

Telling your story is  
a powerful experience.

But what if language is  
difficult for you?

Would it help if you  
could create the major  
scenes of your story  
visually before you ever  
wrote a word?

**Why collage?** Many people are uncomfortable with art if they think they have to draw. But everyone can cut. After painting beautiful papers using a variety of texturing techniques, participants cut and paste, constructing a story. This highly-engaging collage method is accessible to all, no matter what their age or artistic background.



## Why use art to lead writing?

With the rich vocabulary developed through the art, students' writing follows naturally. This is especially helpful for English language learners. They are telling their stories both visually and verbally. Each mode helps the other.



## Why family stories?

[http://www.nytimes.com/2013/03/17/fashion/the-family-stories-that-bind-us-this-life.html?\\_r=1&](http://www.nytimes.com/2013/03/17/fashion/the-family-stories-that-bind-us-this-life.html?_r=1&)

# Family Stories Through Art

## Workshops for adults, teens, children

**Family Stories Through Art** is an outgrowth of the latest workshop, Immigration Stories, developed at The Institute for the Development of Art-based Literacy at the University of New Hampshire. See the research results. <http://www.picturingwriting.org/pdf/AEMDDFindings.pdf>

The University of New Hampshire offers a two day training where each teacher produces a book of one of his/her own family's stories. The teachers become comfortable with this **art-and- literature based approach to teaching writing** within the Common Core standards for literacy and history. Students and their teachers are personally changed by their stories. See NH Chronicle [http://www.picturingwriting.org/NH\\_Chronicle.html](http://www.picturingwriting.org/NH_Chronicle.html)

### Teacher Training

for grades K-12, history and social studies, language arts, ELL, visual art, SPED, library, counseling

- On-site teacher training available
- Summer Workshops at UNH

Every  
family  
has a  
story.

### Contact info

- [www.sharonsantillo.com](http://www.sharonsantillo.com) to download brochures and see examples of student work
- [santillo.art@gmail.com](mailto:santillo.art@gmail.com)
- <http://www.linkedin.com/pub/sharon-santillo/23/852/69a>

# Family Stories Through Art

## Annotated Bibliography for ELL

Bunting, Eve, and Beth Peck. *How Many Days to America?: A Thanksgiving Story*. New York: Clarion, 1988. Print. A story of boat people.

Cheng, Andrea, and Ed Young. *Shanghai Messenger*. New York: Lee & Low, 2005. Print. A reverse story in that an 11 year-old Chinese-American returns to visit the family left in China.

Chin-Lee, Cynthia, Megan Halsey, and Sean Addy. *Amelia to Zora: Twenty-six Women Who Changed the World*. Watertown, MA: Charlesbridge, 2005. Print. A favorite visual reference for using collage, clip art, found objects, and drawing.

Currier, Katrina Saltonstall, and Gabhor Utomo. *Kai's Journey to Gold Mountain: An Angel Island Story*. Tiburon, CA: Angel Island Association, 2005. Print. A Chinese immigration story with a male lead for older students.

Garland, Sherry, and Ted Rand. *My Father's Boat*. New York: Scholastic, 1998. Print. Vietnamese immigration story for younger students.

Judge, Lita. *One Thousand Tracings: Healing the Wounds of World War II*. New York: Hyperion for Children, 2007. Print. A favorite for all ages, post WWII, based on true story, writing style, use of family items and photography.

Maestro, Betsy, and Susannah Ryan. *Coming to America: The Story of Immigration*. New York: Scholastic, 1996. Print. A summary of immigration to the US over time. Suitable for many age groups.

McLerran, Alice, and Barbara Cooney. *Roxaboxen*. New York: Lothrop, Lee & Shepard, 1991. Print. A favorite for all ages. Childhood memories based on family stories from the author's family.

Peacock, Louise, and Walter Krudop. *At Ellis Island: A History in Many Voices*. New York: Atheneum for Young Readers, 2007. Print. A favorite for multiple uses. Has quotes and photography plus a fictional character and artwork. This book could be used with older students and adults as well as younger students.

Polacco, Patricia. *The Keeping Quilt*. New York: Simon & Schuster for Young Readers, 1988. Print. Story of an object passed through the family generations.

Rosenberg, Liz, and Chris K. Soentpiet. *The Silence in the Mountains*. New York: Orchard, 1999. Print. A story of recent immigrants from Central or South America? A male lead and two simple examples of setting page and problem page.

Woodruff, Elvira, and Michael Dooling. *The Memory Coat*. New York: Scholastic, 1999. Print. Story of Russian Jewish immigration with both male and female lead characters. Last page a good example to model for family stories.

Yolen, Jane, and Jim Burke. *Naming Liberty*. New York: Philomel, 2008. Print. Two parallel stories for older students: Jane Yolen's family story, and Bartholdi's, the sculptor of the Statue of Liberty.

Young, Ed, and Libby Koponen. *The House Baba Built: An Artist's Childhood in China*. New York: Little, Brown and, 2011. Print. A favorite for story and art for older students. Memoir of WWII, male lead, interesting use of collage, photography and drawing.

Zia, F., and Ken Min. *Hot, Hot Roti for Dada-ji*. New York: Lee & Low, 2011. Print. Family story based on a food memory.

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I am a certified art and writing trainer for the University of New Hampshire and have used Picturing Writing™, an art-and-literature-based model for teaching writing for ten years. In this model, the art-making always precedes the writing.

I have used this model with a wide range of non-native English speakers, from teens in Poland to adults from China, Russia, India, and Brazil, and I think Family Stories is the most beautiful coming together of the process to date. I have taught art in Maynard Public Schools for 26 years, and in 2011 was named Massachusetts Elementary Art Educator of the Year.

Sharon Santillo