Culturally responsive classrooms through art integration

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Integrating arts into teaching and learning can result in more engaging classrooms for students of all backgrounds. Addressing content through drawing, painting, music, drama, sculpture, and manipulatives results in motivating lessons that reach diverse learners by means of multiple pathways. Benefits of incorporating the arts include not only academic achievement (Ruppert, 2006; Rabkin & Redmond, 2006), but also increased cultural understandings, better self-esteem, and a healthier cultural identity (Purnell, et al., 2007; Graham, 2009). Sample lessons with detailed explanations from an elementary classroom are highlighted to demonstrate how forms of linguistic and nonlinguistic artistic expression benefit all children in their development.

Classrooms today represent an amazing kaleidoscope of individuals with unique backgrounds, experiences, interests, and dreams. Children bring to the classroom a variety of languages and dialects, cultural traditions and practices, expectations and beliefs, skills, and interests. This rich classroom composition presents a challenge for teachers who rely solely on traditional content and instructional practices; in fact, teaching in a "business as usual" mode has continually resulted in low achievement of diverse populations and a lack of motivation and engagement of students (Koppleman & Goodhart, 2010). On the other hand, this rich classroom makeup presents an opportunity for teachers who embrace multicultural education. Whether the multicultural education approach espoused has the goal of adding multicultural content to an already existing curriculum, transforming an existing curriculum into a multicultural curriculum, or encouraging students to be agents of social change (Banks & Banks, 2003), the focus is one that draws its strength from the diversity of students, teachers, and staff. The students, teachers, staff, and community itself offer a wealth of resources that teachers can capitalize on creating lessons and experiences that encourage students to engage, explore, discover and learn—rather than sit back and listen to the teachers do most of the lecturing about what they think students should learn. In multicultural classrooms, students actively participate and take responsibility for their own learning.

Within the framework of multicultural education, culturally responsive teaching (Gay, 2000) equips teachers to connect with students in meaningful, appropriate, and effective ways. Teachers not only acknowledge but also celebrate and incorporate the cultural heritages of students within instruction, they recognize varied learning preferences and styles, and they implement a

variety of instructional strategies to teach all students. Inherent in this approach to teaching is the recognition that students learn in many different ways. Gardner, in his work on multiple intelligences (2000), describes eight types of intelligence: logical-mathematical, linguistic, bodily-kinesthetic, musical, spatial, interpersonal, intrapersonal, and naturalist. Further, he explains that while each individual potentially can process information in all ways, each tends to have a preference for particular type of processing, based, in part, on culture, background, and individual differences.

According to Koppleman and Goodhart (2010), traditional education practices value and cater to only two of the eight intelligences described above: linguistic and logical-mathematical intelligences. It is no wonder, then, that we are missing the mark with so many of our learners. With multiple preferences for learning and processing information present in our classrooms, and the knowledge that our classrooms are comprised of increasing numbers of learners who are from linguistically and culturally diverse backgrounds, it becomes imperative that teachers reconceptualize instructional strategies and practices. It is in this reconceptualization of instruction that the arts hold so much promise.

Why the Arts?

We are compelled to express ourselves. It is part of what it means to be human. Human beings have always had the need to communicate and once early basic needs relating to survival were met, humans started mark-making by scratching and painting on rock to communicate events or to simply record their existence. We are no different today. Young children today start mark-making as soon as they can grasp a pencil, crayon, or marker (Gardner, 1994). The intuitive need to express ourselves is precisely why the arts are an ideal vehicle to develop language, deliver content, and encourage academic exploration in school in culturally responsive ways.

Many school districts nationwide perceive art, music, dance, and drama to be enrichment activities that are not necessary for core academic curricula to be successful. Because of this perception, the arts are often among the first programs to be cut when budget reductions are required. However, the arts are a powerful pathway to accurate observation, communication, and expression (Ruppert, 2006; Deasy, 2003). Most importantly, the arts represent a direct connection between creative and analytical thought, and they provide highly successful methods to convey academic ideas in an engaging and substantive manner. Learning, communicating, and questioning in conjunction with the arts develops a dynamic classroom environment where students and teachers alike are excited and engaged in the process (Rabkin & Redmond, 2006). We therefore view the arts not as a passive luxury, but instead as an indispensable

tool to reach and teach our students that their schools are inspiring places to learn.

Background on Research on the Arts

Research investigating how the arts benefit students shows academic, social, and personal gains. Ruppert (2006), in her review of numerous studies, found that six types of benefits are associated with arts: better reading and language skills, mathematics skills, thinking skills, social skills, motivation to learn, and a positive school environment. In a large study specifically targeting the relationships between arts involvement and academic achievement of some 25,000 middle and high school students, Catterall (2002) reported students who were highly involved in the arts performed better on standardized tests of achievement than did students with low arts involvement. Findings also indicated that these same students reported being more involved in the community, spent fewer hours watching television, and reported being less bored in school.

Younger students were the subject of research on culturally responsive teaching that integrated arts and literacy. Purnell, Ali, Befum, and Carter (2007) describe early childhood education settings using three personal accounts, two of which show how unresponsive teaching can have devastating results. They then illustrate how changes in thinking and pedagogy helped children from all backgrounds develop a sense of belonging and confidence. Making use of storytelling, acting, painting, sculpting, music, and drawing provided a means for exploring concepts related to content, personal lives, and emotions. These venues for expression provide a multitude of ways for learners to engage and express themselves, helping students to develop into individuals who are proud of their backgrounds, languages, families, traditions, and experiences. This healthier sense of cultural identity (Purnell, et al., 2007) sets the foundation for further growth and success in our increasingly diverse society.

Increased awareness of cultural identity and sense of self were also the outcomes of cultural journalism projects researched by Graham (2009). For these projects, students interviewed immigrants about their life experiences. They then photographed or painted their portraits, and their projects culminated in a gallery presentation of their findings. Obvious outcomes included learning a great deal about the immigrants' experiences, interviewing techniques, photography, lighting, painting, and writing, yet the project had social and personal impact as well: students reported having their "eyes opened," developing a new appreciation for the challenges other cultures face, and they learned a great deal about themselves and their own cultures.

These research studies show the promise of the arts in helping all students grow as individuals. Part of our mandate as educators is to support

students in their journey to acquire skills and concepts related to standards targeted at each grade level. Additionally, we are helping students to become true learners, with an enthusiasm for questioning, exploring, and creating relevant meaning from new ideas. Instruction using the arts goes a long way in helping to light and maintain an enthusiastic fire. The willingness to stretch traditional means of instruction and assessment to include the arts will result in not only academic rewards, but social and personal rewards as well.

Spotlighting Arts Integration in a Third Grade Classroom

The context for creating a culturally responsive classroom using the arts is found in a diverse third grade classroom in Summit County, Colorado. The class is made up of 20 students with 10 of the students identified as Hispanic. Spanish-speaking cultures represented include those with backgrounds from Mexico, Ecuador, Colombia, and Puerto Rico. Nine students are white, and one student is Hawaiian. Of these students, 10 are students whose first language is other than English, and six are identified as students with exceptional needs. Support for two gifted students includes highly differentiated classroom instruction and one hour per week pull-out for special projects. Four special education students participate in heterogeneous classroom instruction that has been modified, and are supported by specialized pull-out literacy instruction for 1.5 hours per day. Pull-out instruction complements classroom literacy, science, and social studies content. A special education paraprofessional provides support within the classroom for 1.5 hours per day during math instruction.

The practical strategies offered below for incorporating the arts into content areas were borne out of necessity to reach individual students within a highly diverse classroom of learners.   Initially, strategies were created with the intention of delivering content in a comprehensible manner to a Non-English Proficient (NEP) student who arrived in the classroom mid-year as a newcomer to the United States. However, an immediate positive correlation between the new strategies and overall student achievement became evident. Not only did the individual for whom the strategies were intended experience success, but also all students found new creative forms of expression. Readers will find that these ideas are effective, engaging, and immediately relevant and adaptable for age level, ability, as well as for students at all levels of development; these strategies and examples have been used extensively for over five years with consistent long-term positive results.

Drawing and Painting

Drawing and painting are probably the most intuitive and easily-approached arts. They take minimal, inexpensive supplies that are readily available in classrooms, such as pencils, crayons, markers, or paint and paper. Drawing and painting in the classroom have many benefits. They are especially effective ways to shape accurate observation skills. When one learns how to see what is actually there rather than a perceived symbol, then it can be represented accurately. The relationships between line and space generate and convey clear meaning of a simple shape or something far more complex. Finding and understanding patterns, processes, determining cause and effect, and making comparisons are invaluable tools that can lead to academic success. Drawing and painting make thinking visible and can be a form of note-taking, or a way to organize ideas – either a detailed and methodical record of observation, or a quick sketch to capture general impressions.

The use of non-linguistic means of expression such as drawing and painting are commonly used with English language learners (ELLs) in English as a Second Language (ESL) programs and enable communication when language skills are just developing (Richard-Amato, 2003; Peregoy & Boyle, 2005; Hill & Flynn, 2006). Hill and Flynn (2006), in their examination of the work of Marzano, Pickering, and Pollock (2001), interpreted the findings of "what works in classrooms" to make recommendations for teaching language learners. One recommendation is the use of nonlinguistic representations as a strategy for helping language learners make sense of content. Their list includes graphic organizers, physical models, mental models, pictures, and photographs. These visuals and hands-on modes of interaction mesh beautifully with the arts. Materials can be presented, manipulated, created, and assessed in ways that do not rely heavily on language. Then, as learners develop linguistic skills, additional means for teaching and learning can be utilized.

Returning to the third grade classroom in Summit County, a highly effective way to teach, learn, and assess incorporating the arts was discovered when students were having limited success at determining the difference between the main idea of a story or passage and the associated details. How can the concept of main idea and detail be communicated and practiced non-linguistically when it is by nature linguistic? The answer was found through drawing. Students were given a half-sheet of plain white paper and instructed to fold it in half to create two sections. The top of one section was labeled "Main Idea" and the other "Details." An example of the format was modeled with paper and drawn at a large scale on a whiteboard. Students were allowed to choose one from a wide variety of photos spread about on the floor of the classroom. The main idea sketch could only include the outline of the most important elements of the photo; the detail sketch should start out the same but include far more information in the form of additional objects found in the photo, lines, and shading accomplished simply with a pencil.

Prior to the introduction of the drawing activity in the current 2009-2010 school year, only two students were able to either identify or create main idea and detail sentences accurately and consistently in a paragraph. After the activity was introduced and practiced, only three students still struggled with the concept. The success of 15 students transcended gender, background knowledge, level of language acquisition, learning styles, or disabilities. With distributed practice, children at a wide variety of reading levels were able to identify main idea and detail quickly and accurately by keeping the drawing process and imagery in mind. Students at pre-reading levels continued to identify main ideas and details from photos consistently and accurately. Use of photos students brought from home and the sketches generated from them provided a ready source to create labels and simple sentences in a relevant and authentic manner that forged relationships between students and moved our learning forward.

This process can be extended as students' proficiency increases at independently sketching the two concepts from a photo. Students may generate two sketches from text listened to or read rather than from a photo. Content to be used can be expository or narrative, in any genre, but it is especially helpful in breaking down parts of expository text. Student partners can swap their own written pieces and sketch the main idea and detail from their partner's work also. It is a meaningful way for students to help each other improve clarity of their own writing, and an excellent opportunity to create a collaborative setting in which academic conversations may develop (Echevarria & Graves, 2007).

Beginning in third grade, students are expected to read expository text in order to glean information related to content rather than to solely improve reading skills. Reading to learn can present a major shift in thinking and may be especially difficult for struggling readers. This third grade classroom has been employing sketching as a method to define and express main idea and detail for five years. Over this time period, an average 62% increase in consistent and accurate application has been established for this strategy when it is used by visual and artistic learners, whether they are English language learners or not, and has become a basic tool for students identified as ADHD (Attention Deficit Hyperactivity Disorder). Small scale sketch pads are now a part of these students' supplies kept in their desks. The act of creating a simple and quick image allows students to more easily access the words to accompany the image. The act of distilling the words into a sketch reduces cognitive load, making dense content comprehensible. A description of the lesson plan can be found in Appendix A.

Movement and Drama

Communicating through movement, gestures, facial expression, and sounds can be relaxing as well as packed with academic concepts. Designing

instruction to incorporate movement is engaging and energizing. An important feature of movement-based activities is that they make everyone equal. The most proficient of students and the earliest of language learners find they are equally capable of portraying a character whether that character is human or animal, elated or grumpy. When students need to think and place themselves in the shoes of another character, then their own personal anxiety levels, or affective filters, can be lowered (Krashen, 1982). A class-generated story can be improvised and written as students develop their characters, think about setting, plot, and resolution. This can be easier, more enjoyable, and more successful for a student than being told to write a story on paper and to make sure all the elements of a story are included. Paper and pencil jobs are daunting for students who struggle with language and writing. However, once a story has been developed and acted out by the entire class or in small groups, the experience can be used to transfer the ideas to paper as appropriate for each individual's stage of literacy development (Peregoy & Boyle, 2005).

Recent research supporting the use of drama to access content has been described by Williamson and Zimmerman (2009). They discuss how teachers, in their setting, collaborated with the drama teacher to integrate the visual and performing arts into the curriculum. After the content area teachers identified important concepts to focus on, the group worked with the drama instructor to generate innovative ideas, such as studying fourth-grade California geography by "sculpting a giant floor map of California, and then using improvisational techniques, the students would body-sculpt the flora and fauna for each region" (p. 40). Lessons like these both engage and motivate students, but more importantly, students' post-lesson conversations demonstrated solid knowledge of the content.

Total Physical Response Storytelling (TPRS), sometimes now referred to as Teaching Proficiency through Reading and Storytelling, is an instructional approach used to work with learners of all kinds. According to Gaab (2006), TPRS was developed by Blaine Ray, drawing on earlier work by Asher (1982), who created a comprehension-based approach to learning, Total Physical Response (TPR). TPRS adds the literacy (storytelling) component. Actions and movements are connected to critical vocabulary and expressions so that a story unfolds. While the story may be fictional, many teachers use historical events to create a story; others use processes such as the water cycle as their basis for the "story." Once the story is understood and has been practiced, the written version is integrated.

In the Summit County third grade class, actions and movement are routinely integrated into instruction. The following lesson shows how movement can be used to help students understand mathematical concepts. Math vocabulary is dense and abundant, and keeping it all straight can be a difficult task for many students. One example is the concept of symmetry.

There are many activities to show the concept of symmetry, such as the ubiquitous snowflake cutting project. Preceding a kinesthetic lesson on symmetry in this classroom is an activity that does employ the snowflake cutting, but in a tightly targeted although exploratory method because it is important for students to understand why an activity is being done. Students were asked why they thought we were making snowflakes, and various responses were given. Students were asked what was special about the shapes made by cutting a snowflake. Could they make the same type of snowflake if they did not fold the paper first? Students tried to do this but gave up quickly saying that they could not make two shapes that were exactly the same without folding the paper. This response caused one student in particular to revise her response to the initial question by saying that it wasn't the shape that was special; it was the fold that made it special. When asked why, she answered that she could not make the shape without making the fold first. So, we continued to probe, what is so special about that line made by the fold? It is a symmetry line. Isn't it amazing that if a rectangle is cut, a square results, and if a square is cut, a rectangle, results? The conversation and questions generated converted a common childhood activity into mathematical observation of something familiar, answering 'why' and defining the nature of something that was previously accepted without investigation. Instructional conversations and inquiry are a form of mental drawing, providing images and information that define what something is (positive space) and what a thing is not (negative space). Both are critical components of analytical thinking and understanding.

The lesson that follows the snowflake exploration addresses the transfer from cutting symmetrical snow flakes to finding a line of symmetry in a figure printed on paper, which are entirely different jobs. To increase students' ability to identify and mark lines of symmetry on two-dimensional shapes with paper and pencil, students create symmetrical shapes with their own bodies. The following description of the symmetry lesson is engaging and content-rich.

Two students should face in the same direction, shoulder to shoulder. If one student raises her "outside" arm, the partner needs to raise his outside arm in order to remain balanced and symmetrical. If one tilts his/her head to the "inside," so must the partner. Other students can help to verify accuracy of the movements, or even be the director whose job is to tell the partners how to move. Each student should participate as a member of the moving pair and as the director who is observing the movement in order to experience the entire activity and to make meaning from both perspectives. Videotaping so students can watch themselves perform the activity can be a powerful method of clarifying and shaping understanding. If a video camera is not available, a still camera is also useful, although a tape of live action is preferable. It is strongly emphasized that acting out symmetry when students face each other to create mirror images is not successful if the objective is to transfer knowledge of the

concept to paper. When this activity is transferred to paper, there is a direct relationship between three-dimensional symmetry partners standing shoulder to shoulder with the image on paper, as opposed to when students are facing each other. It is interesting to note that in each year of teaching this strategy, there is at least one student who draws on the paper image to create symmetry stick figure partners. Whether this is doodling or a conscious effort to determine symmetry is debatable, but all such drawings have been accurate.

To be most successful, learners will benefit from having the words reflection and balance defined prior to the movement activity. The words inside, outside, near, and far must be clarified to refer to position relative to the line of symmetry. In the case of language learners, more proficient speakers can take on the role of director, telling and showing the symmetry partners how to move and verify accuracy. Through peer modeling and having vocabulary written on the board or on a poster, early language learners often feel brave enough to choose to direct themselves. See Appendix B for the symmetry lesson.

Music and Chants

The power to assist learning that resides within music and chants is enormous (Graham, 2001; Richard-Amato, 2003). Music can relax, excite, and motivate students in many ways both in the classroom and out. Rabkin and Redmond (2006) report on a class in which students were involved in long-term projects creating music recordings. First, they listened to a variety of samples. Their initial listening and discussions included technical content related to math and physics, such as sound waves and reverberation. They then created their own music, a project that encompassed numerous content areas. They worked with a team to compose the music, craft the lyrics, record and produce the pieces, and develop artwork for the CD cover. In addition to content area knowledge, they benefited in other important ways as they saw the value of careful planning, diligent practice, and collaboration and negotiation with classmates. In yet another school, the Arts and Technology Academy, located in inner-city Washington, D.C., Camilleri and Jackson (2005) describe how the school focused on the arts through content integration and actual student performances of music and dance. Student motivation, engagement, and achievement are all on the rise in this setting, and music plays a significant role in these changes.

Besides the power of the music itself and the connections with other content areas, word play is at the heart of chants and the lyrics of music. Rhythm and rhyme stick in our heads and can be recalled easily when needed. Songs and chants find their way into long-term memory, and provide an easily accessed mnemonic structure for remembering procedural steps, processes or cycles, elements of a structure, or even spelling. They work for any age or level of development. Learners in the early stages of language development can

participate in songs or chants through listening and when confidence is high, students can sing out with the rest of the group. This way, students self-monitor their readiness and concept practice remains positive and supportive. Secondly, music is an effective tool to use in the background during instructional activities, or to enhance cultural studies. It is important that music is thoughtfully chosen to match the mood or purpose of the activity, rather than being randomly selected.

While many commercial products exist that focus on chants with coordinating body movements, students and teachers can collaborate to create individualized chants tailored to specific "trouble spots." Often the most successful chants are those that are spontaneous and generated by students themselves for their own use. For example, in this third grade classroom, students created the following mnemonic on their own for remembering the relationships between liquid measurements. The chant connected a number word with a word that began with the associated letter of a specific measurement. The letter G in the word 'go' stands for 'gallon.' The letter F in the word 'for' and the Q in the word 'quickly' refer to 'four quarts,' etc.

1 gallon = 4 quarts = 8 pints = 16 cups
Go, **f**o(u)r help **q**uickly! **E**ight **p**irates took **16 c**rabs!

The chant is introduced after students explore with empty gallon, quart, pint, and cup-sized containers where they are asked to determine how many smaller units are equivalent to a larger unit. The chant makes more sense when connected with the active measurement activity employing realia. Multiple learning styles are accessed creating an excellent opportunity for cooperative academic conversations among children of all abilities and backgrounds learning unfamiliar content. More than 50% of each class masters comparative measurements with this single exploration activity with chant. In contrast, in years prior to introducing this two-part activity, continued practice, memorization, and formative assessments were required over the course of several months before mastery was evident. The traditional approach was neither as successful, nor as engaging. When students have authorship of their own chants, they are generally successful. However, our pirate chant remains successful for students each year even though its authors are no longer in grade school.

Other well known activities such as creating a "gallon man" to show the relationships between liquid measures are successful with many students. However, this chant has had a high success rate because the imagery is so vivid. Once this chant finds its way into the brain, it can be recalled months later without reminder. Students and even older siblings of students from this classroom have returned to visit who are in middle or high school to say they

still use this trick. It is important to note that chants are linguistically-based, so beginning language learners and students who are reticent should not be forced to participate vocally, but can listen and perhaps match word and picture cards. When students are ready to participate vocally, they will (Graham, 2001; Richard-Amato, 2003).

Sculpture and Assemblage

When we think of sculpture in the fine arts, images may come to mind of Frederick Remington's bronzes of thrashing broncos and contorted cowboys or Rodin's pensive "Thinker." These artists and countless others are masters of their media, capable of executing the most intimate nuance of mood to sweeping arcs on a grand scale—form and space in a dance where each helps to define the other. Sculpture is not just visual, it is tactile, and therein lies its beauty and extraordinary value in the classroom. Sculpture is quite intuitive for children, whether it means shaping sand to create castles, or piling blocks into intricate Escher-like structures. Models, mobiles, and structures come to life with almost any type of material: clay, wire, paper mache, wood, metal, tissue paper, PVC pipe, fabric, and even food. Materials all around can be put to use in new and original ways.

One highly successful tool for the classroom is a tree or armature created for use throughout the school year. An armature is the underlying framework upon which a sculpture is created. A thoughtfully designed and constructed armature is critical to the strength and endurance of the resulting piece. The same is true about the structure of writing, no matter what the genre. Making a physical comparison between armatures and good writing structure creates an enduring impression, especially if an example is shown of a poorly constructed armature that collapses. A flimsy or poorly constructed writing piece will do the same thing. It won't "hold up." Collaboratively building a strong armature is a wonderful back-to-school project for the first week of school. It is a good team-builder, and the armature becomes a part of the classroom to be used throughout the remainder of the year. Perhaps the armature could take the form of a tree titled, "Growing Great Writers." A supportive classroom community could make a special event out of hanging excellent examples of student writing on the tree. Early language learners and special needs students can express sound writing structure through pictures that are thoughtfully chosen and sequenced from magazines or may be sketched by the student. Regardless, it is important to include all students' excellent work at the appropriate stage of language acquisition or writing development. Excellent writing is not limited to only those who can construct a multi-paragraph essay. Concepts to be addressed with writing or pictures may include: beginning, middle, and end; sequencing; similarities and differences; cause and effect of

doing (or not doing) something; parts of a story; fact and opinion; or character development.

Like many classrooms, the classroom in which this tree has been used has a handful of reluctant writers each year. Once the tree has been introduced, intrinsic motivation increases noticeably (Brown, 2001). Students self-select pieces they want to develop and hang on the tree, and each child's work is represented since there is never a shortage of high quality work in process or ready to exhibit. Although the writing tree itself does not represent quantifiable instruction that can be assessed, rubrics are used to rate and improve each piece on display. Of equal importance, the tree should not be underestimated in its ability to build a warm, supportive classroom environment where students can be proud of their own efforts, and support the efforts of their peers. Perhaps most important, the tree is a physical representation that excellence is valued and celebrated.

Final Thoughts

Just as fabric woven with many colors allows more interpretation than a fabric woven with one color, so does teaching with multiple sign systems (Mantoine & Smead, 2003).

Creating classroom climates, lessons, activities, and assessments that appropriately meet the needs of students who are culturally and linguistically diverse requires changes in the way we have traditionally taught. The quote above reminds us that as teachers, we need to examine our "fabric woven with one color" to ask how we can better reach all students, by weaving "many colors" into our plans, lessons, and assessments. Gay (2000) maintains that varied instructional techniques are a critical part of teaching in a responsive manner. Gardner (2000) reminds us that students vary in their learning preferences. We know that our students come with unique backgrounds, experiences, and strengths. By incorporating the arts into the classroom, we allow our learners to explore content in a multitude of ways, with multiple sign systems. They have options to listen and 'draw' music, sketch main ideas, act out characters and emotions, build literature trees, and create works for proud display on those trees. They feel free to move desks aside and explore right angles using their own bodies as the sides of a triangle. They listen to a chant as they learn about measures, and chime in when they feel ready to take part. And they learn. They are engaged, they are exploring, and they are developing. The arts, in its many forms and media, offer students alternatives to traditional lecture, note-taking, worksheets, and assessments. The lessons above and student engagement demonstrate what scholars have reported in the literature: arts integration can and does result in improved achievement (Ruppert, 2006),

increased engagement (Williamson & Zimmerman, 2009), and even teacher morale (Rabkin & Redmond, 2006). The connections are there; we need only decide to paint, sing, and jump at the opportunity to weave our own priceless and multidimensional classroom fabric.

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Appendix A

Sample Lesson: Main Idea and Detail

Description:

Students fold a plain white piece of 8 ½ x 11 paper in half width-wise (hamburger style). On one half of the paper student should write the heading, 'Main Idea.' On other half students write the heading "Details." Show students a large photo or make individual photocopies for each child. Students draw the basic outline of the important shapes on the left-hand side to represent the main idea. Second, students draw the picture again on the right-hand side with as many details as possible.

Objectives:

Language Objective: Understanding of the vocabulary of 'main idea' and 'details.'

Content Objective: Apply the concepts of main idea and details to a student-created illustration.

Differentiation:

This is a wonderfully simple and straightforward method of introducing the difference between main idea and detail non-linguistically. As students become proficient at independently sketching the two concepts from a photo, this activity can be extended by having students generate two sketches from text listened to or read. Content to be used can be expository or narrative, from textbooks, literature, newspapers – whatever source you may wish to focus upon. Student partners can swap their own written pieces and sketch the main idea and detail from their partner's work. It is a great way for students to help each other improve clarity of text, and an excellent opportunity and collaborative setting for academic conversations to develop.

Materials Needed:

Picture cards or written text
Paper and pencil

Time Required:

The first time this activity is used, do a practice sample on the board so students can watch the process, then have them sketch the same photo themselves. This can take approximately 20 minutes the first time around. Once students understand the process, emphasize that sketches are quick and should be accomplished strictly with paper and pencil – no markers or crayons. Activity should take only 1 – 2 minutes if using picture cards. Use as a warm-up or 'ticket out the door' at the end of a lesson. If sketching from written work, allow students more time to create meaning of text and analyze the difference between main idea and details.

Appendix B

Sample Lesson: Symmetry Partners

Description:

Movement and mathematical concepts make a great team! Math vocabulary is dense and abundant, and keeping it all straight can be a daunting task. What could be better than to get on your feet and act out the concept with the help of a partner? Two students should face in the same direction, shoulder to shoulder. If one raises their "outside" arm, the partner needs to also in order to remain balanced and symmetrical. If one tilts their head to the "inside" so must the partner. Other students can help to verify accuracy of the movements, or even be

the director – telling the partners how to move. Each student should participate as a member of the moving pair and as the director who is observing the movement in order to experience the entire activity and to make meaning from both perspectives. It would also be helpful to videotape the event so students can watch themselves perform the activity. Watching oneself can be a powerful method of clarifying and shaping understanding. If a video camera is not available, a still camera would help, although a tape of live action is preferred.

Objectives:

<u>Language Objective</u>: Students make meaning of the words symmetry, reflection, balanced, inside, and outside.

<u>Content Objective</u>: Students physically represent concepts expressed by the language objective through movement and cooperation.

Differentiation:

Early language learners will benefit from having the words reflection and balance defined prior to the movement activity. The words inside and outside must be clarified to refer to position relative to the line of symmetry. More proficient speakers can take on the role of director, telling the symmetry partners how to move and verify their accuracy. Through peer modeling and having vocabulary written on the board or on a poster, early language learners may feel brave enough to try directing themselves.

Materials Needed:

Poster with language objective vocabulary
Video camera and tape
Still camera if video camera is not available

Time Required:

This will depend on the size of the class and number of pairs established for the activity. However, time to clarify vocabulary, practice as a moving symmetry partner and as a director, and watching the tape should take an entire math period.