Promoting Performance Through Arts Integration in the Elementary Chinese Classroom

Qian Zhang
University of Arkansas
Freddie Bowles
University of Arkansas

Abstract

Elementary school students learn well by using their imagination and respond best to concrete experiences. Arts-related activities such as drama, music, movement, and storytelling can effectively engage students in their own learning process and help them understand the content (Gullatt, 2008; Reif & Grant, 2010; Žemberová, 2014). This article provides an overview of learning characteristics of children, common forms of art used in the classroom, and how art can be used to contribute to children’s learning, especially to foreign language performance. The authors frame students’ learning outcomes to the NCSSFL-ACTFL Can-Do Statements (ACTFL, 2015), and describe several arts-integrated activities that can be replicated by readers.

Introduction

Pablo Picasso once said, “every child is an artist.” In the context of foreign language learning in primary schools, the arts can serve as invaluable tools for young learners to express themselves. According to Hartle, Pinciotti, and Gorton (2015), “Using the arts as multiple modes of meaning-making expands children’s potential for creative engagement and diverse ways of thinking, feeling, knowing, interacting, and communicating about themselves, others and their world” (p. 294). As language teachers, we should create arts-related activities to ignite children’s imaginations to explore, connect, and ultimately to improve their language ability to better communicate.
Integrating the arts and art-making into foreign language classroom is an effective approach to teaching and learning for several reasons. It helps students construct the meaning of their own learning instead of being passive receivers of knowledge (Crawford, 2004; Hartle et al., 2015). It motivates students to use higher-order thinking skills, such as analysis, problem solving, and critical thinking, and to perform tasks in real-world situations (Newmann, 2000; Silverstein & Layne, 2010). It respects students' background knowledge and different learning styles by allowing them multiple avenues to demonstrate what they have learned (Žemberová, 2014).

In addition, arts integration has been proven effective in engaging students in language learning in the lead author's own classroom. The lead author (henceforth, I) came to teach in the United States through the Teaching Chinese in Arkansas program in 2012 and was assigned to an urban elementary school in Little Rock. With a test-oriented education background myself in China and some teaching experience with adult learners in intensive language programs, I was accustomed to mechanical language drill and rote learning as a way to teach the target language. However, this approach did not work for my American elementary students. After devoting most of my planning time to making PowerPoint presentations to help students grasp grammar points but still observing few positive results from students, I started looking for new ways to teach by seeking help from my mentor. She then introduced me to some arts-related projects that I could do in my classroom, which are demonstrated in more detail later in this paper. After I tried these artistic activities, students showed more interest in learning Chinese language and culture and were more engaged in using the target language.

In this article, the authors propose that the arts can afford exciting and effective ways for students to demonstrate their learning through various arts-related performances in a Chinese elementary classroom. The lead author introduced several meaningful tasks in her classroom in three modes of communication (interpretive, interpersonal, and presentational). The NCSSFL-ACTFL Can-Do Statements (ACTFL, 2015) were used to assess students’ performance across the three modes of communication.

**Literature review**

**Arts integration**

There are many definitions of arts integration among different researchers. Rabkin and Redmond (2006) describe arts integration as “an instructional strategy that brings the arts into the core of the school day and connects the arts across the curriculum” (p. 26). Silverstein and Layne (2010), arts integration specialists from the Kennedy Center for Performing Arts, delineate arts integration as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both. LaJevic (2013) explores arts integration as “a dynamic process of merging art with (an)other discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning, and experiencing” (p. 2). Hardiman et al. (2014) contend arts integration is “the pedagogical practice
Promoting Performance through Arts Integration

Chapman (2015) combines arts integration with language immersion, and refers to it as “the process of using the arts as the purposeful medium through which enhanced learning occurs across disciplines to inform mutual understandings” (p. 93). Based upon previous research and the lead author’s own classroom applications, in this article, arts integration is defined as using art as a vehicle to support foreign language teaching and learning.

**Learning benefits of arts integration**

Many arts-integrated programs have shown academic gains of students across the curriculum as measured on standardized tests. A study of the Chicago Arts Partnership in Education (CAPE) discovers that student achievement, especially at the elementary school level, was significantly higher on standardized tests in a comparison between CAPE and non-CAPE schools (Catterall & Waldorf, 1999). During their study on the effects of arts integration on long-term retention of academic content, Hardiman et al. (2014) deduce that “students retained what they learned significantly better when taught through arts integration instruction. Arts integration naturally leads students to interact with academic content in ways that promote long-term retention” (p. 147). An abundance of other research has also identified the benefits of integrating art into the curriculum more specifically, such as providing inclusive and equitable learning opportunities to foster deeper ways of knowing (Chapman, 2015), promoting cognitive and intellectual development in children (Baker, 2013), offering students alternatives to traditional lecture, note-taking, worksheets, and assessment (Reif & Grant, 2010), helping them gain a positive attitude to learning, understanding others, and expressing their own thoughts (Arts Education Partnership, 2013). Arts integration has also been shown to benefit academically struggling students and culturally and linguistically diverse learners (Catterall et al., 2012; Hardiman et al., 2014; Rabkin & Redmond, 2004; Reif & Grant, 2010).

In addition to the general benefits of arts integration into instruction, arts integration into foreign language classroom has its own advantages. Arts integration can greatly serve the World-Readiness Standards for Learning Languages (National Standards Collaborative Board, 2015). The “5 Cs” goals of foreign language education (Communication, Cultures, Connections, Comparisons, and Communities) stress the importance of applying language in real world situations and 21st century skills, such as investigating, explaining, reflecting, critical thinking, problem solving, interacting and collaborating. Arts, by their nature, can engage students in learning through these processes. Silverstein and Layne (2010) state the arts “offer learners various ways to acquire information and multiple modes of representation, expression, and engagement” (p. 4). Hartle et al. (2014) suggest that “arts afford ways to organize, communicate and understand information, and most critically provide humans with what is needed in order to learn and thrive in a changing, global world” (p. 290). The New York State Education Department (2010) describes that “through the arts, young people have opportunities to develop their voices; enhance multicultural awareness; take pride in heritage; and recognize their role in, respond
Performance + Proficiency = Possibilities

to, and participate in the world at large” (p. 5). According to the research mentioned above, arts can provide a variety of contexts to engage students in using language in real life and practicing critical skills needed for the global world.

Shrum and Gilsan (2015) point out that the degree of success in learning another language is influenced by affective factors, such as motivation and anxiety. Krashen’s (1982) hypotheses on second language acquisition also emphasize the importance of comprehensible input and a low-anxiety environment in order for second language acquisition to occur. Arts-related activities, such as drawing, painting, music, movement, and storytelling, are great ways to provide interesting and relevant input to engage language learners, and allow them to communicate verbally and nonverbally to lower their anxiety of speaking another language. Žemberová (2014) describes this advantage of using art in the foreign language classroom: “It can be conveyed and dealt with in a non-verbal way, which is especially suitable in situations when the learners can understand more than they can produce themselves or when the progress in the language development is hindered by a fear of making mistakes” (p. 243).

Characteristics of elementary school learners

Students’ natural desire for knowledge changes at different stages of their development. Children make sense of the world differently from other age groups; teachers must be aware of this difference and organize knowledge in ways that can be best accessed by the age group they teach. Appropriate support should be provided to them as they progress toward intellectual and emotional maturity.

The learning characteristics of elementary students include making sense of the world by responding in terms of emotional categories (Egan, 1979), using their imagination, and enjoying discovery and exploration (Government of Newfoundland and Labrador, 1995). Possessing short attention spans (Curtain & Dahlberg, 2010), elementary children also need critical cognitive development (Baker, 2013) to reach their full potential.

Characteristics that elementary students possess lend a clear rationale for arts integration into their learning. For example, stories of fantasy and dramatic play (drama and storytelling) can stimulate their imagination and emotions. Large-muscle activity (movements), such as jumping and throwing or catching a ball, can be beneficial for their short attention span. Concrete hands-on experience, such as drawing and tangram puzzles (visuals), can also help them stay engaged. Music and rhythmic activities increase their verbal memory to develop their cognitive capacity; thus, teachers need to offer them a variety of learning experiences that incorporate music and self-expression.

Common forms of art used in the classroom

The arts provide an outlet for expression, a visible display of internal creativity and thinking process. Barton (2015) suggests that arts assist “the communication of ideas and feelings through multiple symbolic forms” (p. 3). The arts encompass many different forms, such as visual arts, music, drama, movement, dance, and media arts (Chapman, 2015; Gullatt, 2008; Hartle et al., 2014; Reif & Grant, 2010; Silverstein & Layne, 2010). However, in this article, the focus is the commonly used
forms of art in classrooms, especially the ones that have been practiced in the lead author’s classroom, which include visual arts, drama, music, and movement.

Classroom applications

The following classroom applications took place in an urban elementary school in Little Rock. In this school, K-5 students had opportunities to take Chinese as an enrichment class. Within 3rd-5th grade, some of the classes are talented and gifted classes, while others are traditional classes. However, they are all new learners of Chinese at the beginning stage of their language development. Therefore, it is very important to provide these students with comprehensible input through visuals, gestures, models, and so on. In addition, repetitions and scaffolding are much needed in order to help these beginning students become familiar with the new sounds, symbols, and to be able to produce language later on their own.

Visual arts

According to Medina’s *Brain Rules* (2008), vision trumps all other senses. Visual images can be used by teachers as aids to make content more comprehensible, and they can also be used by students to demonstrate their knowledge in a nonlinguistic way. For beginning language learners, visual arts such as drawing and painting are ideal vehicles to encourage students to express themselves in ways that do not rely heavily on language (Reif & Grant, 2010). Gullatt (2008) points out that the language of visual arts includes elements such as line, texture, shape, space, and color. Visual stimulation is one more way to enhance the thinking and creative learning process of students (Gee, 2000).

**Interpretive visual arts task.** The interpretive mode of communication is one-way communication, which includes listening, reading, and viewing skills. Activities such as listening to directions, reading stories and viewing movies are all examples of interpretive communication. Arts integration in the interpretive mode indicates that students interpret linguistic input to create visual arts. The following example illustrates how the classroom teacher integrated listening skills with a drawing task.

When learning body parts, students were given instructions in Chinese to create a monster that has “two heads, three eyes, two noses, one mouth, and five ears.” In order to complete this task, students had to recognize numbers and body parts that had already been taught to create a visual representation of the teacher’s verbal directions. In addition, students were allowed to use their imagination to draw and color their monsters differently later.

**Presentational visual arts tasks.** Presentational communication is also one-way communication intended for an audience of readers, listeners, or viewers. The following examples illustrate how presentational communication is practiced with visual arts. The first task demonstrates how the classroom teacher integrated listening and speaking skills with color mixing in visual arts.

When learning colors in Chinese, the teacher demonstrated to students how to mix primary colors to get secondary colors. The teachers prepared three clear drinking glasses with water in them before the class. Then she dropped red, blue,
and yellow food coloring to them respectively. After each glass of color and water was mixed, the teacher introduced the Chinese word for that color to students. Students were guided to pronounce red, blue, and yellow in Chinese when looking at these three different colors in the glasses. Then the teacher asked students how to get secondary colors, such as orange, purple and green, by mixing these primary colors to activate their previous knowledge. Next the teacher poured a little red liquid into the yellow glass, orange appeared and so on. After all the colors and the vocabulary were introduced, students were given opportunities to make a piece of visual artwork by using food coloring and shaving cream. First, each student was given a paper plate with some shaving cream on it. Students then dropped different food coloring on their shaving cream. Toothpicks were used to mix the colors they had on their shaving cream. After that, students pressed down a piece of white drawing paper on their colored shaving cream. Lastly, students lifted up the paper and had a piece of artwork they created themselves (see Figure 1). Finally, students shared the colors they created in their artwork in Chinese with each other or the whole group using the sentence frames that were provided by the teacher on the board, for example, “wǒ xǐ huān (I like…), wǒ yǒu… (I have…) and wǒ kàn dào le… (I see…)”.

It is also worth mentioning that it is very important for the teacher to model the process of mixing colors to students in this activity. If overmixed, all the different colors will turn into one color. In order to have a piece of art that still has distinctive colors, students should use the toothpick to mix colors from different directions and stop mixing when they are satisfied. It is helpful to have an overmixed work and a non-overmixed work ready to show students the difference before they mix colors. Also, all students’ work should be displayed (see Figure 2), not just exemplary works. When students see their work on the wall, it encourages them to take pride in their effort and boosts their confidence in creating more artwork in the future.

Figure 1. Sample work of mixing colors by a 4th grader.
Another example of visual arts in the presentational mode is creating a haunted house. Students learned typical symbols that are often used for decorations during Halloween, such as spiders, bats, ghosts, pumpkins, vampires, and so forth. After students familiarized themselves with these words in Chinese, they were given opportunities to create a haunted house by using a template and decorating it using at least five Halloween symbols and five different colors that were previously learned. In addition, they had to attach a list of the Halloween symbols and colors they used in their haunted house in both Chinese pinyin (phonetic spelling) and characters. A completed project is displayed in Figure 3. Detailed steps for making this project are included in Appendix A.

After completing all the steps, students’ work was graded using a rubric created by the teacher (Appendix B). In order to acknowledge students’ effort into this project, the teacher added “personal pride” as one of the criteria, in consideration of the fact that when creating artwork, sometimes things do not come out the way students may want, even after they spend a large amount of time and effort.
At the end of this project, students shared with the class what they had included on their haunted house as an oral presentation in Chinese. For more advanced level language learners, students can create a poem or a story in the target language to accompany their haunted house as an extended activity.

**Drama and movement**

Drama is arts in action. It is a creative and fun way to make written materials come alive. Typically, stories and literature are used in dramas. However, teachers can integrate drama into almost all subject areas in school to enhance students’ learning (Flynn, 2007). As students actively engage in dramatizing content knowledge, they adapt the information into a script by developing dialogue and characters. In addition, they are given the opportunities to use their own voices, facial expressions, and gestures to act out the script. In order for this form of art to truly benefit students’ learning, as Gullatt (2008) suggests, teachers must be familiar with the dramatization process, such as transferring content into drama and debriefing the performance to ensure all students have learned from the dramatization.

Readers Theater is an example of how drama can be used in the classroom. Readers Theater is a technique that facilitates reading instruction through dramatic performance of a text (Gullat, 2008). Flynn (2007) introduces Curriculum-Based Readers Theater (CBRT), which is an arts-integrated instructional strategy that combines traditional Readers Theater with reading, writing, rehearsing, and performing. Through repeated reading and rehearsing of the script, students’ reading fluency, comprehension, and retention of information can be strengthened.

**Presentational drama task.** The following example demonstrates how the lead author integrated reading and performing using Readers Theater in the target language. Building upon their previous learning of colors and animals, students were given opportunities to complete a Chinese version of the book *Brown Bear, Brown Bear, What Do You See?* This book contains great illustrations of colors and animals, thus, it can well serve the purpose of reviewing this vocabulary. Following the English version, students first designed the cover of their book (Figure 4) and then designed each page inside the book by adding elaborations and coloring (Figure 5). Also, they had to fill in blanks that were left for colors vocabulary in both pinyin and characters. After students finished their books, they worked on developing reading fluency through a Readers Theater activity described in Appendix C. Each student was assigned a solo speaking role of a character in the book, such as elephant, bird, duck, and so forth. All students had the opportunity to speak lines in unison. In addition, they had to think of gestures that could go along with their solo line individually and gestures for the choral lines as a whole group. Gestures can emphasize the words and add kinesthetic elements to the reading. For example, a student was assigned to read “I see a red bird looking at me” in Chinese, so while she was reading “red bird, red bird,” she opened her arms like wings and moved them up and down. The whole class came up with the gesture of putting their hands around their eyes as a shape of a binocular while they read “What do you see?”
Reif and Grant (2010) contend “designing instruction to incorporate movement is engaging and energizing” (p. 106). As stated earlier, elementary students have a short attention span. It is hard to keep them engaged when they have to sit at tables for a long time. Purposeful movements can enhance their well-being by allowing them to connect concepts to action and to develop their motor skills. In foreign language education, TPR (Total Physical Response) is widely used by many teachers. Students respond to the teacher’s commands in the target language with their whole-body actions. The following examples show how movement was used to help students practice the target language in the lead author’s classroom.

**Interpretive movement task.** When teaching animal vocabulary to kindergartners, the teacher used an activity called Paint Bubble. It required students to use their imaginations and move around as if they had bubbles around them. Before the activity started, the teacher asked students to think of things that could pop their bubbles, such as running into people or things or using loud voices. If their bubbles broke, they had to go to the bubble healing area. So, during this activity, students were able to move around the classroom without creating chaos. As they began to move around, the teacher put pictures of different animals on the interactive whiteboard with the words in pinyin and Chinese characters for them to read. Then the teacher would ask students to fly like a bird, walk like an elephant, run like a horse, or use any other gestures they liked for that animal themselves (see Figure 6 on page 158). The teacher made sure she used the target language when speaking the name of that animal. With the help of visuals and movements, students were able to interpret the Chinese words for animals correctly.

**Presentational movement task.** When learning numbers, 3rd to 5th grade students used a hopscotch movement activity to develop their counting skills. First, they were divided into three groups, and each group was given a hopscotch sheet as shown in Figure 7. In each group, students took turns jumping from number one
Figure 6. Kindergartners using movement to demonstrate their understanding of animal vocabulary.

to ten based on the pattern. The teacher emphasized that when they landed on the number(s), they had to sound out the number(s) in Chinese or they would lose their turn to play. Through this movement activity, students were able to count from one to ten in Chinese more fluently in front of others. Also, students had multiple opportunities to listen to each other counting to enhance their own memory of numbers in Chinese.

Figure 7. Chinese number hopscotch.

*Music and rhythm*

Memorizing new words is a great burden to memory for many language learners. However, some research has shed light on how this burden may be eased
through music and rhythmic activities. Reif and Grant (2010) argue that “word play is at the heart of chants and the lyrics of music” (p.108). Žemberová (2014) suggests that singing songs is in general considered a motivating and effective way of learning new vocabulary. Page (1995) describes how music is necessary to strengthen memory and to increase attention spans. Songs and chants “provide an easily accessed mnemonic structure for remembering procedural steps, processes or cycles, elements of a structure, or even spelling” (Reif & Grant, 2010, p. 108). The following examples demonstrate how the teacher integrated music to promote students’ performance.

**Presentational music and rhythm tasks.** When learning family members, the teacher used both a chant and a song to help students remember the main family members and relationships between them in Chinese, for example, “bà ba de bà ba shì yé ye…” (Father’s father is grandpa). Then, the teacher taught a song using the melody of “Ode to Joy” to help students remember all the new words, “bà ba, mā ma, gē ge, dì dì, jiě jie, mèi mei, yī jiā rén” (father, mother, older brother, younger brother, older sister, younger sister, one family). The song and chant provided models for the following presentational tasks.

After practicing nine words for fruits in Chinese, students were asked to create a song using the fruit vocabulary. During this task, students worked in pairs to decide what melody to use for their songs and how to add words to it. Last, each pair performed their songs for the whole group. One pair performed their song in the melody of Ten Little Indians, and they added English translation for each word, for example, píng guǒ, apple; xiāng jiāo, banana; cǎo méi, strawberry, and so forth.

Another presentational music task was rapping the functions of body parts. When learning body parts, the teacher used a chant to help students remember the functions of eyes, ears, mouth, and nose: “wǒ de yǎn jìng, kàn kàn kàn; wǒ de ěr duo, tīng tīng tīng; wǒ de zuǐ ba, shuō shuō shuō; wǒ de bí zi, wén wén wén.” (My eyes, look, look look; my ears, listen, listen, listen; my mouth, talk, talk, talk; my nose, smell, smell, smell). First, students were separated into groups. After practicing the vocabulary for pronunciation and fluency, they had to perform this chant in a rapping rhythm. Eventually, students recited this chant fast with beats on their tables.

**Learning outcomes**

At the beginning of each activity, the lead author explained expectations to the students. “Following directions” was always included in the scoring criteria. During the process of making artwork, students were required to follow directions very well, otherwise, they would lose their opportunities to participate and lose points. Thus, artwork served as an incentive and reward for good behavior. Moreover, students took a lot of pride in their own work, especially when the teacher displayed it. They were often excited to show and explain their work to the teacher.

In addition, these beginning students were able to demonstrate language performance on the arts-integrated activities at the Novice Mid level, as assessed
Performance + Proficiency = Possibilities

by NCSSFL-ACTFL Can-Do Statements (ACTFL, 2015). In the interpretive tasks (drawing a monster, Paint Bubble), they were able to recognize some learned, memorized, and familiar words and phrases when they heard them spoken or read them. By interpreting numbers and body parts correctly, most of the students were able to draw a picture of a monster as instructed. When looking at the words for different animals on the whiteboard, students were able to use movements to show their understanding of the words. In the presentational tasks (mixing colors, haunted house, Readers Theater, number hopscotch, fruit song, body parts chant), they were able to present information about themselves and some other very familiar topics using a variety of words, phrases, and memorized expressions. For instance, they used a range of sentence frames, such as, “I like..., I have..., and I see...” to present colors in their mixing color work, and they were able to write lists and memorized phrases on familiar topics. During the Halloween celebration, students were able to write a list of colors and objects that they used for their haunted house project.

Although there were not arts-integrated activities in the interpersonal communication mode, all other arts-related tasks eventually helped students communicate with each other in the target language. They were able to demonstrate performance at the Novice Mid level by exchanging information on very familiar topics using a variety of words and phrases that they had practiced and memorized. For example, after the mixing color activity, students were able to walk around and ask each other what color they liked in Chinese by using the vocabulary and sentence frame practiced during that activity. Students were asking for unknown information with a partner in a meaningful context.

Conclusion

This article primarily focuses on inspiring more foreign language teachers to consider using arts in their future teaching. LaJevic (2013) pointed out that “general classroom teachers lack a general knowledge about the arts and an understanding of the relationship between art and learning, in particular, arts integration” (p. 1). Teachers may have some misconceptions towards arts integration; for example, they may think a lack of expertise in arts will make them incapable of using arts in their teaching or that arts are inferior to core subjects, such as math, and science. They simply use coloring, cutting, or gluing to decorate their classrooms or fill in extra class time instead of purposefully integrating the arts in activities. Therefore, it is important that teacher education includes exploration of the arts to help teachers increase their understanding and comfort level with arts integration. Teachers need to examine their preconceived opinions about arts first, and then they should be given opportunities to practice some art activities themselves. Hartle et al. (2014) suggest that roles of teachers in arts integration can be artist, researcher, designer, co-constructor, and advocate. There are great opportunities for teachers and learners to realize the possibilities in themselves and the world around them through arts integration.

However, arts integration also faces many challenges. Chapman (2015) describes how “integrated arts approaches to learning may be compromised by
high-stakes testing programs, which appear to prioritize particular pedagogical styles, disciplines, and types of learners” (p. 96). Other factors that might cause arts integration to be downplayed include limited budgeting, lack of support, and an overcrowded curriculum, for example.

As foreign language teachers, we often struggle with students’ low motivation for learning about another language and culture. However, arts integration has been proven helpful for making learning more fun and engaging in the lead author’s classroom. In addition, during arts-integrated activities, students are more willing to use the target language to express themselves. These and the other benefits previously described provide evidence supporting arts integration in the elementary foreign language classroom.

References


Appendix A

Haunted House Activity

Detailed steps for making this project are as follows:

1. Paperclip the house template to the black construction paper. Have it checked by the teacher.
2. Lay this on top of five sheets of paper.
3. Carefully trace the lines of the haunted house. Be sure to press hard.
4. Have your tracing checked.
5. Unclip the paper. Put the template in the middle of the table.
6. Cut the haunted house out of the black paper.
7. Make a fold where there is a window. Cut a straight line at the bottom and a curved line at the top.
8. Cut on the fold.
9. Do this for all the windows with curves.
10. For the straight windows, cut two straight lines, one top and one bottom. Cut on the fold.
11. For the windows without shutters, cut a straight line at the bottom. Then cut a curved line to the bottom line.
12. Glue your haunted house onto a piece of large white paper.
13. Decorate the background by drawing your own objects or using print out pictures from the internet.

Appendix B

Haunted House Rubric

Student Name: ________________________ Score: _____________________

<table>
<thead>
<tr>
<th>Category</th>
<th>10</th>
<th>8</th>
<th>6</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Following Directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Followed directions all the time and completed the project step by step.</td>
<td>Followed directions sometimes, and completed most steps of the project.</td>
<td>Followed directions sometimes, and missed some steps of the project.</td>
<td>Did not follow directions very well.</td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>List at least 5 objects in your piece of art in English, <em>Pinyin</em> (Chinese sound system), and <em>Hanzi</em> (Chinese characters).</td>
<td>List 4 objects in your piece of art in English, <em>Pinyin</em> (Chinese sound system), and <em>Hanzi</em> (Chinese characters).</td>
<td>List 3 objects in your piece of art in English, <em>Pinyin</em> (Chinese sound system), and <em>Hanzi</em> (Chinese characters).</td>
<td>List 2 objects in your piece of art in English, <em>Pinyin</em> (Chinese sound system), and <em>Hanzi</em> (Chinese characters).</td>
<td></td>
</tr>
</tbody>
</table>
Colors
List at least 5 colors used in your piece of art in English, Pinyin, and Hanzi.

List 4 colors used in your piece of art in English, Pinyin, and Hanzi.

List 3 colors used in your piece of art in English, Pinyin, and Hanzi.

List 2 colors used in your piece of art in English, Pinyin, and Hanzi.

Creativity
Generate many ideas. The final project shows many differences and new details.

Generate some ideas. The final project shows some differences and new details.

Generate few ideas. The final project shows few differences and new ideas.

Generate no ideas. The final project shows no difference and new ideas.

Personal Pride
I am extremely proud because I did my best.

I feel very good, because I worked hard but I could have done a little bit better.

I feel good, because sometimes I worked hard, but I know I could have done better.

I feel ok, but I would make a lot of changes if I redid it.

Appendix C
Zōng Sè de Xióng, Zōng Sè de Xióng
(Brown Bear, Brown Bear)

All Zōng sè de xióng, zōng sè de xióng, nǐ kàn dào le shén me? [Gesture] (Brown Bear, Brown Bear, what do you see?)

1. Wǒ kàn dào hóng sè de niǎo kàn zhe wǒ. [Gesture] (I see…)

All Hóng sè de niǎo, nǐ kàn dào le shén me? [Gesture] (Red bird…)

2. Wǒ kàn dào huáng sè de yā zi zhèng zài kàn zhe wǒ. [Gesture] (I see…)

All Huáng sè de yā zi, nǐ kàn dào le shén me? [Gesture] (Yellow duck…)

3. Wǒ kàn dào lán sè de mǎ zhèng zài kàn zhe wǒ. [Gesture] (I see…)

All Lán sè de mǎ, nǐ kàn dào le shén me? [Gesture] (Blue horse…)

4. Wǒ kàn dào huī sè de lǎo shǔ zhèng zài kàn zhe wǒ. [Gesture] (I see…)

All Huī sè de lǎo shǔ, nǐ kàn dào le shén me? [Gesture] (Grey mouse…)

5. Wǒ kàn dào lǜ sè de qīng wā zhèng zài kàn zhe wǒ. [Gesture] (I see…)

All Lǜ sè de qīng wā, nǐ kàn dào le shén me? [Gesture] (Green frog…)

6. Wǒ kàn dào fěn hóng sè de dà xiàng zhèng zài kàn zhe wǒ. [Gesture] (I see…)
Fěn hóng sè de dà xiàng, nǐ kàn dào le shén me? [Gesture]
(Pink elephant…)
7 Wǒ kàn dào bái sè de gǒu zhèng zài kàn zhe wǒ. [Gesture]
(I see…)
All Bái sè de gǒu, nǐ kàn dào le shén me? [Gesture]
(White dog…)
8 Wǒ kàn dào hēi sè de mián yáng zhèng zài kàn zhe wǒ. [Gesture]
(I see…)
All Hēi sè de mián yang, nǐ kàn dào le shén me? [Gesture]
(Black sheep…)
9 Wǒ kàn dào jīn sè de yú zhèng zài kàn zhe wǒ. [Gesture]
(I see…)
All Jīn sè de yú, nǐ kàn dào le shén me? [Gesture]
(Golden fish…)
10 Wǒ kàn dào lǎo shī zhèng zài kàn zhe wǒ. [Gesture]
(I see…)
All Lǎo shī, nǐ kàn dào le shén me? [Gesture]
(Teacher…)
11 Wǒ kàn dào hái zi men zhèng zài kàn zhe wǒ. [Gesture]
(I see…)
All Hái zi men, nǐ kàn dào le shén me? [Gesture]
(Children…)
12 Wǒ men kàn dào:
(We see :)
1–4 Zōng sè de xióng [Gesture]
(Brown bear)
5–8 Fěn hóng sè de dà xiàng [Gesture]
(Pink elephant)
9–12 Bái sè de gǒu [Gesture]
(White horse)
1–4 Hēi sè de mián yáng [Gesture]
(Black sheep)
5–8 Jīn sè de yú [Gesture]
(Golden fish)
9–12 Hóng sè de niǎo [Gesture]
(Red bird)
1–4 Huáng sè de yā zi [Gesture]
(Yellow duck)
5–8 Lán sè de mǎ [Gesture]
(Blue horse)
9–12 Huī sè de lǎo shǔ [Gesture]
(Grey mouse)
1–4 Lǜ sè de qīng wā
(Green frog)
All Lǎo shī kàn zhe wǒ men, zhè jiù shì wǒ men kàn dào de.
(Teacher looking at us…)