

Faculty Development

**Supporting & Engaging  
English Language  
Learners**



Supporting & Engaging English Language Learners  
Office of Faculty Development  
2016

This is a guide to help faculty members at ArtCenter support and engage English Language Learners in the classroom and studio, from the first day to the final presentation.

This guide offers a structure to help faculty members identify language that is key to a course, often found in the course description and learning outcomes, and work with students across the term to understand, develop, and use this language in context, with content.

Included in the Appendix is supplementary material to support the pedagogical practices outlined in this guide; suggestions for a design critique are offered as an example of a way to make classroom practices explicit, a rubric for presentations offers clear criteria and guidelines for students in a structure that faculty members can also use for feedback and evaluation, and a rubric template is included for faculty members who wish to create their own.

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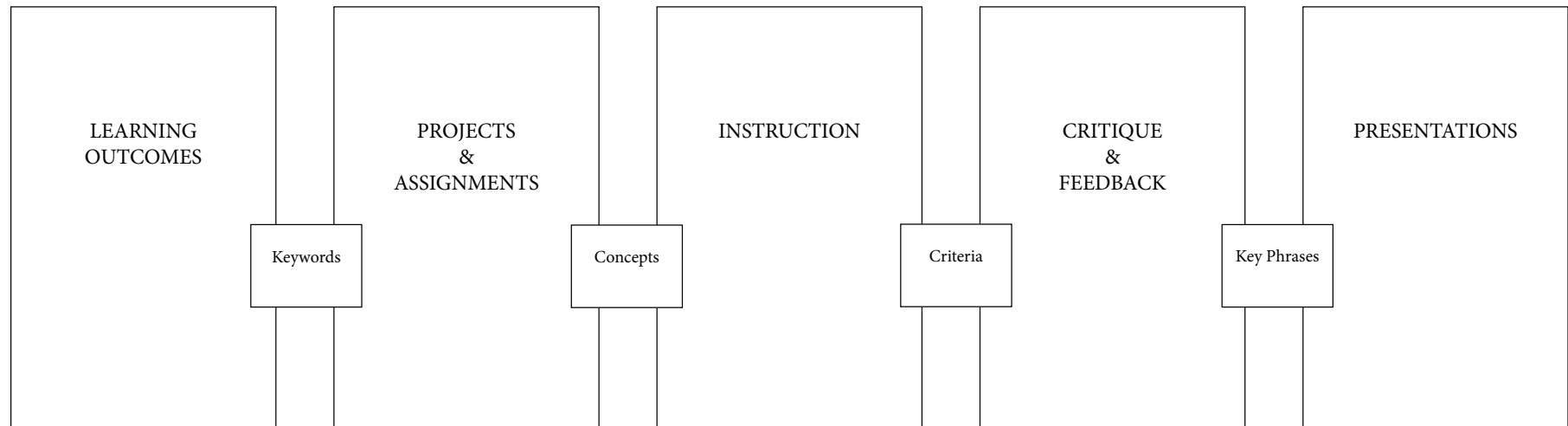
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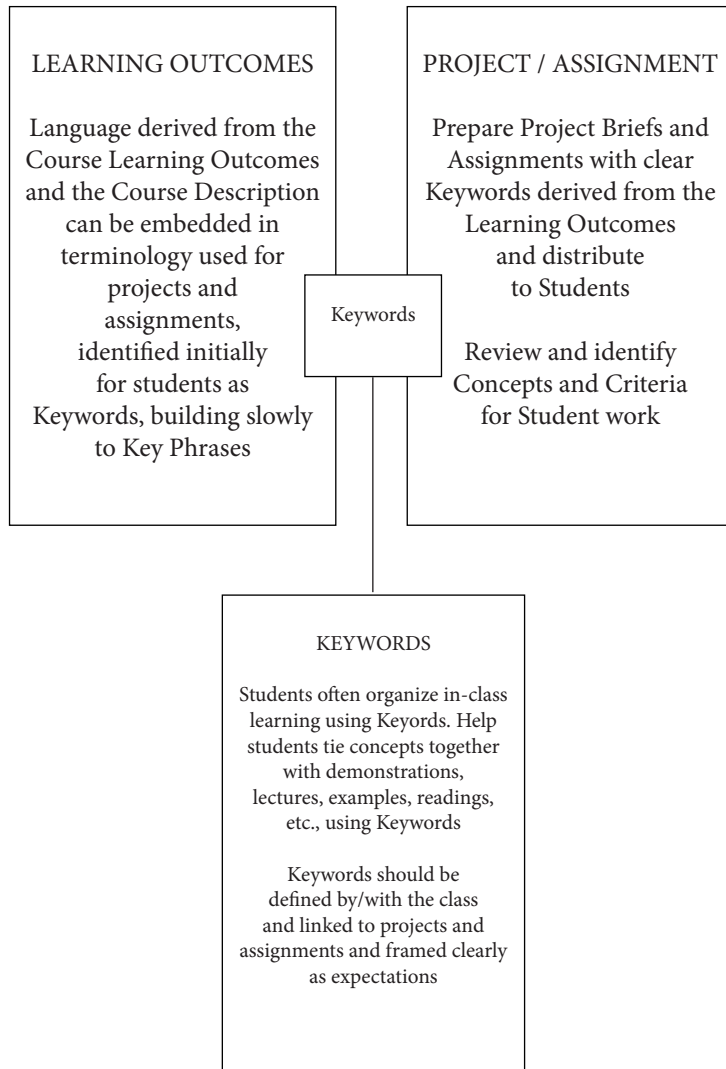
## Scaffolding Language Across the Term

Linking language to events across the term is a way to help students succeed and develop this language in a specific context, for a specific purpose. This can be done beginning on the first day of the term, with language introduced in projects and assignments, reinforced through weekly instruction, activated during crit, and delivered in a final presentation.



This guide begins with an overview to show how certain words, terms, and vocabulary, intrinsic to a discipline and a practice, can be used to help students connect projects and assignments with key concepts in material being taught. This connection can be made explicit in critique when the language used to describe criteria for the work is consistent with concepts taught through weekly instruction, and becomes apparent when students begin to incorporate these ideas when discussing and presenting their work. The following sections identify the progression between different moments across a term and offer a scaffold to help students move from key words to key phrases.

## Learning Outcomes, Project Briefs & Assignments



### KEYWORDS:

Some of the language that is used to identify key concepts and terminology in a class can often be found in the Course Learning Outcomes (CLOs). CLOs represent what students are expected to know, understand, have experienced, and be able to do by the end of a class.

To help students understand the topics covered and the trajectory of your course, use the language in your CLOs to create KEYWORDS for students that can be used to identify and tag projects and assignments.

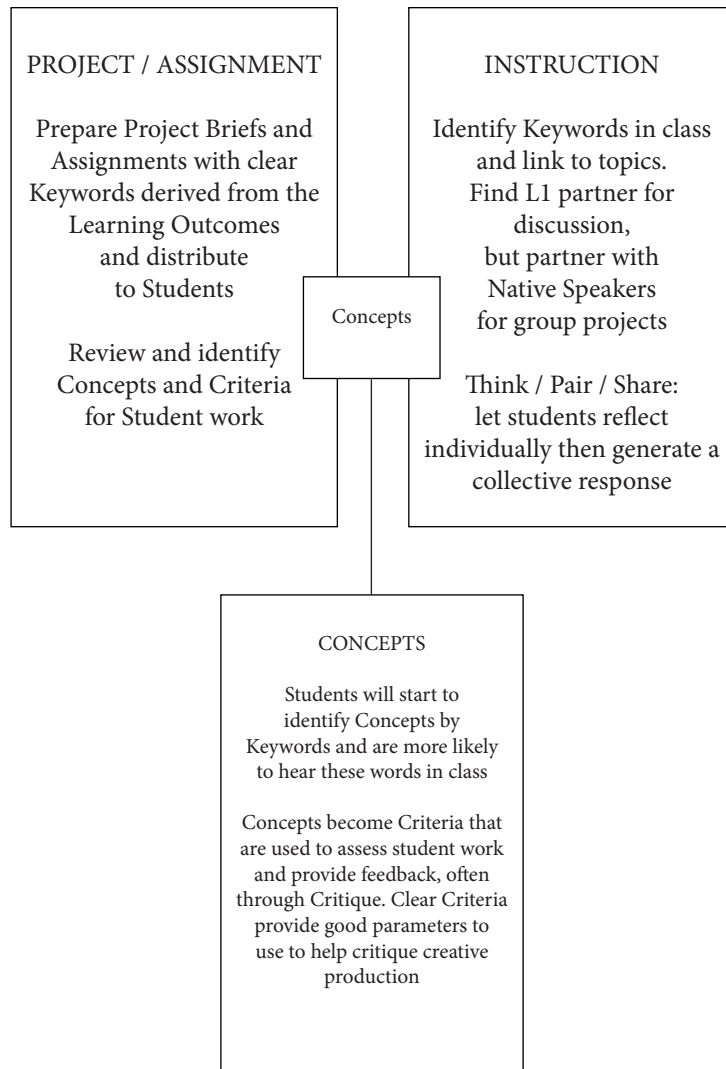
Go over the syllabus on the first day of class, making sure to identify KEYWORDS in the Course Description and CLOs and trace them to associated Project Briefs and Assignments, and track them through class topics in the Term Plan.

Make these KEYWORDS prominent in your Project Briefs and Assignments so students will see and be able to link words they hear with larger topics/content across the term.

Provide students with clear written descriptions of assignments and project briefs and suggest they visit the writing center if they need help with translating or understanding.

Use DotEd to place Syllabus, Project Briefs & Assignments, and other teaching materials online where students can access and refer to them as needed.

## Instruction



### CONCEPTS:

Through weekly instruction in the classroom and studio, KEYWORDS that were used to identify ongoing projects and assignments come to life as CONCEPTS. A good practice is to define these CONCEPTS with the class so everyone is on the same page.

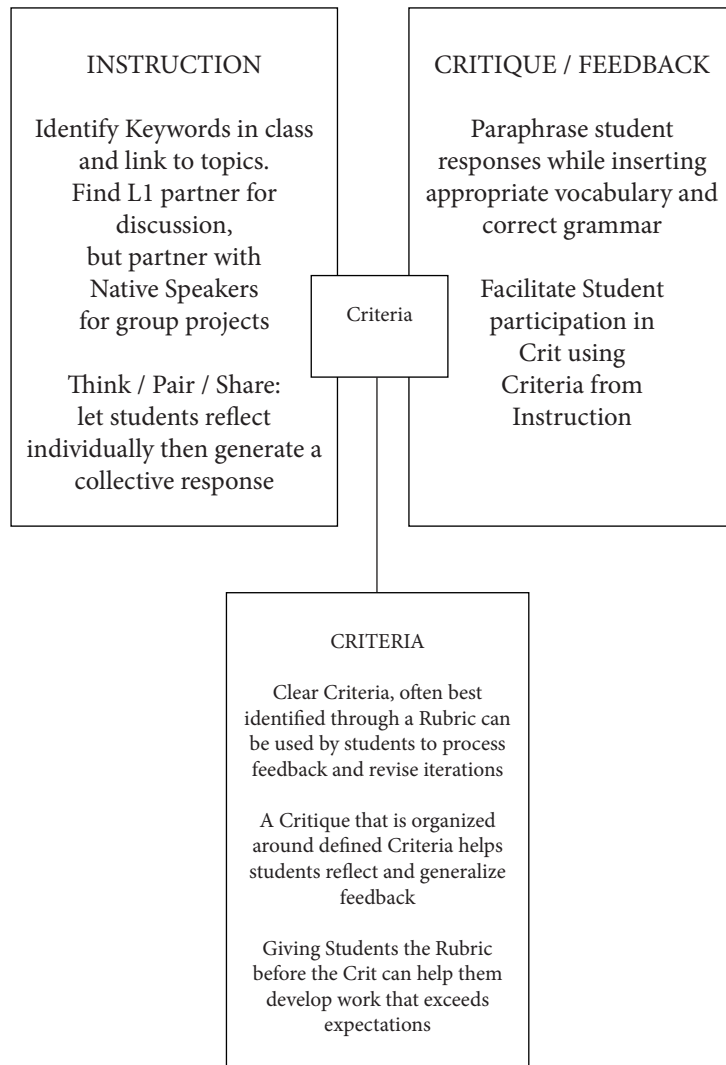
Begin class each week by writing a list of the CONCEPTS to be covered during class time on the board so students can tag their notes, sketches, class materials, or images when appropriate. You can always reference a CONCEPT or anything introduced or taught during the class with the corresponding KEYWORD to focus attention.

Providing lecture notes or an outline of topics using KEYWORDS / CONCEPTS is a great way to help students take notes in class and capture content. When taking notes, it is often good for students to have same language peer support. When shifting to group work, it is important for English language learners to work with native speakers.

When asking questions or facilitating a discussion, paraphrase comments or input from students with proper vocabulary and/or grammar and reinforce relation to CONCEPTS taught or upcoming when possible.

As students begin to incorporate class content into their projects and work, help them understand how the CONCEPTS that are taught will become CRITERIA for critique, feedback, and grading.

## Critique and Feedback



### CRITERIA:

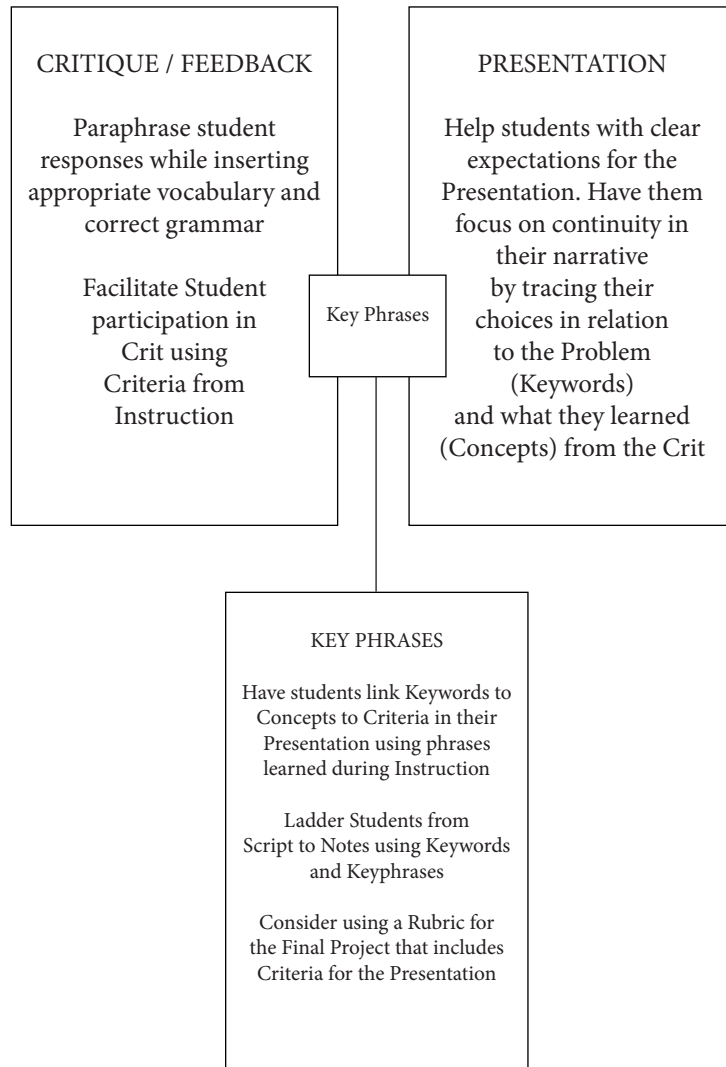
A good way to help English Language Learners participate in critique is to list the CRITERIA for the project on the board and review them with the class before beginning. This reminds students of important vocabulary that they can use when discussing other's work and when receiving feedback to their own, and cements the relationship between the project brief, weekly instruction, and the work. Once you have reviewed the CRITERIA, it is a good idea to review the Crit process and make your expectations for participation clear so language learners can begin to prepare (*see Suggestions for a Design Critique in the Appendix for some guidelines around the crit itself*).

Developing a rubric for projects that you also can refer to during the critique is a great way to make CRITERIA, expectations, feedback, and grades accessible for all students. (*see Appendix for a Rubric Template and sample*). If you give this rubric to students prior to the crit, they can use it to process and record feedback for future iterations and next steps.

When asking questions or facilitating the Critique, refer to the CRITERIA written on the board and indicate (point to) where you see these being met in the work to help students visually link CRITERIA to CONCEPTS to the choices they have made.

Paraphrasing student comments during the crit is a great way to insert proper vocabulary related to the CRITERIA. Using KEYWORDS to identify and discuss CRITERIA is a good way to model and help students develop KEYPHRASES to use when critiquing, discussing, and ultimately presenting their work.

## Presentations



### KEY PHRASES:

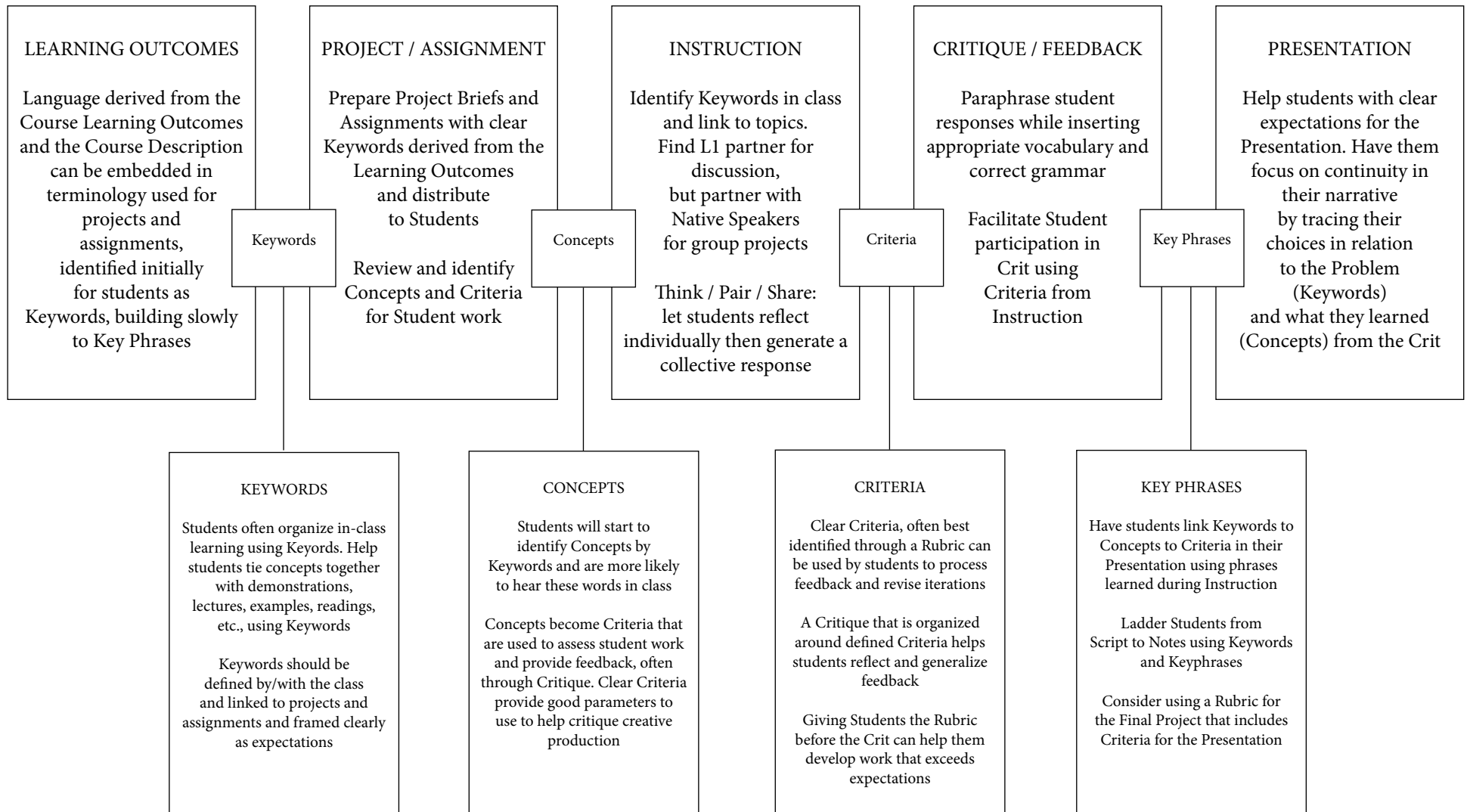
In the same way that clear CRITERIA for the project helps students be successful, clear parameters for the presentations can help students meet and exceed your expectations. A rubric that includes CRITERIA for the presentation is a good way to communicate these expectations (*see Presentations Rubric in the Appendix*).

To help students create a clear narrative for their presentation, and address essential aspects of the problem, brief, or assignment, review the progression from initial problem statement to final work, relating KEYWORDS to CONCEPTS taught to CRITERIA and feedback from the crit. When combined, this can lead to development of KEYPHRASES.

Once students are aware of your expectations for the content and format of the presentation, make sure to have them practice. A good scaffold for presentations is to allow students to script a presentation in the beginning, then through practice, move from script to presentation notes (made up of KEYPHRASES) to bullet points (KEYWORDS) before trying to give a presentation without aids.

When aligned to the progression of the term, this scaffold from KEYWORDS to CONCEPTS to CRITERIA to KEYPHRASES can help students understand assignments and project briefs, annotate readings, notes, and follow instruction during class, participate and process feedback received during critique, and deliver cohesive final presentations.

## Engaging English Language Learners Across the Term





## **Appendix**

- **Support for Students and Faculty Members at ArtCenter**
- **General Pedagogical Practices & Ideas for Instruction**
- **Suggestions for a Design Critique**
- **Rubric for Presentations**
- **Rubric Template**

### **Support for Students at ArtCenter**

The Writing Center: Hillside Room 202A is a useful academic resource to point students who are struggling with language towards. As an instructor you can require a visit to the writing center as part of an assignment with a written component.

Integrated Studies Workshops: These are terrific co-curricular opportunities for students to practice their language skills in an art & design specific context, and to work on listening and following directions. Please encourage your students to attend these workshops to practice their English as well as solidify their skills.

The library: There are wonderful resources for learning and practicing the English language in the library. For self-service language learning software, point students towards Mango and Pronunciator. There is also a liaison librarian for each department who can work directly with your students on subject specific research.

Lynda.com: Encourage your students to use Lynda.com for tutorials. You can now embed links to specific Lynda tutorials in your DotEd course site.

### **Support for Faculty Members at ArtCenter**

DotEd: Please post materials (syllabi, project briefs, rubrics, etc.) to DotED so your students can access them as needed.

Faculty Development Workshops and 1:1 Coaching: A Faculty development workshop is offered every term on supporting and engaging English language learners as well as a Crit Strategies workshop that focuses on techniques for facilitating discussion and feedback in the classroom and studio. 1:1 coaching is also available if you can't make a workshop, or have some specific questions and would like support.

## **Additional Pedagogical Practices & Ideas for Instruction**

We can support our English language learners by being mindful of our own practices and assumptions and being deliberate during our interactions, be they oral, e-mail, formal or informal. This does not mean lowering grading standards or classroom expectations for participation or performance, but it does mean being clear about your expectations and requirements, and providing students with this information in different ways and through multiple formats. In the classroom, it can mean donning a cloak of patience, sprinkled with empathy. Actively listen to what the student is trying to say and engage them. Ask clarifying questions. Paraphrase their statements or questions. Speak slower if needed for comprehension. Define vernacular vocabulary; emphasize subject or practice specific vocabulary, and scaffold from simple to complex when possible.

Generally it is good to allow students who speak the same non-English native language to sit together and help each other translate assignments, questions, and keep up with notes in class, but you do want them to practice English and meet your expectations for participation.

You may want to be clear (to the whole class) about when you expect students to be engaging with you/the class and when it is ok to check in with each other. Pausing every now and then to let students catch up and also to check with a peer is a good way to do this. Instead of the usual open-ended 'does anyone have any questions...?', you might want to try asking students to partner up quickly at appropriate times, share some thoughts/questions in their groups, and then go around the room and hear the questions.

When the students begin to work on tasks, circle around the room and check in, particularly with the second language learners, to make sure they are on track. If not, you can quietly review info with them at their seats.

When/if you do move to larger group work or projects, it can be especially valuable to separate English language learners so they won't work in a way that is exclusive of the other group members. It is always easier for students to activate their language ability when given a specific context, assignment, or within a familiar structure or environment (such as a group or team).

Make sure to contextualize vernacular and/or explain cultural references. Consider keeping a list of specific vocabulary generated across the term and have your students develop a glossary – quick sketches can be used alongside vocab to create a visual glossary.

If you are showing video or video clips in class, or assigning viewing for homework, whenever possible consider turning on the subtitles or closed captioning.

Work with your students on annotating readings, articles, and notes using keywords that can be written on the whiteboard and used to code readings for quick reference. These annotations can be referenced for presentations and crit, and organized into an outline for a first draft of written work.

When possible, facilitate discussions so they remain student-centered. Paraphrasing during facilitation is a great way to reinforce certain ideas that surface, help students see connections, and insert proper grammar and vocabulary. Paraphrasing is also a way to identify ideas with keywords and keyphrases that you want students to begin to use. Linking similar comments and ideas as they emerge is a good way to help students see patterns and themes. Make sure to give a brief summation or conclusion after a group discussion (or critique) so you can identify and reiterate key points and next steps.

## Suggestions for a Design Critique (adapted from work by Maggie Hendrie, Chair, Interaction Design Department)

<p style="text-align: center;"><b>Suggestions for a Design Critique</b>  <b>Maggie Hendrie, Chair, Interaction Design Department</b></p>		<p style="text-align: right;">● ArtCenter College of Design</p>
<p>Our goal is to create a safe framework to practice presenting, giving and receiving critique. Skilled critique is about iteration and improvement. A good collaborative critique provides focused, actionable insights that support the designer's goal and process; ad hoc feedback and opinion aren't critique. Also avoid in-depth problem solving and trying to make design decisions. Schedule follow-up conversations or work sessions to drill into these types of details.</p>		
<p><b>Presenting Your Work</b></p>	<p><b>Receiving Critique</b></p>	<p><b>Giving Critique</b></p>
<p>Arrive early, put up and prepare work before the instructor arrives so that you can start on time.</p> <p>Present rough designs with as much attention as you would a finished piece of work.</p> <p>Outline the format at beginning of meeting (for example - that you will present for X minutes, then take questions and comments).</p> <p>Present with a beginning, middle and summary ending. Put your work in context. Every time you show your work, even if it is to the same audience every week, state:</p> <ul style="list-style-type: none"> <li>• What we are looking at</li> <li>• The key project goals. Give short brief including problem, key users, main scenarios and design principles that were followed</li> <li>• Where you are in the process: research, analysis, ideation, prototyping</li> <li>• What you are trying to resolve, create or develop</li> <li>• Summarize constraints, requirements and design strategy</li> </ul> <p>Give short narrative on your objectives, making sure to describe desired qualities, intention, expectations, and definition of success.</p> <p>State any specific feedback you would like.</p>	<ul style="list-style-type: none"> <li>• Take notes and say thank you.</li> <li>• Ask clarifying questions about the respondents' point of view. Do not be defensive about your work but be prepared to discuss the choices and decisions you made in relation to the project brief and criteria</li> <li>• You do not have to commit to any action based on the feedback but should acknowledge that you heard the speaker</li> <li>• Develop and analyze a high level proposed solution with everyone else if it doesn't take you off track</li> <li>• Ask quiet people for feedback directly</li> <li>• Paraphrase feedback for comprehension and establish links between similar comments</li> <li>• If you don't understand, ask for clarification, and when appropriate, ask for examples</li> <li>• Recap the main points you heard and consider any emerging themes and/or patterns</li> <li>• Share your next steps and timeline</li> </ul>	<ul style="list-style-type: none"> <li>• Gather your notes, record initial observations, and give feedback in the context of the project brief and criteria/expectations for the work</li> <li>• Make sure your comments are appropriate for the stage of the work</li> <li>• What was the designer trying to solve or discover? How effective is their work in achieving this?</li> <li>• Evaluate how well the proposed solution or insight supports the stated project goals. Give specific examples of why or why not?</li> <li>• Give examples, sources and references where possible</li> <li>• Don't assume - ask questions to clarify intent, constraints and design thinking</li> <li>• Are there issues that the designer should have resolved but didn't – why?</li> <li>• Are there new problems that arise as a result of the current version and approach?</li> <li>• Include strengths. Be sure to say what works (in relation to the criteria, class content, and from your own understanding and experience)</li> </ul>

## Rubric for Presentations (by Tony Luna, ArtCenter Faculty Member, Dept. of Photo & Imaging)

Six Elements of a Professional Presentation © Tony Luna 2016				● ArtCenter College of Design	
Assessment Scale	0	1	2	3	4
Single Word Description	N/A	Ineffective	Progressing	Effective	Highly Effective
Corresponding Detailed Descriptions	Did not demonstrate, either through absence or serious deficiencies, the described criteria.	Struggles to demonstrate practices described in the key grading criteria.	Performs within the described key grading criteria. Showing some improvement over time.	Consistently demonstrates competency regarding the practices described in the key grading criteria.	Consistently innovative, integrated, nuanced, and sophisticated demonstration of elements in the key grading criteria
<b>Point of View:</b> After experiencing the presentation do you have a clear concept of the presenter's comprehension of the subject and how they view the world relative to the subject matter?	- Complete lack of understanding of the topic	- Partial comprehension of subject - Lack of clarity	- Comprehension of topic - Generally clear delivery	- Competency - Clarity - Conviction	- Comprehension - Competency - Persuasive - Able to motivate the audience to embrace point of view
<b>Continuity:</b> Once the Point of View was stated did the ideas that followed move seamlessly, contiguously, or did the presenter wander off on a tangent?	- Lack of understanding of the topic - Lack of direction	- Lost sequential thinking and perspective - Prone to tangents	- Mostly on target but needed more focus	- On target with theme - Used the story line effectively	- On point throughout - Periodically reminded audience of POV - Provided closure linking beginning with conclusion
<b>Professionalism:</b> Were there any distractions due to the presenter's: Nervousness, Use of Vocabulary, Posture, Voice, Eye contact, Connection with the audience, Hand gestures...?	- Unable to complete the presentation due to lack of preparation - or overwhelming anxiety - or disrespect towards the audience	- Little connection established with audience due to anxiety, inappropriate vocabulary, distracting body language, lack of eye contact, inability to be heard, lack of technical preparedness	- Inconsistent connection with the audience caused by minor behavioral distractions (ex: inappropriate use of conjunctions, overuse of "um," "ah," and the like) and affectations	- Good rapport with the audience reinforced by appropriate use of voice, eye contact, body language, and hand gestures	- Excellent connection and interaction with the audience leading to a sense of empathy with the concerns of the audience
<b>Take-Away:</b> Were you able to sum up the main theme of the presentation in a simple sentence? In other words was there a clear and memorable idea that the audience was able to take-away from the experience?	- Complete absence of a sense of, and articulation of, the main theme	- Central message not well defined - Too many messages presented	- Message stated but needed refinement	- Well defined message which was clearly stated	- A message delivered so simply and clearly stated that it resonated with the audience and was memorable
<b>Originality:</b> Was the topic original or was it derivative? Did the presenter provide a novel or unique way of presenting the material?	- Unoriginal, possibly plagiarized	- Derivative - Showed a lack of thought or of effort	- Good seed of an idea but needed development	- An unique idea presented comprehensively	- A totally original idea causing the audience to rethink previous assumptions
<b>Relevance:</b> Did the presenter appear to take the time to research the needs of the audience beforehand, and did s/he meet or exceed the expectations of the audience?	- Did not reach the audience at all due to lack of interest or effort	- Lack of proper research into the expectations of the audience	- Properly researched but lacked any new conclusions	- Well researched - Had noteworthy conclusion	- Well researched - Original conclusion - Provided the audience with a call to action

