect fit for art education as the critical *cariño* component (Curry, 2021) was missing in this research, but there is a meaningful caring relationship between students and art educator as seen in the following sections.

While reviewing the interview transcripts and recordings, the feature I noticed the most was the art teachers' care, a mixture of their authentic *cariño*, genuine care, and concern, that radiated through their stories. In their narratives, they recalled their students' names, needs, and specific moments in the classroom from weeks, months, or even years previously. The participant teachers could have focused on the content they delivered, the space in which they teach, or the politics or dynamics at the school; instead, they told stories about special moments they had with students. Throughout the interviews, I saw the deep investments these teachers made in their students. The drawings were based on these moments of art teacher caring.

The Final Illustrations

The illustrations I created explain the experience in the classroom in a way that I could not show alone with words. Zoss et al. (2007) emphasizes the value of illustrations in conveying meaning by introducing a distinct set of symbols that can be interpreted in multiple ways. My research integrated visuals into the analysis process as a method of communicating understandings I gained through the process. There are limitations to what can be communicated with written words; Sousanis (2015) states that, "relying on text as the primary

means of formulating understanding, what stands outside its linear structure is dismissed” (p. 59). I am using more than my words, because at times words fail to describe the experience I had observing art teachers in their classroom.

The goal of the illustrations is not to show exactly what happened but to offer my experience, as Sousanis (2015) suggests, to create new ways of seeing and opening this research up to possibilities of understanding. If the viewer has any experience with communicating in Spanish, they can apply it to the visual illustration of what knowledge I had during the observations. If they do not speak Spanish or have limited knowledge, they may have the same confusion or inability to make meaning as I had. Regardless of language knowledge, the visual qualities of the illustrations also offer an entry point into the analysis to see what I saw in these teaching moments. By including language in English, Spanish and glossed ASL, I put the viewer in the position to potentially use translanguaging in interpreting the image, allowing them to process the hybrid form of the illustration through viewing and reading. Also, if viewers are teachers, as my intended audience will likely be, when they look at the illustration, they can potentially make personal connections to moments when they hear students ask questions, talk to each other, talk to teachers, and when teachers are answering multiple questions and giving feedback all in one moment in a classroom. It is a common experience for many teachers that can help bring the viewer into the experience of the participants.

Ms. Meyers’s Illustration

For Ms. Meyers’s illustration, Figure 34, I chose a moment of demonstration, working with a small group of students. In these moments she thrived: in small groups; her quiet energy was able to bring students in and focus them on their work. Ms. Meyers is depicted standing at

a table where a student is working as she gives instructions, and another student is showing off their work. Her art teacher care is embedded in this moment, illustrating the pride she helped a student discover in their work when he finished, and she praised him and asked him to show his work off to me. He struggled in his other classes, and she gave him a moment to shine as the first to finish the project. He became a class expert helping others finish their artwork. Her art teacher care is shown in the way she watches over students as they work, giving them support as she lets them work through the process. For some, her support was shifting or helping hold the straight edge, for other students, Ms. Meyers stood to the side and reminded them of the next step verbally or by gesturing how to turn the tool. She often demonstrated for her students, then stood nearby watching, waiting to see if they needed more support, but allowing them to have some independence to try.

The illustration of Ms. Meyers at Prescott Middle School (Figure 34) shows what I see as traditional interaction of classroom communication through my observations. Traditional, in this case, means the interaction that I am most used to in my own experience as a teacher and researcher. In these observations, most verbal communication between the teacher and the students was in English. There were a few moments of Spanish spoken by students, but the viewer needs to look carefully to find this in the illustration, mimicking how I needed to listen closely to catch it in the observations. This color palette for Ms. Meyers's illustration is cool: blue, green, and teal. I also painted Ms. Meyers's clothing blue to address her English-only verbalizations. Cool colors are associated with feelings of calm and reflect the peaceful energy of Ms. Meyers and her space.

Ms. Amazon's Illustration

Ms. Amazon's illustration (Figure 35) shows a moment when she approached a table of students, where one student was frustrated, showing how she was drawn to students who needed her in the classroom. At this moment, a student was ready to give up, and she walked over, talked them through it, and Ms. Amazon and the student worked together for a few minutes to move past the frustration. The moment I illustrated wasn't the only instance of this behavior in a single observation, but a repeated behavior I saw from her across both days. Ms. Amazon showed art teacher caring through her interactions with students, recognizing the small shifts in student behavior, and how she helped them move past frustration. She walked around the room, consistently checking in at each table and offering assistance or advice. Sometimes, it was a quick story and a smile or students calling her over to share their work with Ms. Amazon. Throughout the observations, she gravitated to students that needed her, she picked up on little signals to recognize who was frustrated, confused, or stuck on a step. Her focus drew my attention during the observations and was the moment with her that I wanted to show in the drawing, it showed her intuition about students and the art teacher caring that guided her choices. She was tuned into them and her quiet confidence resonated in the classroom.

A unique feature of Ms. Amazon's illustration is glossed text following the formatting in multimodal notes of all caps representing the ASL interpretations. Ms. Amazon's students communicated in different ways compared to the students of my other two participants, so there were additions to her illustration that made them stand out. When viewing the trio of illustrations, the warm colors grab the viewer's attention in the way that ASL attracted my eye in the classroom. The warm colors of the text are repeated in the clothing of the teacher and a

student, further tying the colors into the illustration. The glossed text is supported in the illustration as one student is drawn signing the word, “red” as seen in Figure 35. The communication of ASL is portrayed in multiple ways. The ASL gesture in the drawing may be missed by viewers without ASL knowledge, but it adds further depth to the illustration for those who do understand it.

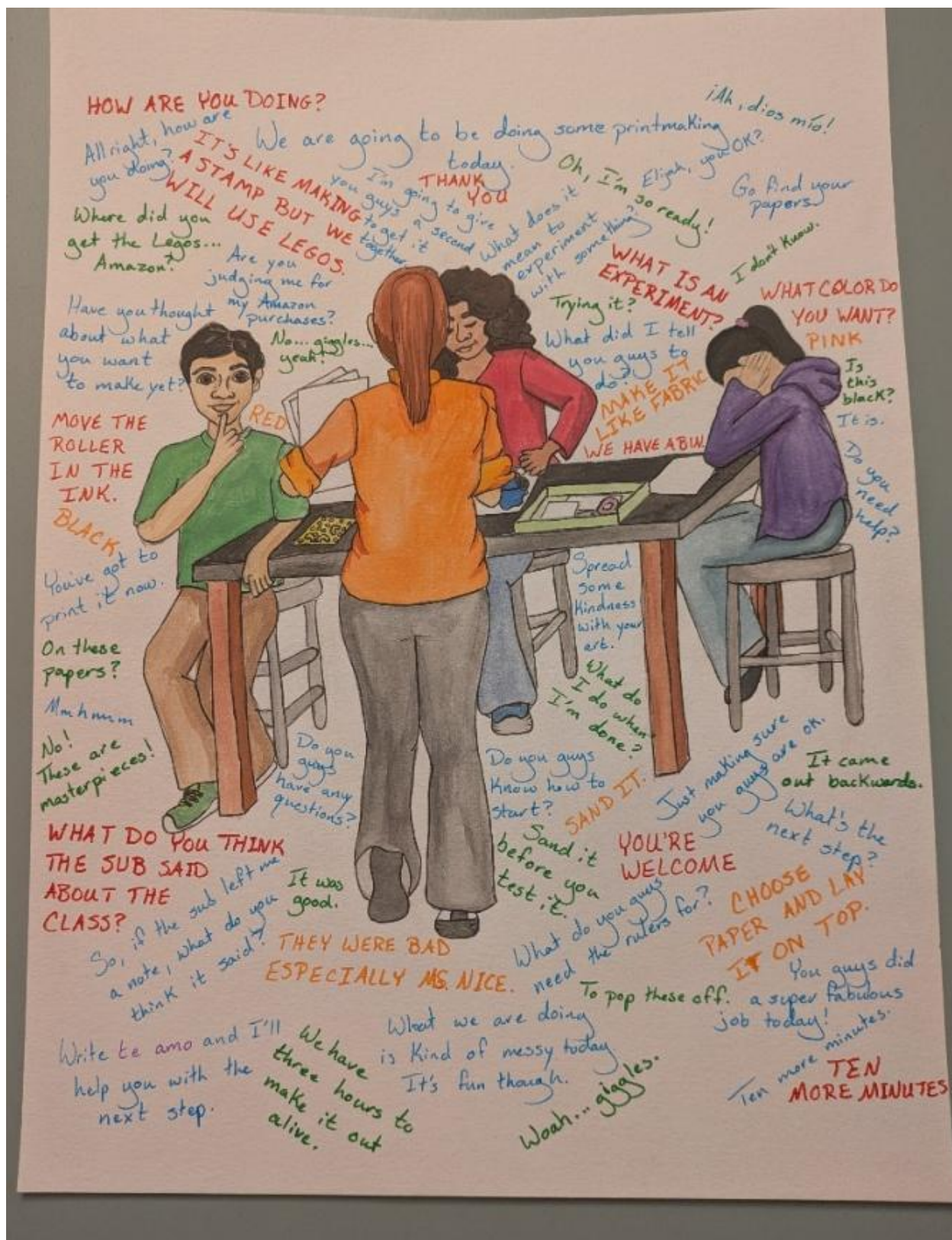


Figure 1222: Norton Middle School Final Illustration

Ms. Romero's Illustration

Ms. Romero's illustration (Figure 36) shows her first chance to sit down during the observation of the introductory lesson I had done in her classroom. She taught the lesson and helped students as she moved around the room. In the last twenty minutes of class, she settled into her chair with a big sigh. She barely turned her chair around before one student pulled his desk up to her table so he could be closer to her, and a line of students walked up to her desk to ask questions. She kept an eye on another student with his head down, calling out to him and checking on him as she worked with others. They moved towards her seeking feedback, asking for advice, telling stories, and checking their work. She laughed, talked in English and Spanish, drew on papers, gestured with her hands, and passed back materials. She showed art teacher caring through her observation of students, channeling the quickfire questions from students, and how she interacted with them.

The illustration of Ms. Romero's class shared the cool colors of the illustration of Ms. Meyers's class, but since Ms. Romero's class had an even split between Spanish and English spoken by the teacher, reflecting her bilingual teaching, this illustration included large amounts of purple and more teal representing Spanish spoken by students. I grouped phrases where a direct translation between English text and Spanish text was available. There are also independent phrases in both English and Spanish represented in the illustration showing moments where conversations were had in only one language. This illustration was the most complicated, and it took me time to select moments of conversation in the classroom that were representative of the events in her classroom. My limited Spanish knowledge made choosing Spanish spoken phrases a more difficult process. The multimodal notes with translations were a major factor that allowed me to choose what words to include with intent.

The trio of visuals, when looked at, show the transition of colors across the artwork. Some moments unify them, showing the interconnectedness that exists between the visuals and words (Sousanis, 2015). All three illustrations had words chosen to represent each day of observations, communication by teachers and students, and all languages spoken at all sites. There was English and Spanish spoken in all three images, although the sources and frequency differ. It shows that they have these languages in common across multiple schools in Elm County. Because of these common languages used, they all have common colors that visually unify them. The composition of the text also unifies them as they fill the space around the central drawings and shift in directions in a similar pattern, linking them visually to the multiple sources of communication. The arrangement of the words, as diagonals shifting through the negative space surrounding the figures, shows communication coming to the teacher from multiple directions. The shifting directions visually separate the phrases so they can be visually differentiated and interpreted as having separate sources.

The point of view presented for the viewer to interpret the works is the same in all three illustrations, showing the backs of the teachers as they are engaged in teaching practices. Showing the figure from the back is a compositional device used by German Romanticists called *Rückenfigur*, or figure from the back, that invites the viewer into the scene (Palumbo, 2020). Sousanis (2015) used this technique to invite the viewer into his work in multiple illustrations, incorporating text in a similar way to my illustrations, allowing the viewer to see themselves in the artwork, invite them to engage actively with the text, and to be recognized by figures in the artwork through their eye contact. The student speaking in ASL and the one showing the viewer his artwork, invite us to become part of the artwork (Sadoyan, 2011).

These commonalities of text, point of view, and color in the visuals reflect the potential for commonalities in other classrooms and with other teachers. If each illustration were completely different with no visual links between them, the visual would imply that there were no relationships between the classrooms or teachers they are based on. The three visuals I have created offer visual connections between the three classrooms and their teachers. The close interactions with students, colors they have in common in text, and the body language shared by teachers and students across the illustrations. Since there are connections between these three illustrations, there is potential for connections with other classrooms and teachers as well.

Some moments in the illustrations varied, creating unique moments in each. The illustration for Ms. Amazon had moments of warm colors showing the glossing in ASL present in her classroom. Ms. Meyers had a simplicity that was clean and crisp to view. Ms. Romero had an even distribution of colors showing the more balanced use of languages in a bilingual environment. The differences show what would potentially exist in a larger study, that all classrooms will have unique features that need flexible responses to student and teacher needs.

The illustrations are my attempt to communicate art teacher caring and merge all my experiences through multimodal notes into a visual aid from which others could potentially gain understanding. As I thought about the participating art educators and explained this research to them, I wanted to make a visual that brought together the ideas of the research into a final product. The multimodal notes were intended for people who had time to review them and move through the data, but I also wanted something for an artist to experience and understand as I did. Seeing Figures 34, 35, & 36 together, the viewer can see the shifts in language, the overwhelming amount of communication, and the way the three participants interacted with students.

Chapter 5: Discussion

For this dissertation, I conducted a case study of **three** art educators working with emergent plurilingual learners (EPLs) to assess how the teachers interact with and develop relationships with these students, create lessons for them, and present those lessons. This research was intended to help fill a gap in the research about teachers working with EPLs in art education classrooms (*The course crafters guide to the K-12 ELL market, 2011-2012*, 2012; Curry, 2016b; Dover, 2022). Research has been done about EPLs in Mathematics, Science and English courses (Bohon et al., 2017) but more research is needed on visual arts teachers working with EPLs. Research on visual arts for EPLs tends to focus on integrating art into other subject areas, not the visual art classroom (Aghasafari et al., 2022; Arshavskaya, 2022; Olshansky, 2018). One study that focused on the art classroom looked at the benefits of translanguaging (Yoon-Ramirez, 2021).

The research question for the current study was: How do middle school art teachers support emergent plurilingual learners' engagement through their practices and learning environment?

The following guiding questions clarified the factors I considered in this study:

- In what ways do art educators support emergent plurilingual learners?
- What do art educators do to engage their EPL students' learning in the art classroom?

Supporting EPLs

From a visual arts perspective, a plurilingual student is like a multimedia artist. Multimedia artists blend different visual art competencies such as painting, collage,

printmaking, embroidery, and more into their art, creating an integrated whole. This making process is similar to what a plurilingual speaker does while translanguaging multiple spoken languages, visual cues, gestures, and demonstrations (Creese & Blackledge, 2010; García & Wei, 2014; Leung, 2019). This comparison may not be a perfect fit, but just as multimedia artists can excel as visual artists by blending art forms, plurilingual students translanguaging to create and convey meaning can communicate successfully even if they do not use monolingual English (Garcia et al., 2017; Rowe, 2018; Song et al., 2022).

In my initial research for this dissertation, I found the concepts of authentic *cariño* (Curry, 2021) and translanguaging (García & Wei, 2014). These concepts resonated with me as potential explanations and paths for art educators to build strategies to work with, plan for, and develop meaningful connections with EPLs in their classrooms. My research found that art educators already use art teacher caring and translanguaging and both could be used more with more intent and frequency with additional training and support.

Translanguaging

My research showed *reactionary* use of translanguaging by monolingual English-speaking teachers. I introduced *the concept of translanguaging* to the participating teachers, explaining it as using all communication methods to make meaning with their students (García & Wei, 2014; Torpsten, 2018), discussed ways it could be implemented, and noted moments when I observed their efforts toward translanguaging. *Ms. Romero used translanguaging with intent, planning to integrate Spanish, English, and gestural communication in her lessons. Ms. Amazon also used translanguaging with intent, as there is an ASL interpreter present for her DHH students, however, her personal use of translanguaging for Spanish speakers in the classroom is reactionary. She translanguaged for her students in response to a need or action by*

them. Ms. Amazon and Ms. Meyers build demonstrations into their lessons to communicate process in art making which is translanguaging with intent, but their individual interactions with students are reactionary translanguaging when they occur. This introduction to translanguaging led to greater interest by my participants in the concept through the concrete application of translanguaging strategies in their teaching spaces, their difficulties with it, and the limitations they felt were present.

Their interests in translanguaging were practical: How can we implement translanguaging in our classrooms? What teaching practices will be improved by translanguaging? How do they as monolingual English speakers effectively use translanguaging? Delving into the research that exists on translanguaging with monolingual teachers, there are adjustments that can be made to instruction that would benefit multilingual learners (Bartolomé, 2008; Choi, 2018; Cummins, 2007b). All participants had the same difficulties with learning and implementing new concepts, time. While Ms. Romero was successful with translanguaging in Spanish and English, languages that she did not speak were still difficult for her to translanguage. Ms. Amazon and Ms. Meyers, monolingual English speakers, shared this difficulty in translanguaging in languages with which they were unfamiliar. They are overworked teachers with full schedules of professional and personal obligations. As such, they do not have the time to take on another teaching practice independently. They were open to taking it on if provided with adequate support.

The limitations that Ms. Amazon, Ms. Romero, and Ms. Meyers addressed in developing authentic *cariño* and translanguaging practices included a lack of background knowledge about students, cultural knowledge about their community, access to cultural resources in their community, access to materials in multiple languages, training in

translanguaging use, and time to develop these skills. These are the same restrictions I found in my literature review (Choi, 2018; Cummins, 2007b; De Jong, 2011). The adequate support that the teachers said they wanted was **education** and support to build the tools. They expressed a willingness to do the work if given the materials such as books, articles, visual aids, and workbooks.

Grapin (2022) addresses the benefits visual arts teachers can bring to all classrooms as art educators. *Modeling multiple sources of meaning-making through translanguaging in the visual art classroom potentially provides students with tools to make meaning in other classrooms. Skills learned in visual arts classroom can cross over to create meaningful interactions in other environments. Using translanguaging learned in the art education classroom to communicate with teachers in other classes, even if these teachers are monolingual English speakers, like illustrating, gesturing, and demonstrating, can be a valuable resource for EPLs.*

My participants also wanted timely **collaboration** from knowledgeable sources because time is a limited resource for them. Knowledgeable sources in this context refer to other teachers that speak multiple languages and have experience with using them in class, teachers that use translanguaging in the classroom and could provide feedback and examples as to how they use it, and community members, like parent involvement coordinators, that could help teachers make connections to their cultural communities and families that the school supports.

In Ms. Romero's bilingual class, I saw the potential of what translanguaging could achieve when the teacher had additional background knowledge about students' culture and increased teacher comfort in using all communication tools available (Garcia et al., 2017; Hamann et al., 2015; Poey et al., 2019). Translanguaging was shown in Ms. Romero's

classroom when she gave instruction in English and Spanish, switched languages based on individual needs, added culturally specific content to her lessons, and asked her students for the words to communicate her meaning when she could not think of the right ones. During the observations there wasn't a moment when she paused in using multiple languages. Even when she was unsure of a word to use, she made it a learning opportunity, asking her students for support and listening to their suggestions. Observing her classroom and seeing this potential made me want to do future research with Ms. Romero and develop a co-constructed narrative inquiry about her process and teaching experiences. Ms. Romero has a point of view that is different from mine and a way of thinking that I don't know. I want to do research with her that seeks to understand her way of thinking as a multilingual teacher and see how her way of thinking can potentially help other art educators find common ground, grow, or challenge their own processes.

Translanguaging could potentially act as a bridge for art teachers to communicate with their students in a way that builds on the culture and communities represented in their classrooms. Art educators have the potential to be facilitators for translanguaging as they already use so many tools and strategies to communicate meaning in their classrooms. The daily integration of demonstration, gesture, model making, and illustration by art educators to communicate art processes shows an acceptance of the core of translanguaging, making meaning and communicating information through all means.

Making meaning through any possible form of communication builds on the strategies that Ms. Amazon, Ms. Meyers, and Ms. Romero used in the observations of their classrooms with demonstrations, gestures, ASL, and speaking in languages other than English. If provided with phrases, symbols, tools, and education to develop their translanguaging skills further, they

could potentially add to the strategies they already utilize for their students. Ms. Meyers, in her interview, discussed using French and Spanish in the classroom but admits that her lack of practice with the languages limited her strength in their use. Ms. Amazon had familiarity with multiple languages and still utilized demonstrations and gestures to further communicate meaning. All three teachers would communicate meaning by sketching on paper with students when verbal explanations were not enough. They had a visual source to communicate with that assisted their translanguaging.

Authentic Cariño

My research showed many instances of authentic cariño, a combination of familial, intellectual, and critical care as a meaningful way to show kindness and support to an individual (Curry, 2021). *Why do art educators care in the classroom and for their students? These women have traveled outside of the country, have experience with other languages and cultures, and have worked in schools with language and cultural diversity.*

Ms. Meyers connected to students' cultures through her personal experience and travel, showing critical cariño by connecting to the cultural significance of her students' individual communities. Ms. Amazon changed her plans to meet the social emotional needs of her students as intellectual cariño and familial cariño. She changed plans, recognizing the identity-shaping potential of thinking and learning that she could shift their thinking to something positive by adjusting the lesson to one that was engaging to the students and reflecting their needs, considering the entire student's wellbeing. Ms. Romero took personal time to help students fill out FAFSA documents, showing her familial cariño, also showing her care about students' entire well-being. Although none of the teachers in this study perfectly fit the combination of intellectual cariño, familial cariño, or critical cariño that Curry (2021) defined

in every class or for the entire class. Through the explanation offered by Curry, care needs all three parts to be considered authentic *cariño*. I do think they all show art teacher care. This care includes aspects of authentic *cariño* but leaves room for the flexibility of the abilities and knowledge of individual teachers.

The teachers in this research consistently used familial *cariño* in their classrooms with intent and awareness. They based their teaching practices on the foundation of familial *cariño* that they developed from their experiences as daughters and mothers (Bartolomé, 2008).

Working with students to build positive relationships with their teachers in the visual art classroom can have positive impact on other classroom environments. There was evidence of intellectual *cariño* in the observations and interviews as teachers discussed the intent behind the planning for lessons, but there is a need for additional and in-depth study of teachers' planning process. The lack of lesson plans made it difficult to analyze the use of this form of *cariño*. Intellectual *cariño* could potentially be found through lesson plans by showing how the participants chose the subjects of their lessons, what differentiation they planned for students with varied needs, and background knowledge from previous lessons that was built on. These insights into the planning process and the intent behind the procedures I saw in observations would give more information to find evidence of intellectual *cariño*.

Critical *cariño* was the area with the least evidence of use, as most of my participants came from a different cultural background than their students. My participants said they felt unsure about how to delve deeply into cultural communities if they were outsiders (Curry, 2016a; Henry, 2007). Each of these teachers worked with over 200 students a semester. A teacher trying to learn the language and culture of each student when teachers were only given demographic data in their gradebooks is a difficult task (Henry, 2007; Villanueva & Febo,

2022). Ms. Amazon and Ms. Meyers both expressed their struggle to learn enough about so many different students to make meaningful, personal connections. Monolingual art educators need supports to work with plurilingual students because they are potentially missing the cultural understanding, but also the experience of learning another language well enough to communicate in it or the experience of working in an environment where they do not speak the language (Bohon et al., 2017; Cummins, 2007b; Curry, 2016b; Sawyer et al., 2022). These experiences need to be considered when developing strategies to support these teachers. There is room for more research on the potential ways art teachers can gain knowledge about the community in which they work, such as community involvement opportunities in the classroom, volunteers, guest artists, parent involvement coordinators (PICs), and art shows at community spaces.

Engaging Students

In this study, I analyzed student engagement through the student work samples and observations of students' interactions with their teachers in the classroom (Sawyer et al., 2022). There were no students who were unable to create the projects assigned by the teachers due to language differences. No students refused to do the projects. Some were unable to finish, but their work showed their understanding of the project. Some couldn't finish due to missed days or trying to create such complicated concepts that they were unable to complete them. Students were able to gain an understanding of the art history concepts, learn about the art-making processes, and show their individual preferences in the work they created. The students were able to communicate through translanguaging. Their understanding of the assignments given, was shown through planning their projects, helping each other, using materials, asking questions, demonstrating processes, and making final products. Student behavior was modeled

by their teachers. For example, Ms. Amazon and Ms. Meyers used gestures and demonstrations in small groups and Ms. Romero spoke in multiple languages to translanguage with her students. Students then modeled for each other to explain steps or gestured to show what part they did not understand to their teacher. The art teacher care shown by Ms. Amazon, Ms. Meyers, and Ms. Romero, built on the concepts of authentic *cariño*, created a classroom culture of acceptance. Ms. Amazon welcomed any language to be used in the artworks created in the printmaking lesson, utilizing Spanish in class examples (Ms. Amazon). Ms. Meyers played music with Spanish lyrics in her classroom that the students knew and danced and sang along to (Ms. Meyers).

What might it look like in a classroom without translanguageing and art teacher caring? Imagine a classroom with nothing on the walls and nothing on the board. A blank, empty concrete box full of students and a teacher. Picture a lesson planned by someone who does not teach art, trying to complete work without materials, no consideration for individual needs, no knowledge about the children in the room, and everyone makes an identical product. Imagine hearing instructions you do not understand, in a language you do not speak, and no visuals to help make sense of it. Try asking for help, and your teacher doesn't understand you or try to, you don't understand them, and there is nothing added to your experience to improve your understanding. Then, imagine making something that does not feel like you. Your voice is not in the art, you have no choice in the materials or the content, and everyone around you has the same thing in front of them. This is a classroom without art teacher care. This is an art classroom without a teacher who thinks of how their space, their lesson, and their students impact the learning that occurs.

In contrast, the teachers who participated in this research used their personality and enthusiasm to initiate student engagement and build bonds with their classes. By encouraging participation with their lessons, the teachers incorporated personal interests, pop culture references, visuals, and videos, and used diverse materials and art-making processes that were new and exciting to the students. All participants developed an engaging classroom environment where students freely moved around, interacted with each other, asked questions, and experimented with ideas (Eisner, 2009). This environment led to some undesirable behaviors, running across the room, teasing, tossing materials, and distracting peers, at times, but overall, the students wanted to be in the classroom and participate in the activities. This dynamic environment was one where music was used to welcome students into the classroom, conversations between students were encouraged in any language they were comfortable, and teachers showed their care for students.

Teaching Practices

When assessing teaching practices, I considered teacher presentations, demonstrations, interactions with students, and the materials they developed. The participants in this study all had strong foundations in teaching. They were experienced and used all the tools and strategies they knew to their advantage. That is, they used a gradual release of responsibility to teach art making processes with demonstrations, visual aids, and small group instruction. The presentations by all participating teachers included few or no written translations in languages other than English. They all used supportive visual aids connected to art history. Only one presentation I observed showed videos using a second language, in this case, Spanish subtitles. Demonstrations were consistently used by all teachers and were in-depth with various techniques used to convey information: utilizing technology like document cameras in whole

group instruction, small group demonstrations of specific steps, and individual assistance with hands-on assistance. These demonstrations showed the teachers' care and positive relationships with their students as the teachers took their time to plan for what their students' needs were in the instruction processes. Using document cameras so all students can see and have access to the presentations shows intellectual *cariño*. Working in small groups to confirm understanding is often when translanguaging occurred in the observations and when reteaching happened, again, showing the teachers' intellectual *cariño*.

Ms. Romero's classes showed a potential for what a teacher can create with a stronger knowledge basis in the other languages spoken by students, and the cultures they bring to the classroom. Not all teachers have Ms. Romero's Latinx background and Spanish language skills. Monolingual English-speaking teachers need additional tools, strategies, *education*, and time to develop them. These tools and strategies could be found in translanguaging practices. My suggestion is the development of *a catalogue of* basic phrases often used in the classroom translated into multiple languages for use. These phrases could be used verbally or with cue cards to help communicate meaning in the context of classroom instruction. Posting signs in the classroom in multiple languages would provide equitable access to materials in the learning environment. Multilingual materials could be developed, including worksheets, vocabulary lists, step-by-step guides, and how-to videos that could be used to help scaffold understanding in the native language to the languages students are learning and the content of the art classroom.

The previously mentioned multilingual materials are not enough without understanding and *education*. My suggestion is the development of Professional Learning Community (PLC) groups where teachers can problem-solve together, share resources, ask for help, and celebrate

their successes (Feldman, 2020; Thessin & Starr, 2011). Building this community of teachers allows teachers to become experts and continue to learn at the same time, allowing for different strengths and weaknesses to be addressed and supported by one another. As art educators are often the only that teach their content area in their buildings, creating a community for them can help alleviate the isolation of their teaching practices. In this research I saw isolated teachers working alone and the lack of community was another factor that limits their access to information and resources.

Learning Environment

Initially, I thought of the learning environment as the physical space in the classroom: how it was organized, labeled, and used by teachers and students. Through this research, I changed my view of the meaning of the learning environment. I now understand that the learning environment includes the emotional space created by teachers in their classrooms. In this research, I found that the participants' art teacher caring created an emotional space that supported students' ability to advocate for themselves, communicate in ways they felt comfortable, and engage in positive interactions with teachers and peers (Eun, 2011; Garcia et al., 2017; González-Carriedo et al., 2016). The translanguaging used by teachers, positive attitude of the teachers towards students' use of language, and their inclusive reaction to the languages spoken with them, led to students communicating in ways they felt comfortable. I could see the comfort in Ms. Meyers's classroom where students spoke in Spanish in groups together and switched to English when speaking with Ms. Meyers. Ms. Amazon's classroom had open use of multiple languages between groups of students, Ms. Amazon, and Ms. Nice the ASL interpreter.

Both Ms. Meyers and Ms. Amazon discussed discomfort using languages other than English in their classrooms, but despite their lack of confidence, they pushed themselves to try. Sometimes it was relying on phrases they already know, other times they used translation apps on their phones or computers to communicate with students. They both expressed an interest in learning more words in languages spoken in their classrooms and developing basic phrases they could use in their teaching. A collection of useful phrases in multiple languages is a potential goal for a tool for art educators, researching what common phrases they could use in the classroom, translating them into common languages spoken in their classrooms, and training teachers in pronunciation in these phrases.

I have used similar phrases in my classroom. I learned how to say “escribe tu nombre aquí” meaning “write your name here” in Spanish to help students by giving feedback in the language they are most comfortable using in real time as I give the same instructions to other students in English. I also learned how to ask if they needed help, “¿Necesitas ayuda?” As I have been working on this dissertation, I developed my own list of phrases and found support to translate them and help me learn how to say them (Figure 37). I have them laminated and taped to my desk where I can use it often and don’t lose it.

Quick Guide to Help Spanish Speaking Students	
My name is..... What is your Name?	Me llamo..... ¿Cómo te llamas?
What is your next class? Who is your homeroom teacher? What grade are you in?	¿Cuál es tu próxima clase? ¿Quién es tu maestro de homeroom? ¿En qué grado estás?
Put your name on the back.on the front.on the bottom.here.	Pon tu nombre ...en la parte de atrás.en el frente.en en la parte inferior. Pon tu nombre aquí.
Fill the blank spaces No blank spaces	Rellene los espacios blancos. No Espacios blancos.
Draw more here Add more detail	Dibuja más aquí Añade más detalles
What color do you need? Color More Color neatly Use this color here.	¿Qué color necesitas? Colorea más. Colorea perfectamente. Usa este color aquí.
Paint this	Pinta esto....
Do you need a pencil?an eraser?a marker?a paintbrush?	¿Necesitas... un lápiz? un borrador? una marcador? un pincel?
Do you need help? Do you understand?	¿Necesitas ayuda? ¿Lo entiendes?
Put this in your sketchbook. folder. backpack.	Pon este en... tu cuaderno de bocetos. tu carpeta. tu mochila
It is on the shelf. the table. the counter. the desk.	Está en... el estante. la mesa el mostrador. el escritorio

Figure 1424: Quick Guide of Spanish Phrases for the Art Classroom

What I have learned from my own experience and the experience of my participants in this research is that I do not always get it right. My accent is strong in English and stays strong in any other language I try to speak. My students giggle as I try, but they appreciate the effort, just like the students I saw in Ms. Meyers, Ms. Amazon, and Ms. Romero's classes. Using translanguaging builds the art teacher caring which adds to the positive learning environment.

Delimitations of this study

This bounded study encompassed three art teachers working with 6th grade students in a large suburban school district in the Southeastern United States. Due to scheduling constraints, the study was limited to one school district and a small sample group of three participants. The bounded system of one school district and a small group of participants potentially limits the transferability of the findings as not all teachers, classroom demographics, and county demographics look the same. My reliance on purposeful sampling may have introduced selection bias, affecting the representativeness of the sample. My personal experiences and beliefs may have influenced the interpretation of the data, potentially introducing bias. As a monolingual English speaker, I did not interpret directly the other languages, including ASL and Spanish, were spoken during data collection and analysis. I did ask for help with the Spanish translation from Ms. Romero and I consulted Ms. Nice the [ASL interpreter](#) at Ms. Amazon's school to develop the glossed ASL text in both my notes and the final illustration for Ms. Amazon.

The scheduling constraints limited the number of observations and interviews the participants and I were available for, thus limiting the number of interactions that could be observed and analyzed. In future studies, scheduling interviews or focus groups outside of the school year, during breaks, could allow for more flexibility. Creating co-constructed research

will help with the time constraints during the school year. Also having multiple researchers participate in the research will open availability for more observations. The case of these teachers, while it included three art teachers within the same district, could have included more participants. The inclusion of additional participants and observations of their teaching may have changed the outcomes of the study.

My limited language use as a researcher limits my understanding during observations where multiple languages are spoken. Utilizing multilingual participants and researchers to co-construct and analyze the data allows for opportunities for the language barrier to be resolved in future research. Purposeful sampling can potentially introduce a selection bias, but involving the participants in the analysis, collection of data, and through member checking in future research could potentially reduce this bias.

Implications of the Study

The goal of this research was not for all teachers to become multilingual but rather to help them embrace the options for communicating meaning. Students and teachers should be able to communicate using all the means available to them in the classroom. The teachers in this study communicated with their students through the visuals they chose, demonstrations they gave, facial expressions, sound effects, time spent with students, proximity, and gestures. The students also communicated by drawing, gesturing, making facial expressions, and demonstrating, in addition to the words that were spoken, written, or heard during the lesson. This nonverbal communication is important, expressing meaning and understanding that was a valuable tool for the teachers and students.

This research had an immediate effect on the researcher and participants. We became more aware of how we planned activities for EPLs, how we communicated in class, and how

they communicated with us. All three of my participants discussed ways they want to move forward, learning new words and phrases in specific languages, adding more visuals for ease of access to the classroom materials, looking for videos in multiple languages or using subtitles in languages other than English, and planning presentations with the languages spoken in their classrooms in mind. The change in thinking in terms of languages used in the classroom is a small shift in the grand scheme of things, but a meaningful one for these teachers. Ms. Meyers and I have partnered together in the past with professional development and although she is not personally interested in partnering with this research beyond my dissertation, she is looking at her classroom and teaching through a different lens.

Ms. Amazon's classroom opened my eyes to the perspective of translanguaging with DHH students. She is open to a longer set of observations starting at the beginning of a school year, delving deeper into how she plans with the interpreters in her classroom, her plans to communicate effectively with her students, and how she plans lessons to engage students. I am interested in seeing the dynamics of language use in her classroom and how she adapts her instruction to meet the needs of her students. She is open to partnering with me and co-constructing research and developing potential [professional learning communities](#) for other art educators in the county. I want to tell the story of her classroom and the unique dynamic that it has.

Ms. Romero underwent the largest shift as she recognized that she already uses translanguaging verbally and through gestures in her classroom but she wanted to create visual aids to build content vocabulary. Over the 6 months following my observations and our interviews, Ms. Romero adapted her teaching space to include more translanguaging features. She developed visual aids for vocabulary terms in English and Spanish and labeled items in her

classroom to make it easier for students to find and access materials and to build their understanding of the content and their vocabulary. She and I have started collaborating on these visuals to be more inclusive to all Spanish speakers, with her editing the Spanish for my visuals. I say all Spanish speakers because there are different dialects in Spanish and words have multiple meanings, in a similar way to how English words and their meanings can evolve across the United States. For example, Ms. Romero translated the word shape as figura and form as forma. In contrast, a Spanish speaker I work with, from Colombia, translated both shape and form as forma. Ms. Romero wants to do more than give a simple direct translation, but looks into the meaning behind the words she uses and their impact in the classroom as an experienced art educator. She is actively seeking ways to collaborate with other teachers in her county and school and share what she has done to help.

Through this research, I have found that Ms. Romero can be my partner in the development of support materials for art teachers. As a native Spanish speaker, she wants to join me in this effort to further develop my resources and to develop and share her own. I have also created visual aids, labels, used them, and revised them during this research process with the eventual goal of sharing these visual aides with other teachers so they can be applied in their classrooms (Figure 37, 38, 39, & 40).



Figure 1525: English/Spanish Visual Aids for the Art Classroom 1

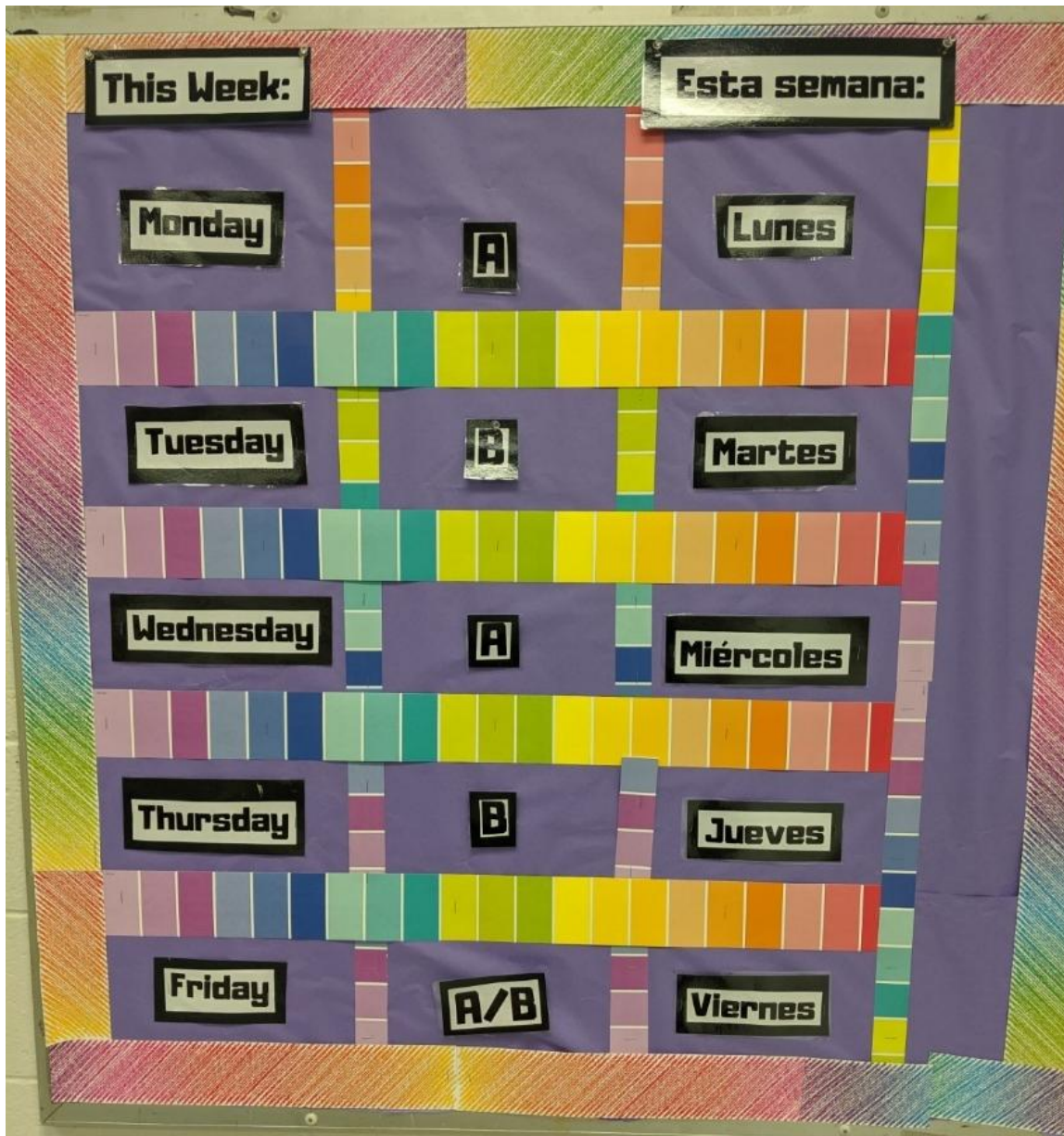


Figure 1626: English/Spanish Visual Aids for the Art Classroom 2



Figure 1727: English/Spanish Visual Aids for the Art Classroom 3

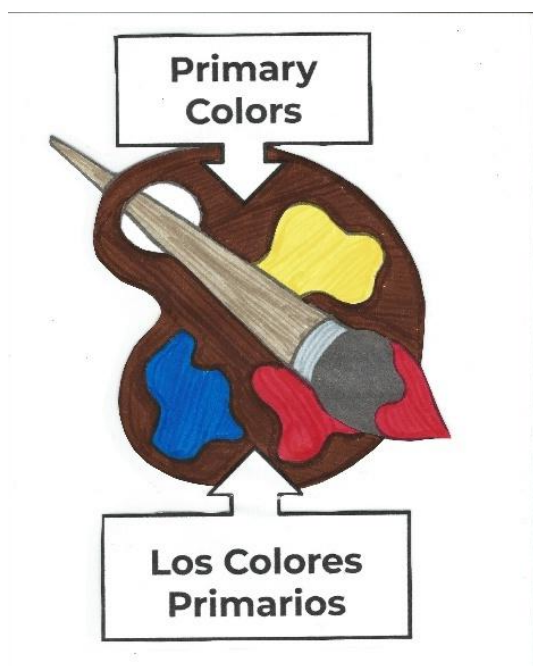


Figure 1828: English/Spanish Visual Aids for the Art Classroom 4

Ms. Romero and I plan to create a workbook for teachers that includes brief guides for communication, manipulatives for the classroom, bilingual worksheets, and professional development materials to help art educators who have EPLs in their classrooms. A workbook is helpful because it can be one consistent book where all parts are put together by themes and events. I use the term workbook because there would be letters to parents, invitations to art shows, and phone call prompts, **that** teachers would add their information to **for individual use**.

As an art teacher, I process information and think in visuals. During my observations, I saw connections between the sites, moments, and events. I wanted my research to show what I observed. I want to reach other art educators and I help them achieve their potential and think about the classroom through words, pictures, drawings, diagrams, and gesture drawings, as I do.

As I analyzed the data I collected, I needed to see them all in one place to make sense of them, so I developed multimodal notes color-coded for analysis. The document I constructed helped me see what was happening in the classroom using multiple senses. Photographs I took in the classroom recorded my visual experience, transcriptions depicted the auditory experience, drawings I made added to my tactile experience, and I wrote reflections on my feelings during the observations.

The development of dynamic multimodal notes through this research is another jumping-off point for future research. The way the notes show moments from the researcher's perspective is valuable for qualitative research. I see the potential for fine arts teachers to show their teaching in a distinctive way through observation notes that incorporate their sensory input, skills, and forms of processing information. These notes could be an opportunity for teachers' reflections on their teaching practices. I would want to see how their views of

teaching shift before and after participating in the making of multimodal notes. For teachers to discuss how they think of their teaching, lesson planning, and use of classroom materials and space. Future research involving dynamic multimodal notes could be a co-constructed research project in which the researcher and the participants work together to develop their version of multimodal notes and then narratives of the experience before, after, and during the process. The multimodal notes, combined with the reflections, and narratives of the teachers would make an valuable data source to analyze.

I chose to start my dissertation research by looking at the teachers' perspectives, but I see teacher perspectives as a jumping-off point. I wanted to start with something familiar, then move to telling art teachers' stories and grow from there with future work. My future research plans include conducting a literature review of art educators and reading articles and books about translanguaging to better understand this strategy. The next step is to create focus group discussions about its potential implications. Extended research would include further studies of art educators using translanguaging and documenting the results with dynamic multimodal notes. There is a need for future research on authentic *cariño* and translanguaging through art education. The art classroom is a dynamic environment that includes project-based learning and multiple opportunities for communication that can be observed and analyzed. These educators have meaningful stories to share about their experiences with EPLs that are valuable to the larger community of educators. The stories of art educators and the strategies they implement in their classrooms can be modified for other environments and teachers of other subjects. Future research should encourage art educators to share their stories to build an understanding of what happens in the art classroom that teachers of other subjects, administrators, and policymakers may not see or experience.

As I finish this dissertation, I remember being told that this is a terminal degree, implying that it is the end of an educational journey. However, I see my dissertation as the beginning. Other art teachers want to help me on this journey. They see the potential for this research and want to find strategies to help our Art educators work with the EPL population too. We will work together moving forward to continue this research and find answers for our questions together and become multimedia translanguaging artists.

Appendices

Appendix A: Consent Form

Title: “Art Education Practices with Emerging Plurilingual Learners Through Translanguaging and Authentic Carino”

PI: Dr. Michelle Zoss

Student PI: Stephanie Birmingham

Sponsor (not funded, N/A)

I am inviting you to participate in a research study for my graduate studies. This study is being led by Stephanie L. Birmingham, College of Education and Human Development at Georgia State University. The Faculty Advisor for this study is Dr. Caroline Sullivan, Department of Art Education at Georgia State University.

What the study is about

The purpose of this research is to look into the teaching practices of Art Educators, specifically in regard to Emergent Plurilingual Learners. I want to know what strategies art teachers use, what if any manipulatives they have designed or found, and which practices they implement in their classroom with this population.

What we will ask you to do

I will ask you to allow me to observe, audio record, and take notes in your classroom during a unit of study that you are teaching. I will ask you to participate in interviews that will be audio recorded about teaching plurilingual students and your teaching practices in the Art classroom. I will ask you to participate in a focus group of art teachers that will be audio recorded to talk together about teaching plurilingual students and your teaching practices in the Art classroom. I will ask to collect pictures of or copies of lesson plans, worksheets, manipulatives, and student samples of assignments for my document collection. The total time commitment I anticipate asking of participants is up to 10 hours.

Risks and Benefits

I do not anticipate any risks from participating in this research as all information will be confidential. There may be indirect benefits to teaching practice of the participants or other people now or in the future because of the reflective nature of the discussions related to this research. Your data will not be used for future studies, but may be anonymized for publication.

Voluntary Participation

You do not have to be in this study. You may skip questions or stop participating at any time.

Audio Recording

Audio recordings will be taken with consent as a part of the data collection process for this research. This audio data will be password protected, kept on a secure device, and all recordings will be deleted after transcription and reflective notes are written. You may still participate in this study if you are not willing to have the interview recorded
Please sign below if you are willing to:

- allow me to observe you teaching
- allow me to interview you
- be included in a follow-up focus group discussion

Please Check the box for your preferred interview data collection method:

- I do not want to have these interviews recorded.
 I am willing to have these interviews recorded: with audio only.

Signed:

Date:

Privacy/Confidentiality/Data Security

All data and identifiable information will be stored on a password protected device, data will be de-identified for privacy and pseudonyms will be used to protect your identity.

Please note that email communication is neither private nor secure. Though [I am/we are] taking precautions to protect your privacy, you should be aware that information sent through e-mail could be read by a third party.

Questions/ Concerns

The PI conducting this study is Stephanie L. Birmingham, a graduate student at Georgia State University. Please ask any questions you have now. If you have questions later, you may contact Stephanie Birmingham at:

Email:

stephanie.l.birmingham@gcpsk12.org

sld05003@gmail.com

Phone: (870)270-0671

You may also contact Dr. Michelle Zoss at zoss@gsu.edu with questions or concerns.

Statement of Consent

I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Signature: _____ Date: _____

Your Name (printed): _____

Signature of person obtaining consent Date

Printed name of person obtaining consent

This consent form will be kept by the researcher for five years beyond the end of the study.

Appendix B: Interview Protocols

Opening Statement:

I know you are a Middle school Art teacher who works with ESOL students. I am in the same role. In my experience, Art teachers often work with ESOL students that are in various levels. I would like to talk to you today about your experiences with ESOL students as a teacher and any training you have received to work with these students. I would also like to see what needs you have found that Art teachers have in relation to ESOL services.

Questions establish understanding of ESOL set up in each space:

I would like to start by discussing how your school handles ESOL services.

- Tell me how your school ESOL program is set up.
- Describe the supports for teachers provided by your district.... school...when it comes to ESOL students in your classroom.
- Describe any training you've received or classes you may have taken.
- Tell me about the languages you feel comfortable communicating with.
 - Written
 - Verbal
 - Formal
 - Informal
- What do you usually know about your ESOL students before they come into class?
- What do you want to know about your students before they come into your class?

Tell me about an experience you have had meeting an ELL student the first time in your class.

- You mentioned _____ happened tell me more about that.

Questions to further investigate caring:

What does caring mean to you?

- How do you show care?
- Where does your care come from?
- What influences your care?

Authentic Cariño can be described as showing students that you care in ways that are specific to their culture and meaningful to them.

How do you show Authentic Cariño?

- Where does your Authentic Cariño come from?
- What influences your Authentic Cariño?

Think about a time when you were successful in working with a non-English speaking student who expressed frustration in your art class. Tell me what that was like.

Questions to further investigate Translanguaging:

You teach a variety of lessons in your classroom. Walk me through a lesson that you teach...

- Set up
- Processes
- Presentation style

Tell me about how you help an ESOL student if they need it...

- Modifications
- Accommodations
- Strategies

You mentioned _____ to accommodate or modify for lessons for ESOL students.

Tell me how that works...

- How often do you need to do this?
- Describe a moment in class or a lesson that you have made accommodations or modifications.

Could you tell me about an ESOL student that stands out to you in your experiences?

- Tell me about a lesson they(an ESOL student) struggled with?
- Tell me about a lesson where they(an ESOL student) excelled?

Have you ever heard of the term translanguaging?

Translanguaging is the dynamic use of all language skills to make meaning.

Describe an experience you have had where a student has used multiple languages to make meaning in your classroom.

- You said they asked _____ how did you respond?
- The student added these words _____ to the assignment/instruction.
 - Tell me more about that...
 - What did you do next?

Describe a situation where you have used other languages to make meaning in your classroom.

- Translation devices
- Peer translators
- Translation services through the county
- visuals

Appendix C: Teacher Survey

Section 1: Background Information

Name: _____

Age Range:

1. 20-25
2. 26-30
3. 36-40
4. 40-45
5. 46-50
6. 50-55
7. 56-60
8. 60+

Years of teaching experience:

1. 0-5
2. 6-10
3. 11-15
4. 16-20
5. 21-25
6. 26-30
7. 30+

Please state your highest academic qualification:

1. Associates Degree
2. Bachelors Degree
3. Masters Degree
4. Specialist Degree
5. Doctorate Degree

Please state your current employment status:

1. Full time certified employee
2. Part time certified employee
3. Long term Substitute
4. Volunteer
5. Other

What languages do you speak? _____

What languages do you comprehend even if you do not speak them?

In what languages are you literate? _____

Section 2: Classroom Makeup

School where you teach: _____

Years at current school: _____

Do you work with Multilingual Learners?

1. Yes
2. No
3. Unsure

How many Multilingual Learners do you average in a class?

Do you have para support with Multilingual Learners?

1. Yes
2. No
3. Unsure

Do you have a co-teacher?

1. Yes
2. No
3. Unsure

Section 3: Interest in Participating

Would you be comfortable with a teacher/researcher observing your classroom instruction?

1. Yes
2. No
3. Unsure

Would you be comfortable with a teacher/researcher taking photos of your classroom? (When there are no students present.)

1. Yes
2. No
3. Unsure

Would you be comfortable sharing lesson plans and teaching materials with a teacher/researcher?

1. Yes
2. No
3. Unsure

Would you be comfortable with a teacher/researcher interviewing you about your teaching practices?

1. Yes
2. No
3. Unsure

Would you be comfortable participating in solo interviews?

1. Yes
2. No
3. Unsure

Would you be comfortable participating in group interviews?

1. Yes
2. No
3. Unsure

Appendix D: Sample of Multimodal Notes 1

	Participant: Ms. Romero	12:35-1:50PM
	School: Rogan Middle School	6th
	Grade	
	Oil Pastel Dragon Eyes Day 2	
249	Even when Ms. Romero speaks to some of her students in Spanish they will answer her in	
250	English.	
251	I walked around the room to get a better look at the student work and they would speak to me in	
252	both English and Spanish.	
253	She is so used to speaking in both languages in class that she naturally translates for everyone,	
254	repeating what Spanish speaking students asked her in English and then continuing the	
255	conversation in both English and Spanish.	
256	Ms. Romero walked around the room, checking for understanding and helping individuals with	
257	questions, she then moved back to the front of the room. Once at the board, she reviewed color	
258	choices and emphasized the value of using different colors and shapes on their scales. When	
259	she talks, she uses her hands. She demonstrates in the air, on paper, with her expressions.	
260	Ms. Romero moved to the front of the room.	
261	Ms. Romero, "I want you guys to look up here, for a second."	
262	Ms. Romero, " Mira aquí por un momentico. " (Look here for a moment)	
263	Ms. Romero, "I want you to notice.... I put this up here on purpose."	
264	Gestures to the drawing on the board.	
265	Ms. Romero, "Because look at the different scales on all the different dragons. Are they all	
266	identical? Are they all the same?"	
267	Ms. Romero, " ¿Son todos iguales en todos los dragones? Mira este tiene flores y aquel	
268	tiene punticos. Esta tiene ojos, parecen ojos. " (Are they all the same in all dragons? Look,	
269	this one has flowers and that one has spikes. This one has leaves, they look like leaves)	
270	Ms. Romero, "Okay you have different types of scales on every single dragon some have	
271	multiple. Look at the eye on this one it has circles, then it's got the eyelid and then it's got	
272	spikies and spiky on the bottom. Right?"	
273	Ms. Romero, "So layer your scales. You can change the shape."	
274	Ms. Romero, " Pueden cambiar la forma de las escamas. Okay? Entieden? " (They can	
275	change the shape of the scales. Okay? Do you understand?)	
276	Ms. Romero, "I better see you guys working."	
277	Ms. Romero moves around the room.	
278	Her vibe today was strict and no-nonsense, but she still took time with every student. She	
279	knows everyone's name in the room and habits they make when working. She also kept in mind	
280	a few artworks from her earlier review and gave demos at their tables of specific ways they	
281	could improve their work.	

Appendix E: Sample of Multimodal Notes 2

Participant: Ms. Amazon

12:35-1:50PM

**School: Norton Middle School
Grade**

6th

Lego Printmaking Day 2

44 This was the student that was told where to sit. Ms. Amazon looked over to him and he was
45 pouting.

46 Ms. Amazon, "How was yesterday?" (She had a sub the day before)

47 Student, "Yeah, there was a spider."

48 Students all shared stories about the spider

49 Student, "It wasn't that bad."

50 Ms. Amazon, "That's what you remember," laughing.

51 Ms. Amazon, "So if your sub left me a note what do you think it said?"

52 Ms. Nice, "WHAT DO YOU THINK THE SUB SAID ABOUT THE CLASS?"

53 Student, "I wasn't here so..."

54 Student, "It was good!"

55 Ms. Amazon, "You think it said good things? awesome."

56 "They were awesome"- Ms. Nice.

57 "THEY WERE SO BAD, ESPECIALLY MS. NICE"- students signing

58 Ms. Amazon, "Normally I can get somebody to like snitch on themselves. The sub left me a
59 good note, I was just making sure.

60 There was playful banter back and forth between the students and Ms. Amazon.

61 Ms. Amazon reviewed last week's project.

62 Ms. Amazon used questioning techniques with the whole group to remind them of the previous
63 lessons that they were building on to make this final project.

64 Ms. Amazon, "Alright, so I know it's been a while. It feels like it's been a while because I haven't
65 been here for a couple of days. I know things have been weird with testing and stuff. But do you
66 guys remember what we started last? Last week? If you had to explain it to somebody who
67 wasn't here, how would you tell them what to do?"

68 Ms. Amazon, "What do I do first?"

69 Student, "The legos!"

70 Ms. Amazon, "Thank you, Oliver. Once I place all the Legos to make a design. What would be
71 the next step to make this artwork?"

72 Student, "Sand it!"

73 Ms. Amazon, "Okay, sand it. And then what's the next thing?"

References

- Aghasafari, S., Bivins, K., Muhammad, E. A., & Nordgren, B. (2022). Art integration and identity: Empowering bi/multilingual high school learners. *Art Education*, 75(5), 32-37. <https://research.ebsco.com/linkprocessor/plink?id=c0454ae3-3e9e-36e9-8678-d5b361bcb3e6>
- Allman, K. R., & Guethler, A. (2021). Translanguaging using technology supporting translanguaging practices in the middle school science classroom. *Science Scope*, 44(4), 6-13.
- Anzaldúa, G. (2012). *Borderlands/La Frontera: The new mestiza* (4th ed.). Aunt Lute Book.
- Aquino-Sterling, C. R., & Rodríguez-Valls, F. (2016). Developing teaching-specific spanish competencies in bilingual teacher education: toward a culturally, linguistically, and professionally relevant approach. *Multicultural Perspectives*, 18(2), 73-81. <https://doi.org/10.1080/15210960.2016.1152894>
- Arshavskaya, E. (2022). Art museums as translanguaging spaces: ESL students, multimodality, and identities. *TESOL Journal*, 13(2), 1-6. <https://doi.org/10.1002/tesj.643>
- ASLUniversity. (2025). *ASL glossing conventions*. <https://lifepprint.com/asl101/topics/gloss.htm>
- Baker, C. (2001). *Foundations of bilingual education and bilingualism* (3rd ed.). Multilingual Matters.
- Bardack, S. (2010). *Common ELL terms and definitions*. English Language Learner Center American Institutes for Research. https://www.air.org/sites/default/files/2021-06/NEW_-_Common_ELL_TERMS_AND_DEFINITIONS_6_22_10_0.pdf
- Bartolomé, L. I. (2008). Authentic cariño and respect in minority education: The political and ideological dimensions of love. *International Journal of Critical Pedagogy*, 1(1), 1-17.

- Bautista, A., Marie, S. A., & Candusso, F. (2021). Policy strategies to remedy isolation of specialist arts and music teachers. *Arts Education Policy Review*, 122(1), 42-53.
<https://doi.org/10.1080/10632913.2020.1746713>
- Blackwood, A. (2018). A review of you can't teach us if you don't know us and care about us: Becoming an ubuntu, responsive and responsible urban teacher. *Multicultural Perspectives*, 20(4), 257-260. <https://doi.org/10.1080/15210960.2018.1467768>
- Boeckmann, K.-B., Aalto, E., Abel, A., Atanasoska, T., & Lamb, T. (2011). *Promoting plurilingualism - Majority language in multilingual settings*. Council of Europe Publishing.
- Bohon, L. L., McKelvey, S., Rhodes, J. A., & Robnolt, V. J. (2017). Training for content teachers of English Language Learners: Using experiential learning to improve instruction. *Teacher Development*, 21(5), 609-634.
<https://doi.org/10.1080/13664530.2016.1277256>
- Cammarota, J., & Romero, A. (2006). A Critically Compassionate Pedagogy for Latino Youth. *Latino Studies*, 4(3), 305-312.
<https://doi.org/https://doi.org/10.1057/palgrave.lst.8600201>
- Cervantes-Soon, C., & Carrillo, J. (2016). Toward a pedagogy of border thinking: Building on latina students' subaltern knowledge. *The High School Journal*, 99, 282-301.
<https://doi.org/10.1353/hsj.2016.0016>
- Chavarria, K. (2017). Developing transformative space for student resistance: Latina/o students' interruption of subtractive schooling practices. *Association of Mexican American Educators Journal*, 11, 91-105. <https://doi.org/10.24974/amae.11.330>

- Choi, J. (2018). Raising children as multilinguals in the U.S. context: Perspectives from a parent and educator. *Multicultural Perspectives*, 20(4), 247-252.
<https://doi.org/10.1080/15210960.2018.1527157>
- Citrin, J., Kiley, J., & Pearson, K. (2003). *Direct democracy takes on bilingual education: Framing the debate in four state initiatives* Annual Meeting of the American Political Science Association, Philadelphia, PA.
- Cohen-Evron, N. (2002). Why do good art teachers find it hard to stay in the public school system? *Studies in Art Education*, 44(1), 79-94.
<https://doi.org/10.1080/00393541.2002.11651730>
- Cohen, L., Manion, L., & Morrison, K. (2018). *Research methods in education* (8th ed.). Routledge.
- Collins, P. H. (2000). *Black feminist thought : Knowledge, consciousness, and the politics of empowerment* (Vol. Rev. 10th anniversary ed). Routledge.
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=70795&site=eds-live&scope=site&custid=gsu1>
- Contreras, F., Stritikus, T., Torres, K., & O'Reilly Diaz, K. (2015). Teacher perceptions, practices, and expectations conveyed to latino students and families in washington state. In E. Hamann, S. Wortham, & E. G. Murillo (Eds.), *Revisiting education in the new latino diaspora* (pp. 185–207). Information Age Publishing.
- Coste, D., & Simon, D.-L. (2009). The plurilingual social actor. Language, citizenship and education. *International Journal of Multilingualism*, 6(2), 168-185.
<https://doi.org/10.1080/14790710902846723>

The course crafters guide to the K-12 ELL market, 2011-2012. (2012). PALCI EBSCO Books, & Course Crafters, Inc.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=405724&site=eds-live&scope=site&custid=gsu1>

Creese, A., & Blackledge, A. (2010). Translanguaging in the bilingual classroom: A pedagogy for learning and teaching? *The Modern Language Journal*, 94(1), 103-115.

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications Inc.

Crotty, M. (1998). *The foundations of social research: Meaning and perspective in the research process*. Sage Publications. Table of contents

<http://catdir.loc.gov/catdir/enhancements/fy0657/98202240-t.html>

Cummins, J. (2007a). Promoting literacy in multilingual contexts. *What Works? Research Into Practice*(June), 4.

<http://www.edu.gov.on.ca/eng/literacynumeracy/inspire/research/Cummins.pdf>

Cummins, J. (2007b). Rethinking monolingual instructional strategies in multilingual classrooms. *Canadian Journal of Applied Linguistics*, 10.

Curry, M. W. (2008). Critical friends groups: The possibilities and limitations embedded in teacher professional communities aimed at instructional improvement and school reform. *Teachers College Record*, 110(4), 733-774.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eric&AN=EJ825498&site=eds-live&scope=site&custid=gsu1>

<http://www.tcrecord.org/Content.asp?ContentId=14625>

- Curry, M. W. (2016a). Will You Stand for Me? Authentic Cariño and Transformative Rites of Passage in an Urban High School. *American Educational Research Journal*, 53(4), 883-918. <http://www.jstor.org/stable/24751618>
- Curry, M. W. (2016b). Will you stand for me? Authentic Cariño and transformative rites of passage in an urban high school. *American Educational Research Journal*, 53(4), 883-918.
- Curry, M. W. (2021). *Authentic cariño: Transformative schooling for latinx youth*. Teachers College Press.
- De Jong, E. J. (2011). *Foundations for multilingualism in education from principles to practice*. Caslon, Inc.
- deMarrais, K. (2014). Qualitative interview studies: Learning through experience. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 51-68). Routledge.
- deMarrais, K., & Lapan, S. D. (2014). Introduction. In K. deMarrais & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 1-11). Routledge.
- DiAngelo, R. (2018). *White fragility: Why it's so hard for white people to talk about racism*. Beacon Press.
- Dover, A., G. & Rodriguez-Valls, Fernando. (2022). *Radically inclusive teaching with newcomer and emergent plurilingual students: Braving up*. Teachers College Press.
- Eisner, E. (2009). The Lowenfeld Lecture 2008: What education can learn from the arts. *Art Education*, 62(2), 6-9. <https://doi.org/10.2307/27696324>

- Eisner, E. W. (1992). The misunderstood role of the arts in human development. *The Phi Delta Kappan*, 73(8), 591-595.
- Eisner, E. W. (2002a). *The arts and the creation of mind*. Yale University Press.
www.jstor.org/stable/j.ctt1np7vz
- Eisner, E. W. (2002b). The arts and the creation of mind. *Language Arts*, 80(5), 340-344.
<http://www.jstor.org/stable/41483337>
- Elpus, K. (2016). Understanding America's human capital investment in arts education: Arts educators in the nation's public schools.
- España, C., & Yadira Herrera, L. (2020). *En comunidad: Lessons for centering the voices and experiences of bilingual latinx students*. Heinemann.
- Eun, B. (2011). A Vygotskian theory-based professional development: Implications for culturally diverse classrooms. *Professional Development in Education*, 37(3), 319-333.
<https://doi.org/>
- Feldman, J. (2020). The role of professional learning communities to support teacher development: A social practice theory perspective. *South African Journal of Education*, 40(1), 1-8. <https://doi.org/10.15700/saje.v40n1a1668>
- Flores, N., & Rosa, J. (2015). Undoing Appropriateness: Raciolinguistic Ideologies and Language Diversity in Education. *Harvard Educational Review*, 85(2), 149-171.
<https://doi.org/10.17763/0017-8055.85.2.149>
- Gándara, P., & Contreras, F. (2009). *The Latino education crisis: The consequences of failed social policies*. Harvard University Press.
- García, O. (2020). Translanguaging and Latinx bilingual readers. *The Reading Teacher*, 73, 557-562. <https://doi.org/10.1002/trtr.1883>

- García, O., Ibarra Johnson, S., & Seltzer, K. (2017). *The translanguaging classroom: Leveraging student bilingualism for learning*. Caslon.
- García, O., & Kleifgen, J. A. (2020). Translanguaging and literacies. *Reading Research Quarterly*, 55(4), 553-571.
- García, O., & Wei, L. (2014). *Translanguaging: Language, bilingualism, and education*. Palgrave Pivot.
- Gay, G. (2002). Preparing for culturally responsive teaching. *Journal of Teacher Education*, 53(2), 106-116.
- Ginwright, S. A. (2016). *Hope and healing in urban education: How urban activists and teachers are reclaiming matters of the heart*. Routledge.
- Golden, N. A. (2022). “Why should I bother if the school didn’t bother with me?”: Navigating the effects of subtractive schooling in an alternative learning program. *Journal of Latinos & Education*, 1-15. <https://doi.org/10.1080/15348431.2022.2043866>
- Gonzales, S. M. (2015). Abuelita epistemologies: Counteracting subtractive schools in American education. *Journal of Latinos and Education*, 14(1), 40-54. <https://doi.org/10.1080/15348431.2014.944703>
- González-Carriedo, R., Bustos, N., & Ordóñez, J. (2016). Constructivist approaches in a dual-language classroom. *Multicultural Perspectives*, 18(2), 108-111. <https://doi.org/10.1080/15210960.2016.1159102>
- Grapin, S. E. (2022). What the “periphery” can teach the “core” in the education of multilingual learners. *International Multilingual Research Journal*, 16(3), 184-191. <https://doi.org/10.1080/19313152.2022.2068113>

- Greene, M. (2005). A constructivist perspective on teaching and learning in the arts. In C. T. Fosnot (Ed.), *Constructivism: Theory, perspectives, and practice* (2nd ed., pp. 110-131). Teachers College Press.
- Hamann, E., Wortham, S., & Murillo, E. G. (Eds.). (2015). *Revisiting education in the new Latino diaspora*. Information Age Publishing.
- Henderson, K. I., & Ingram, M. (2018). "Mister, you're writing in Spanglish": Fostering spaces for meaning making and metalinguistic connections through teacher translanguaging shifts in the bilingual classroom. *Bilingual Research Journal*, 41(3), 253-271.
<https://doi.org/10.1080/15235882.2018.1481894>
- Henry, C. (2007). Teaching in another culture: Preparing art educators for teaching English language learners. *Art Education*, 60(6), 33-39.
<https://doi.org/10.1080/00043125.2007.11651131>
- Holbrook, T., Moore, C., & Zoss, M. (2010). Equitable intent: reflections on Universal Design in education as an ethic of care. *Reflective Practice*, 11(5), 681-692.
<https://doi.org/10.1080/14623943.2010.516985>
- Holmes, A. G. D. (2020). Researcher positionality -- A consideration of its influence and place in qualitative research -- A new researcher guide. *Shanlax International Journal of Education*, 8(4), 1-10. <https://research.ebsco.com/linkprocessor/plink?id=6c418532-6b7a-33fb-ad14-0f228475e5c8>
- hooks, b. (2013). *Teaching community: A pedagogy of hope*. Taylor & Francis.
- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign Language Classroom Anxiety. *The Modern Language Journal*, 70(2), 125-132. <https://doi.org/10.2307/327317>

- Ingram, C. (2020, February 5, 2020). Supporting english language learners in the art classroom (No. 40) [Audio podcast episode]. In *Art Class Curator*. <https://artclasscurator.com/40-english-language-learners-art/>
- Jaramillo, J. A. (1996). Vygotsky's sociocultural theory and contributions to the development of constructivist curricula. *Education*, 117(1), 133.
- Kasun, G. S. (2018). Chicana feminism as a bridge: The struggle of a white woman seeking an alternative to the eclipsing embodiment of whiteness. *JCT: Journal of Curriculum Theorizing*, 32(3), 115-133.
<https://research.ebsco.com/linkprocessor/plink?id=9c48d14d-be6c-35ed-9a78-f61633cd8a78>
- Kendi, I. X. (2016). *Stamped from the beginning: The definitive history of racist ideas in America*. Bold Type Books.
- Kendi, I. X. (2019). *How to be an antiracist*. One World.
- Kraemer-Holland, A. (2024). "Re-hooking" in the field: Negotiating power, privilege, and whiteness in qualitative inquiry. *International Journal of Qualitative Methods*, 1-9.
<https://doi.org/10.1177/16094069241226812>
- Kramp, M. K. (2014). Exploring life and experience through narrative inquiry. In K. deMarrias & S. D. Lapan (Eds.), *Foundations for research: Methods of inquiry in education and the social sciences* (pp. 103-121). Routledge.
- Krogstad, J. M., Passel, J. S., & Noe-Bustamante. (2022). Key facts about U.S. Latinos for national hispanic heritage month. Retrieved February 2, 2025 from
<https://www.pewresearch.org/short-reads/2023/09/22/key-facts-about-us-latinos-for-national-hispanic-heritage-month/>

- Ladson-Billings, G. (1995). Toward a theory of culturally relevant pedagogy. *American Educational Research Journal*, 32, 465-491. <https://doi.org/10.2307/1163320>
- Leung, S. K. Y. (2019). Translanguaging through visual arts in early childhood: A case study in a hong kong kindergarten. *Asia-Pacific Journal of Research in Early Childhood Education*, 13(1), 47-67. <https://doi.org/10.17206/apjrece.2019.13.1.47>
- Liamputtong, P. (2008). Doing research in a cross-cultural context: Methodological and ethical challenges. In P. Liamputtong (Ed.), *Doing cross-cultural research: Ethical and methodological perspectives* (pp. 3-20). Springer Netherlands. https://doi.org/10.1007/978-1-4020-8567-3_1
- Lichtman, M. (2009). *Qualitative research in education a user's guide* (2nd ed.). SAGE Publications Inc.
- Locke, L. A., & Getachew, E. (2019). Understanding stubborn inequities: A critical lesson in history. *International Journal of Critical Pedagogy*, 10(2), 127-153. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eue&AN=139463270&site=eds-live&scope=site&custid=gsu1>
- Love, B. (2019). *We want to do more than survive: Abolitionist teaching and the pursuit of educational freedom*. Beacon Press.
- Luna, N., & Revilla, A. (2013). Understanding Latina/o school pushout: Experiences of student who left school before graduating. *Journal of Latinos and Education*, 12, 22-37.
- Lyman, L. L. (2000). *How do they know you care? : The principal's challenge*. Teachers College Press. <https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=34550&site=eds-live&scope=site&custid=gsu1>

- Macintyre Latta, M., & Chan, E. (2010). *Teaching the arts to engage English language learners: Teaching English language learners across the curriculum*. Routledge.
- MacIntyre, P. D., & Gardner, R. C. (1991). Language anxiety: Its relationship to other anxieties and to processing in native and second languages. *Language Learning*, 41(4), 513-534.
<https://doi.org/10.1111/j.1467-1770.1991.tb00691.x>
- Marshall, C., Rossman, G. B., & Blanco, G. L. (2022). *Designing qualitative research* (7th ed.). Sage Publications, Inc.
- Mendizábal, P. G. (2024). Teaching con cariño: Teacher agency and teacher-student relationships in a dual language classroom. *Journal of Latinos and Education*, 1-14.
<https://doi.org/10.1080/15348431.2024.2357570>
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. Jossey-Bass Publishers.
- Minor, C. (2019). *We got this. Equity, access, and the quest to be who our students need us to be*. Heinemann.
- Mora, R. A. (2015). Testimonio. *Key Concepts in Intercultural Dialogue*, , 45.
<https://centerforinterculturaldialogue.org/wp-content/uploads/2015/01/kc45-testimonio.pdf>
- National-Center-for-Education-Statistics. (2023, May 2023). *Characteristics of public school teachers*. U.S. Department of Education. Retrieved February 2, 2025 from
<https://nces.ed.gov/programs/coe/indicator/clr/public-school-teachers>
- National-Center-for-Education-Statistics. (2024). *Racial/ethnic enrollment in public schools*.
<https://nces.ed.gov/programs/coe/indicator/cge>.

Noddings, N. (1988). An ethic of caring and its implications for instructional arrangements.

American Journal of Education, 96(2), 215-230. <http://www.jstor.org/stable/1085252>

Noddings, N. (2013). *Caring: A relational approach to ethics and moral education* (2nd ed.).

University of California Press.

Norma, G., Luis, C. M., & Cathy, A. (2005). *Funds of knowledge: Theorizing practices in households, communities, and classrooms*. Routledge.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=nlebk&AN=158539&site=eds-live&scope=site&custid=gsul>

Office-of-Bilingual-Education-and-Foreign-Languages-Studies. (2010). *Art as a tool for teachers of english language learners*.

Olshansky, B. (2018). The universal language of pictures: A critical tool for advancing student writing. *TESOL Journal*, 9(4), 1-16. <https://doi.org/10.1002/tesj.402>

Overview of Gwinnett County School District. (2025). U.S. News and World Report. Retrieved 3/16/2025 from <https://www.usnews.com/education/k12/georgia/districts/gwinnett-county-106134#:~:text=The%20student%20body%20at%20the,above%20that%20level%20for%20math.>

Palumbo, J. (2020). The mysterious appeal of art that depicts figures from behind. *Visual Culture*. <https://www.artsy.net/article/artsy-editorial-mysterious-appeal-art-depicts-figures>

Paris, D. (2012). Culturally sustaining pedagogy: A needed change in stance, terminology, and practice. *Educational Researcher*, 41(3), 93-97.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eric&AN=EJ960396&site=eds-live&scope=site&custid=gsu1>

<http://dx.doi.org/10.3102/0013189X12441244>

Poey, V. M., Berriz, B. R., & Wagner, A. C. (Eds.). (2019). *Art as a way of talking for emergent bilingual youth: A foundation for literacy in PreK–12 schools*. Routledge.

<https://doi.org/10.4324/9781351204231> ISBN: 9781351204231.

Powell, C., & Carrillo, J. F. (2019). Border pedagogy in the new Latinx south. *Equity & Excellence in Education*, 52(4), 435-447.

<https://doi.org/10.1080/10665684.2019.1668314>

Pretorius, L., & Patel, S. V. (2024). What's in a name? Participants' pseudonym choices as a practice of empowerment and epistemic justice. <https://doi.org/10.26180/27406755.v2>

Ravitch, S. M., & Carl, N. M. (2021). *Qualitative reseach: Bridging the conceptual, theoretical, and methodological* (2nd ed.). SAGE Publications Inc.

Reyes, K. B., & Curry Rodríguez, J. (2012). Testimonio: Origins, terms, and resources [Essay]. *45(3)*, 525-538.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eue&AN=78300489&site=eds-live&scope=site&custid=gsu1>

Rowe, L. W. (2018). Say it in your language: Supporting translanguaging in multilingual classes. *Reading Teacher*, 72(1), 31-38. <https://doi.org/10.1002/trtr.1673>

Sadoyan, L. (2011). Question of the week: Is the viewer part of an artwork? *The Iris*.

Getty.edu/news

Saldaña, J. (2016). *Coding manual for qualitative researchers* (3rd ed.). SAGE Publications Ltd.

- Salmerón, C., Batista-Morales, N., & Valenzuela, A. (2021). Translanguaging pedagogy as an enactment of authentic cariño and an antidote to subtractive schooling. *Association of Mexican American Educators Journal*, 15(3), 30-46.
- Sawyer, J., Luciani, L., Bastiaanse-Fritch, N., Gagne, S., & Parsons, C. (2022). Multilingual learners, the arts, and family engagement in our public schools. *International Multilingual Research Journal*, 16(3), 192-208.
<https://research.ebsco.com/linkprocessor/plink?id=05eb3901-21d4-3a52-86d4-db5577a0a01d>
- Schaefer, M. B., Malu, K. F., & Yoon, B. (2016). A historical overview of the middle school movement, 1963–2015. *RMLE Online*, 39(5), 1-27.
<https://doi.org/10.1080/19404476.2016.1165036>
- Schwandt, T., & Gates, E. F. (2017). Case study methodology. In N. K. Denzin & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (5th ed., pp. 992). SAGE Publications Inc.
- Smilan, C. (2017). Visual immersion for cultural understanding and multimodal literacy. *Arts Education Policy Review*, 118(4), 220-227.
<https://research.ebsco.com/linkprocessor/plink?id=6f1100e8-7cc5-3776-b4c9-f8b045b75e9f>
- Song, J., Howard, D., & Olazabal-Arias, W. (2022). Translanguaging as a strategy for supporting multilingual learners social emotional learning. *Education Sciences*, 12(7), 475.

Sook Lee, J., & Oxelson, E. (2006). "It's not my job": K-12 teacher attitudes toward students' heritage language maintenance. *Bilingual Research Journal*, 30(2), 453-477.

<https://doi.org/10.1080/15235882.2006.10162885>

Sousanis, N. (2015). *Unflattening*. Harvard University Press.

Terpollari, M. (2014). Teacher's role as mediator and facilitator. *European Scientific Journal*, 24(October).

Thessin, R. A., & Starr, J. P. (2011). Supporting the growth of effective professional learning communities districtwide. *Phi Delta Kappan*, 92(6), 48-54.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eric&AN=EJ920078&site=ehost-live&scope=site&custid=gsul>

<http://www.kappanmagazine.org/content/92/6/48.abstract>

Thomas, B. A. (2017). Language policy, language ideology, and visual art education for emergent bilingual students. *Arts Education Policy Review*, 118(4), 228-239.

<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=eric&AN=EJ1154282&site=eds-live&scope=site&custid=gsul>

<http://dx.doi.org/10.1080/10632913.2017.1287802>

Thompson, C. M. (2015). Constructivism in the art classroom: Praxis and policy. *Arts Education Policy Review*, 116(3), 118-127.

<https://doi.org/10.1080/10632913.2015.1015759>

Tomljenović, Z., & Vorkapić, S. T. (2020). Constructivism in visual arts classes. *CEPS Journal*, 10(4), 13-32. <https://doi.org/10.26529/cepsj.913>

Toraif, N., Augsberger, A., Young, A., Murillo, H., Bautista, R., Garcia, S., Sprague Martinez, L., & Gergen Barnett, K. (2021). How to be an antiracist: Youth of color's critical

- perspectives on antiracism in a youth participatory action research context. *Journal of Adolescent Research*, 36(5), 467-500. <https://doi.org/10.1177/07435584211028224>
- Torpsten, A.-C. (2018). Translanguaging in a Swedish multilingual classroom. *Multicultural Perspectives*, 20(2), 104-110. <https://doi.org/10.1080/15210960.2018.1447100>
- United-States-Census-Bureau. (2024, June 27, 2024). *New estimates highlight differences in growth between the U.S. hispanic and non-hispanic populations*. Retrieved May 15, 2024 from <https://www.census.gov/newsroom/press-releases/2024/population-estimates-characteristics.html>
- Valenzuela, A. (1999). *Subtractive schooling: U.S.-Mexican youth and the politics of caring*. State University of New York Press.
- Vallejo, C. (2018). Translanguaging: Language, bilingualism and education, by Ofelia García and Li Wei. *Bellaterra Journal of Teaching & Learning Language & Literature*, 11, 85. <https://doi.org/10.5565/rev/jtl3.764>
- Vallejo, C., & Dooly, M. (2020). Plurilingualism and translanguaging: emergent approaches and shared concerns. Introduction to the special issue. *International Journal of Bilingual Education and Bilingualism*, 23(1), 1-16. <https://doi.org/10.1080/13670050.2019.1600469>
- van der Valk, A., & Malley, A. (2019). What's my complicity? Talking white fragility with Robin DiAngelo. In (Vol. 62): *Learning for Justice*.
- Vandenberg, D. (1996). Caring: Feminine ethics or maternalistic misandry? A hermeneutical critique of Nel Noddings' phenomenology of the moral subject and education. *Journal of Philosophy of Education*, 30(2), 253-269. <https://doi.org/10.1111/j.1467-9752.1996.tb00394.x>

- Villanueva, T., & Febo, N. M. (2022). *Connecting with English language learners in the visual arts classroom* [Webinar].
- Vogt, P. W., Gardner, D. C., & Haeffele, L. M. (2021). *When to use what research design*. The Guilford Press.
- Wang, D. (2024). Translanguaging as a decolonising approach: Students' perspectives towards integrating Indigenous epistemology in language teaching. *Applied Linguistics Review*, 15(4), 1385-1406. <https://doi.org/doi:10.1515/applirev-2022-0127>
- Williams, C. (1994). *Doethur mewn athroniaeth: Arfarniad o ddulliau dysgu ac addysgu yng nghyd-destun addysg uwchradd ddwyieithog* [Doctoral Thesis, Bangor University].
- Yazan, B. (2015). Three approaches to case study methods in education: Yin, Merriam, and Stake. *Qualitative Report*, 20(2), 134-152.
- Yoon-Ramirez, I. (2021). Inter-weave: Creating a translanguaging space through community art. *Multicultural Perspectives*, 23(1), 23-32.
<https://doi.org/10.1080/15210960.2021.1877544>
- Zoss, M., Smagorinsky, P., & O'Donnell-Allen, C. (2007). Mask-making as representational process: The situated composition of an identity project in a senior English class. *International Journal of Education & the Arts*, 8(10), 1-41.