An Arts-Informed and Play-Based Case Study of Young Newcomer Children's Everyday Lives, Experiences, and Perspectives

by

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ABSTRACT

The purpose of this qualitative arts-informed and play-based case study was to explore and better understand how young newcomer children use common childhood activities of play and personal art-making as tools or vehicles of communication, for exploration of their ideas and sharing perspectives, and to demonstrate what they considered personally significant about their everyday lives and experiences. This is necessary as young newcomer children's voices and perspectives have been largely absent from the literature. The research study was guided by the following questions: 1) What are the personally significant experiences and influences in young newcomer children's daily lives?; 2) How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of experiences, and communicate the personally significant? and; 3) How do adults support young newcomer children's play and personal art-making and their communication of the personally significant? Research took place over a 3-month period in two half-day kindergarten classrooms with two 5-year-old girls. Data were collected through multiple methods including observations in the classroom, video and audio recordings and photographs of the girl's play and art-making activities, and any accompanying conversations with the girls, and their mothers and teachers.

Informed by sociocultural-historical theory of learning and development (Vygotsky, 1978), along with concepts of perezhivanie (Vygotsky, 1994), ecological systems theory (Bronfenbrenner, 1979) and the RAISED Between Cultures model (Georgis et al., 2017), the play and art-making activities were understood as an echo, foregrounding, memory, or communicative reconstruction of daily experiences (Bodrova & Leong, 2015; Fleer, 2019; Lindqvist, 2001). Findings revealed that both girls' creative and imaginative processes and products effectively communicated personally significant ideas, experiences, and

perspectives through direct representation alongside processes and fluidly across both art and play activities. These creative and imaginative activities also functioned as tools or prompts for conversation and recall of events, and as bridges to connect home and school lives. Additionally, findings were mapped onto the RAISED Between Cultures model and it was found that both girls had a wide range of personally significant experiences, influences, barriers, and complexities connected to their culture, pre- and post-migration experiences, identity, and family. Findings also point to the importance of relevant environments, time, materials, opportunities, and experiences, as well as adults that offered supports and prompts, which greatly enhanced each girl's sustained interest and communication of their perspectives and what was personally significant.

PREFACE

This thesis is an original work by Nicole Jamison. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name "An arts-informed case study of young newcomer children's everyday lives, experiences and perspectives as they transition to school", No. Pro00075559, November 14, 2017.

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CHAPTER 1

INTRODUCTION: SITUATING THE RESEARCH STUDY

Understanding childhood, education, and care in the early years has long been shaped by varying discourses, paradigms, theories, philosophies, and beliefs. This diverse range of understandings greatly impacts ideas on and practices of how young children's learning, development, and socialization occurs. In education, these discourses greatly impact pedagogical stances of child- or adult-led learning, the role of play in and outside of the classroom, and even the role of art and how it is understood in children's lives. My hope for this arts-informed and play-based research study was to add to these discussions and help expand our thinking about young children, particularly newcomer[1] children, and how personal art-making[2] and play are used to interpret and make sense of their lives and experiences. This first chapter introduces my interest in researching young newcomer children's play and personal art-making experiences, explains how this study was situated within the theoretical and conceptual frameworks that informed the research, and presents the research questions that guided study conceptualization, data collection, analysis, and interpretation.

Coming to the Research

This research study is a culmination of my classroom experiences in early childhood education, my evolving interests, understandings, and a personal curiosity to know more about the role of play and personal art-making in young newcomer children's lives and in particular how art and play may be utilized as tools or vehicles for children to share their diverse experiences. Before transitioning into the role of a doctoral student and early childhood researcher, I was an early childhood teacher for 10 years and the arts—visual arts, drama, and music—were an important part of my classroom pedagogies and activities and an ever-evolving interest in my professional growth and learning. Initially, these visual art activities were focused on teaching young children, through systematic instruction, the *necessary* skill development of how to be proficient at using various tools, materials, and

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[1] The term newcomer refers to both immigrants and refugees who are within the first few years of arriving in a new country (Hynie et al., 2011).

[2] In my research study, personal art-making includes children's playful mark making, drawing (Matthews, 1999, 2003; Vygotsky, 2004) or building and constructing models and artifacts (Kress, 1997; Pahl, 1999) with whatever materials or media are available to the children. These art-making experiences, explorations and focuses are freely chosen, spontaneous and child led with no predetermined topic (Kinnunen & Einarsdóttir, 2017).

media for composition and depiction (Alberta Education, 1985). This resulted in the children's art-making experiences being adult-led, thematic, and aimed at producing a realistic final product or craft from set materials and supplies. Because my goal at the time was skill development and proficiency in representation, I vividly recall instances where the children had to "fix" or adjust their art products so that they more accurately represented the example presented to them, rather than celebrating their creativity and originality. Additionally, in my first few years of teaching, although I consistently had art centres available during the children's free play time, the centres were characterized by thematic materials and crafts for the children to explore. Yet in my personal life, the arts played an important and powerful role in my own thinking and communication. I felt a disconnect between my personal experiences with art and this superficial approach to art-making that was occurring in my classroom. This was not sufficient for the children who I was teaching and so I began to explore other approaches to early childhood art education.

I started by researching the Reggio Emilia approach for early childhood education because it had a reputation worldwide as the "gold standard" for quality early childhood education (Iannacci & Whitty, 2009). Applying this approach in my classroom meant that the children would be engaged in ongoing collaborative inquiry projects based on their own interests, learn to express themselves through multiple artistic languages (e.g., painting, drawing, building, collage, drama, etc.), and learn from the classroom environment and provocations (New, 2007; Vecchi, 2010). This approach opened up the artistic and creative opportunities that were available to children and the products they were creating. After implementing this approach for several years, I still found that many newcomer children struggled with these inquiry- and arts-based projects and self-directed "learning" from classroom provocations I provided. When I reflected on these contexts, I could see that many times the topics and intended final products were unfamiliar to the children or my approaches of using questioning and debate within an inquiry did not reflect their cultural ways of learning. During this time of pursuing Reggio-inspired learning I did, however, notice that valuing playful and creative explorations in my classroom provided a space for all children, including newcomer children, to express their ideas, experiences, and what was personally meaningful in their lives. In those instances of playful and artistic creation without an end goal (learning or crafting a directed inquiry product or artefact) I would often catch a glimpse into the children's experiences or see "a slice of their life" (Goodnow, 1977, p. 154). With this greater awareness of art as a potential vehicle or tool for personal communication of experiences and exploration of ideas, I began to open up even more

space and opportunity for children to openly and creatively explore a variety of art and play materials with no set purpose or intended product.

Alongside these experiences, I began my master's course work in early childhood education and learned more about the importance of children seeing themselves represented in the activities and materials in the classroom. This prompted me to examine my teaching, activities, and classroom materials and start to shift them to be more inclusive and representative of the children that were in my classroom. For example, changing the dress-up area from purchased costumes to swatches of fabric provided many newcomer children from India and Pakistan the opportunity to create saris and hijabs like their mothers and grandmothers, and confidently act out their home routines of cooking and preparing special feasts. I was also more purposeful in selecting literature and videos that highlighted many cultures, families, and languages to reflect the diversity in my classroom. I encouraged families, for their child's weekly sharing time, to highlight aspects of their home and culture that were important to them. Yet even with these changes in the *right* direction I was making an educated guess of how to meaningfully incorporate the children's home lives into my classroom practice. I needed input from the families regarding their home practices and existing "funds of knowledge" (Moll et al., 2005). I spent time talking with parents and over time there were a few mothers that gradually felt comfortable sharing with me some of their knowledge, practices, experiences, and struggles to adjust to Canadian culture. These brief interactions and small glimpses into a few families' lives and experiences were extremely valuable in assisting my planning and implementation of classroom activities and materials to better reflect the children in my classroom, to support their adjustment to school, and honour their existing funds of knowledge. Additionally, during my doctoral studies, I made a meaningful connection between my classroom practice of honouring children's and families' cultural practices and situating this within Vygotsky's (1978) sociocultural-historical theory. I began this research study drawing on these past experiences and influences and wanting to know more about children's processes of art-making and play as tools for communication and expression of experiences and perspectives. These ideas became the issues that I was interested in pursuing and researching further.

Purpose of the Study and Research Questions

The main purpose of this arts-informed and play-based research study was to explore and better understand young newcomer children's perspectives about their everyday lives and experiences and how they used play and personal art-making as tools or

vehicles of communication and for exploration of these ideas. Of importance were the personally significant narratives, ideas, and understandings—their routines, activities, experiences at home and at school, and culture—that were expressed through these creative and imaginative activities. Despite increasing numbers of young newcomer children (0 to 5 years of age) in Canada (Albanese, 2009; 2016; Colbert, 2012; Statistics Canada, 2017a) there is little research about their everyday experiences, distinctive challenges, and issues from their perspectives (Clark et al., 2009; Colbert, 2012; Grieshaber & Miller, 2010; Kirova, 2007; Kuuire, 2020; Milbrath & Guhn, 2019; Van Ausdale & Feagin, 2001). Most migration research focuses on adults and "when research attention turns to children it often centres on older children, and neglects the situation of younger children" (Colbert, 2012, p. 299) and as a result they are often unseen or excluded from research (Milbrath & Guhn, 2019). This is because their young age is assumed to make it easier for them to engage in processes of integration, acculturation, or bicultural adaptation (Colbert, 2012) or they have no influence on the family unit because "it is assumed they want what their parents want" (Kirova, 2007, p. 185). This research study aimed to contribute to this much-needed area. It is hoped to provide important insights into the distinctive challenges, needs, and issues young newcomer children face in their everyday lives as they transition to societal institutions outside the home environment (Hedegaard, 2009). Greater understanding is necessary because for many newcomer children the home and the school can differ widely with regards to cultural tools, demands, and expectations (Adams & Kirova, 2007). As a result, there can be a disconnect, conflict, or crisis between the two contexts which can initiate or restrict a child's activities and, in turn, shape his or her development, socialization, and well-being (Adams & Kirova, 2007; Hedegaard, 2009; Hedegaard & Fleer, 2009; Milbrath & Guhn, 2019; Purnell et al., 2007). Recognizing young newcomer children's experiences and perspectives and paying attention to them during their regular childhood activities of play and art-making is an essential approach to ensure that parents, educators, scholars, and policy makers can hear children's voices and better understand and support their learning, development, and well-being in a meaningful way.

Through this research study, I also sought to explore how young newcomer children made sense of these experiences through play and personal art-making. Although there is a recognition of the role that play and art-making can play in the communication of ideas and perspectives, expression of emotions, and in serving as an echo or foregrounding of life, many of these forms are ignored. As a result, the focus of these childhood activities is frequently on the learning and development benefits of play and art-making. Kendrick and

McKay (2002) challenge this view and suggest that studying children's drawings—and I argue other art-making and play activities—have an "unrealized potential" (p. 45) for helping us better understand children's lives and experiences from their perspectives, and yet this is an under explored area. These natural, imaginative, and creative childhood activities and events have the potential to act as a catalyst and add to the dialogue in the field of early childhood education about how young newcomer children construct meanings, represent, negotiate, understand, and communicate—without a reliance on written language skills—about their experiences and perspectives. To further explore and investigate these ideas, the following research questions guided this study:

1. What are the personally significant experiences and influences in young newcomer children's daily lives?
2. How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of experiences, and communicate the personally significant?
3. How do adults support young newcomer children's play and personal art-making and their communication of the personally significant?

I entered my research with these questions, interested and curious as to what I would encounter in the children's everyday activities and within their play and personal art-making.

Theoretical and Conceptual Frameworks of the Research Study

In this section, I elaborate on the theoretical and related conceptual frameworks and models that helped inform and contextualize the children's play and personal art-making, their perspectives, activities, and experiences at home and at school, and to make sense of the personally significant.

Sociocultural-Historical Theory of Development as a Theoretical Framework

Sociocultural-historical theory of learning and development, as outlined in the work of Vygotsky (1978), was used as an overarching theory to situate and understand the everyday lives, environments, activities, experiences (at home and school), and perspectives of young newcomer children. This theory recognizes that individuals actively construct knowledge and understanding through their social interactions with others in meaningful activities. These interactions and connections among people, objects, and the environment occur within a particular cultural-historical and temporal context (Arnott & Duncan, 2019). Learning, knowledge, and even childhood as a result is a social construction and "is always contextualized in relation to time, place and culture, and varies according to

class, gender and other socioeconomic conditions" (Dahlberg et al., 1999, p. 49).

According to Vygotsky (1978), for the young child every function in his or her cultural development first appears as an external activity through social interactions, collaborations, and relationships with other people (i.e., family members). Culture in this sense is understood as "small culture" (Holliday, 1999), small "c" or subjective culture (Bennett, 1998), or a system of meanings (Göncü, 1999) that influences and is influenced by the routine everyday societal practices and activities of people (Georgis et al., 2017; Rogoff, 2003). It is these ways of being, knowing or "how people live culturally" (Moll, 2000, p. 256) that guides everyday behaviour, thinking, and learning. To understand the development of a child, one must examine the societal conditions, cultural and familial beliefs, institutional practices, as well as children's perspectives, activities, and experiences in these everyday settings (Gaskins, 1999; Hedegaard, 2009; Hedegaard & Fleer, 2015). Children are born and socialized into these specific societal and cultural traditions (Göncü, 1999) and they develop through guided participation in daily activities (Kağıtçıbaşı, 2007). Individual development, as a result, cannot be separated from the social (Leont'ev, 1981) and cultural-historical context (Rogoff, 2003) or the role of and interactions within the environment (Fleer & González Rey, 2017; Mitchell, 2016; Veresov, 2017) of which a person is a part. Vygotsky (1994) further defined the impact and influence of the social environment on the development of the individual child as a concept of perezhivanie.[3] This is a process of development and experience and is understood as "a dynamic system of relations and interactions of a child and social environment" (Veresov, 2017, p. 52). In this conceptualization, perezhivanie functions as a prism or relationship where both personal and environmental or situational characteristics come together (Fleer, 2016; Mitchell, 2016). In this sense, perezhivanie includes both the environment that is experienced along with how the individual child makes meaning, consciously interprets, and perceives which creates a unique personal and emotional experience within the environment or perezhivanie (Mitchell, 2016; Veresov, 2017; Vygotsky, 1994).

In this understanding, the family is the core social institution in early childhood that provides the cultural frame for learning and activities in the early years (Hedegaard & Fleer,

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[3] Perezhivanie is an everyday Russian word and expression that is complex, difficult to explain and translate (Fleer, 2016; Veresov, 2017). Used by Vygotsky, perezhivanie is understood as a range of concepts including: 1) a psychological process uniting emotions and cognition (state of mind or unit of consciousness); 2) as content or an analytical tool, lens, or prism (Fleer, 2016) "to study the process of development within a system of other concepts of cultural-historical theory" (Veresov, 2017, p. 49) or; 3) as "a lived phenomenon in the Arts" (Fleer, 2016, p. 40) whereby playing out a role creates new conditions and draws out emotions.

2015). Young children learn from the routine everyday adult activities or roles in the home and environment through imitation, socialization, and relational contact (Bodrova & Leong, 2015; Fleer & González Rey, 2017; Hedegaard, 2007) along with their interpretations and emotional experiences within these situations (Vygotsky, 1994) or contexts. As a result, children "participate in the cultural activities of the community to which they belong, and develop skills and understandings that are necessary for participating within that community" (Fleer, 1995, p. 16). Many times, parents and caregivers, who are more skilled or capable with these cultural tools, provide guidance or scaffolding to assist the young child within his or her zone of proximal development in solving a problem or performing a task (Elliott, 1995; Jordan, 2009; Vygotsky, 1978) beyond his or her independent capabilities. At times, the guidance, scaffolds, or supports offered are focused on what the adult has in mind for the child to achieve. This is a predominant focus and practice in educational settings to promote children's learning (Jordan, 2009). However, only viewing scaffolding and supports in this way does a disservice to the child as he or she is understood to be incapable, unknowing, and inexperienced and requires an expert, knowledgeable adult, or peer to raise them up. As described, children's learning and development is the result of interactions and connections therefore processes of co-construction of shared meaning should also be included in our understandings of how children are supported in their learning. In this approach, knowledge is built through collaborative or intersubjective shared conversation or problem-solving processes (Berk & Winsler, 1995; Jordan, 2009). This view can be further situated within perezhivanie as it recognizes the influence that the environment has on the child and "at the same time foregrounds what a child brings to the social environment" (Veresov, 2017, p. 52) as an active participant capable of "acting, interpreting, understanding, recreating and redesigning" (p. 58) the social environment. Therefore, in these everyday practices of shared experience, children can then learn: ways of acting, motives, and cultural values (Hedegaard, 2009), what meanings are worth engaging in (Göncü, 1999) but also offer their own expertise—what they think, know, and understand (Jordan, 2009).

Vygotsky (1978) also argued that these cultural activities for the young child are then internalized as higher mental processes in functions such as perception, attention, thinking, concepts, memories, and/or imagination (Bodrova & Leong, 2015; Vygotsky, 1978). These higher mental processes are further supported through the acquisition of the shared cultural and historical tools, signs, and symbols. This can include words, language, and gestures but also, importantly for my research study, includes symbol-mediated

activities of children's sociodramatic—make-believe—play or in their drawings and mark making (Bodrova & Leong, 2015; Brooks, 2009). These understandings and concepts will be explored further in the following section.

Children's Play and Personal Art-Making as a Conceptual Framework

This research study focused on and paid attention to common childhood activities of play and personal art-making as a way to gather information about young newcomer children's perspectives about their everyday lives and experiences as they participated across different contexts of home and school. These activities were chosen because they are familiar and meaningful ways children can make sense of their world and represent their ideas, knowledge, experiences, feelings, and perspectives. Expressions in children's play and their process and product of personal art-making—as informed by sociocultural-historical theory—can help foreground the personally significant events, activities, and people in their lives and serve as a vehicle for communication. This section will outline key concepts and ideas from the literature that guided my data collection, analyses, and interpretations.

Early Childhood Activities: Play and Art-Making Overview

Play is a common activity throughout our lives and can be "found under nearly every rock in the social landscape" (Feezell, 2013, p. 27). As a result, it has a range of definitions, characteristics, purposes, and functions and is ambiguous and even contradictory (Sutton-Smith, 1997; Wood 2013). Despite these variations, in early childhood, play is understood to be the leading activity of young children and a dominant form of learning and development (Vygotsky, 1978) in many cultures. Play characteristics or forms in early years tend to be understood from a developmental or maturational perspective that uses particular biological stages and behaviours of childhood to define play (Fleer, 2011; Lindqvist, 2001). Common forms include object, exploratory, manipulative, or sensory play typically emerging with infants and toddlers; construction play, physical play, and forms of dramatic, fantasy, and socio-dramatic play originating around preschool age; and game play with rules and invented rules for school-age children (Fleer, 2011; Hedegaard, 2016; Piaget, 1962; Vygotsky, 1978; Wood, 2013). Scholars have further differentiated aspects of these different forms of play. For example, Cosaro (2003) discusses spontaneous fantasy play where children are engaged in imaginative activities and improvise the activity as it emerges rather than setting plans of action and embodying particular roles. Lindqvist's (2003) "playworlds" rely on shared imaginative role play with adults and children, and adults actively support the play through literature, narration, and drama pedagogy. These

various play activities and events introduced are also understood to be child directed or invented, adult-led or guided, or co-constructed, and can take place in solitary, parallel, or social play contexts (Fleer, 2011; Parten, 1932; Wood, 2013). "How these aspects relate to each other depends on the institutional conditions for allowing children to play, as well as the child's experiences, competences, and motives" (Hedegaard, 2016, p. 69).

In addition to the range of forms of play in childhood, much attention has been focused on rationalizing or proving that play is useful for children's learning and development (Øksnes, 2013; Wood, 2013). There is substantial evidence outlining various benefits and developmental accomplishments that different forms of children's play support. For example, children through sociodramatic play demonstrate higher levels of attention, self-regulation, problem solving, symbolizing or representational skills, oral language development, and literacy skills for reading and writing (Bodrova, 2008; Bodrova & Leong, 2015; Fleer, 2011; Sutton-Smith, 1997; Wood, 2013). Construction and exploratory play are found to support opportunities for mathematical, scientific, and technological learning and shared play can develop social cooperation (Wood, 2013). Because of these benefits, many Western cultures have institutionalized particular forms of children's play as learning and an indicator of quality in early childhood settings (Arnott & Duncan, 2019; Kirova, 2010; Lillemyr et al., 2011). Unfortunately, this has reduced children's play or playful situations to an educational tool or aim "to lure children to acquire knowledge, competence and defined skills" (Øksnes, 2013, p. 143) in a way that privileges the adult agenda of what, when, and where children should play rather than a focus on "what they are actually playing" (p. 142). For newcomer children, this focus can be problematic as forms and expectations of play are culturally situated and if children are expected to perform a particular way in play or demonstrate an aspect of learning that is unfamiliar then they are seen as deficient (Fleer et al., 2009; Goodwin et al., 2008), falling behind their peers (Copple & Bredenkamp, 2009), or in need of an intervention (Kirova, 2010) and this can be a troubling experience for many young newcomer children. This research study aimed to move the discussion past how newcomer children fit in and gradually adapt to Western early childhood play practices and instead examine how and what these children actually played (Øksnes, 2013) and shared through their play.

Children's personal art-making—especially drawing—is also understood to be natural, playful, and familiar activities for young children across all cultures (Nutbrown, 2013; Packer Isenberg & Renck Jalongo, 2014; Vygotsky, 2004). Researchers have observed children for several decades spontaneously and playfully creating art and engaging in these

various representational modes (Bhroin, 2007; Richards, 2012, 2014, 2017). For children, "artistically rendered forms of representation can be created with virtually any material" (Eisner, 2008, p. 10) and young children are "thoroughly experienced makers of meaning, as experienced makers of signs in any medium that is to hand" (Kress, 1997, p. 8). They are frequently observed eagerly making marks, drawing (Matthews, 2003; Vygotsky, 2004), or building and constructing models and artifacts (Kress, 1997; Pahl, 1999) with whatever materials or media are available in their homes and classrooms. Additionally, these artistic representations are often created during and motivated by young children's play (Jaquith, 2011; Matthews, 2003; Ring, 2003, 2009). There are many diverse benefits found from children's engagement in various art-making activities and forms. The arts can help develop a range of capabilities including: imagination, self-expression, and creativity (Korn-Bursztyn, 2012; París & Hay, 2020; Pelo, 2017; Steele, 1998); construction of narratives (Ahn & Filipenko, 2007; Kendrick & McKay, 2002; Kind, 2005; Leitch, 2008; Matthews, 1999; Wright, 2007); gender roles and expressions (Chapman, 2021; Spears Brown et al., 2020; White, 1998); communication of knowledge, learning, and understandings (Brooks, 2009; Clark, 2017; Einarsdóttir et al., 2009; Frei, 1999); and emotional development, self-regulation, and expression of feelings (Matthews, 2003; París & Hay, 2020; Steele, 1998). These experiences and expressions can be observed during both the process of exploration and creation and represented within the final or finished product (S. Cox, 2005; Matthews, 2003; Sunday, 2017).

Similar to play, there are a variety of orientations, purposes, conceptualizations, roles, and understandings of art-making within early childhood. Over the years these processes of art-making in childhood have been documented, researched, and written about from "psychological, philosophical, educational and aesthetic" (Bhroin, 2007, p. 3) perspectives. "A developmental framework is one of the most familiar lenses to look through in trying to understand children's art and image making" (Kind, 2005, p. 11). In a developmental view, young children's art-making and expressions are understood to pass through chronological, sequential, and predictable stages or milestones of development (M. Cox, 2005; Goodnow, 1977; Pente, 2011). This progression starts with a process of exploration where children engage in exploratory and sensory encounters with materials to learn the properties and functions of various materials (Pacini-Ketchabaw et al., 2017). As "they become more familiar with the materials, children are encouraged to use them to represent ideas and objects" (Pacini-Ketchabaw et al., 2017, p. 3). The goal of representation in art-making is for children to become able to produce a "visually realistic"

or "correct" representation of the world (Golomb, 2003; Matthews, 2003). In early childhood education and pedagogical practices, this conceptualization of art-making is focused on the development of skills and techniques to build competency (Kind, 2005; Matthews, 2003) and realism in depicting the world (S. Cox, 2005; Einarsdóttir et al., 2009) within a finished product.

This developmental orientation has also been used to assess what children can or cannot do artistically (Kind, 2005) or in developmental psychology to measure intelligence (Ring, 2003). This can result in viewing those children as unable to recreate "correct" representations or endpoints as deficient or atypical (Golomb, 2003) and ignores that art-making is a personally, socially (Kind, 2005), and culturally (S. Cox, 2005; Ring, 2003) constructed act. Matthews (2003) cautions that "by doing this, a great misunderstanding is made of children's art and its meaning and significance is lost, to the detriment of children's intellectual and emotional development" (p. 3). When children's art-making is "no longer tied to the assumed intention to depict the world, as it is 'neutrally' seen, a new perspective is opened up" (S. Cox, 2005, p. 118). More recently, research in this orientation has considered and understood children's art-making, primarily drawing, as communicating a variety of expressions and/or experiences (S. Cox, 2005; Pacini-Ketchabaw et al., 2017; Pente, 2011). This orientation involves "looking at the activities which produce them and at the children who are engaging in those activities" (S. Cox, 2005, p. 118). These newer ideas and reconceptualizations of children's art-making and play were used to frame and inform my research study and will be expanded upon in the next section.

Children's Play and Personal Art-Making as Vehicles of Expression, an Echo and Foregrounding of Life

I recognize that there is a multiplicity of possible understanding and approaches to understanding children's play and personal art-making and each can "tell us something important, even if incomplete" (Feezell, 2013, p. 27). Play and personal art-making for children can appear purposeless, done for its own sake, fun for the sake of being fun, or to serve a particular goal or purpose (Feezell, 2013). It is beyond the scope of this dissertation to discuss all of these forms and the merits of each. Rather, this discussion is focused on how young children's play and personal art-making (as informed by sociocultural-historical theory) can be understood as a way to connect to children's everyday lives and experiences—their environments, personal features, and emotions or their perezhivanie (Fleer & González Rey, 2017; Mitchell, 2016; Vygotsky, 1994). First, connections between children's play and personal art-making will be highlighted, followed by a discussion of how

these childhood activities are understood to echo or foreground young children's lives. In this view, both activities can be understood as vehicles or tools to communicate these experiences, emotions, and perspectives.

Too often play and creative imaginative activities are understood and provided for as discrete elements in early childhood education, yet Arnott and Duncan (2019) remind us that they are interwoven components and activities that children use to understand and navigate the complex contexts that they are a part of. For the young child, art is play and there is no distinction or separation between the two (Czakon & Michna, 2018; Lindqvist, 2001). In Lindqvist's (2001) analysis of Vygotsky's theory on play and art, she proposes this is because:

> Children's creativity in its original form is syncretistic creativity, which means that the individual arts have yet to be separated and specialised. Children do not differentiate between poetry and prose, narration, and drama. Children draw pictures and tell a story at the same time; they act a role and create their lines as they go along. Children rarely spend a long time completing each creation, but produce something in an instant, focusing all their emotions on what they are doing at that moment in time. (p. 8)

Children in play will use thought, language and roleplay, movement, gesture, and action to share their ideas and meanings just as easily as they will playfully use complex symbol systems of drawing, mark making, and constructions (Bodrova & Leong, 2015; Kress, 1997). As a result, situations of play can lead to children's artistic creations, personal art-making, and development of all representational forms (Czakon & Michna, 2018; Matthews, 2003).

Building on these understandings and not differentiating and separating these childhood activities is important because imaginative and creative processes occur in both play and art-making and both allow the young child to create and re-create meaning by linking their experiences in their outside world to their inner self (Ring, 2003). There are several important and inter-related expressions that occur when children are engaged in these meaning-making processes. First, children will use these experiences as vehicles of communication or as tools for articulation (Ryall et al., 2013). Both Kress (1997) and Anning and Ring (2004) point out mark making and drawing—in addition to speech, gestures, body language, and play—as important ways that young children communicate. "When young children draw, they create representations of their experiences, observations, theories, and emotions. Their images tell stories and communicate particular perspectives"

(Pelo, 2017, p. 131). Similarly in sociodramatic or imaginative creative play, children will attach their meanings or ideas to objects or actions and change their sense or function, try on and establish rules for roles, and communicate important play narratives to create shared understandings (Devi et al., 2018; Fleer, 2011; Vygotsky, 1978). "The creation of play narratives, or storying, is a way for children to make visible what is in their mind's eye, interweaving the entire range of significant people in their lives and creating complex intertextual narratives, often over time" (Goouch, 2008, p. 98).

Second, childhood activities of personal art-making and play allow or afford children the opportunity to experience and communicate a range of feelings and emotions and can offer insights into their social and emotional states (Anning & Ring, 2004). Young children's personal art-making is also understood to be an expression of children's emotions and feelings (Matthews, 2003). In these processes of art-making, representations and explorations in this sense are embodied and sensory in nature (Kind, 2005) as emotions often become intimately involved when children engage in these experiences (Matthews, 1999; Ring, 2003, 2009). For example, Matthews (2003) found in his longitudinal study of his own children's painting that they started to use the event of painting "to represent other events beyond the surface of the painting. These may be hypothetical events in hypothetical worlds, or they may be a record of thinking and feeling more difficult to pin down in words" (p. 50). Steele (1998) also notes, in his experiences as an art educator, that a variety of feelings and emotions are articulated and expressed in the drawing process for children, such as love for a parent, frustration with a sibling, or even a fear of ghosts. Art has the unique power "to fuse thought and emotion in a single image" (p. 50). Children in play events and scenarios will also develop and express their emotions and feelings (Hedegaard, 2016) in a similar process and Lindqvist (2003) argues that play is where there is "a dynamic meeting between a child's inner life (emotions and thoughts) and its external world" (p. 7). Additionally, because play is an imaginative context, children can see their emotions and feelings in new ways when meanings are separated or detached from the outer world events (Hedegaard, 2016).

Various forms of play and personal art-making also act as a construction, representation or reproduction from the child's personal life, and of the culture and society in which the child is a part (Fleer, 2019; Kind, 2005) or situated within (Kirova, 2010; Tudge, 2008). According to Vygotsky (1978, 2004), when young children engage in imaginative and creative activities—play, mark making, drawing, or making up stories and narratives—they frequently echo or closely reproduce situations from their specific

sociocultural-historical context or real life. To imagine and think means to remember or to recall elements taken from reality (Vygotsky, 2004). Young children's "general representations of the world [through play and art-making] are based on the recall of concrete instances and do not yet possess the character of abstraction" (Vygotsky, 1978, p. 50). A creative or imaginative process "always builds using materials supplied by reality . . . these terminal elements will always be impressions made by the real world" (Vygotsky, 2004, p. 14). This communicative power (Einarsdóttir et al., 2009; Kind, 2005) that occurs can then be interpreted as a "memory in action, . . . a recollection of something that has actually happened" (Vygotsky, 1978, p. 103), a synopsis of reality (Bodrova & Leong, 2015), a reflection of "reality on a deeper level" (Lindqvist, 2001, p. 8), or a representation, reproduction, or production of life and reality which is expressed through various forms of art and play (Fleer, 2019; Ryall et al., 2013; White, 1998).

By paying attention to young children's processes of representation and expression during play and their personal art-making, one can foreground the personally significant within their perezhivanie—people, relationships, events, time, places, interests, priorities, narratives, stories, experiences, roles, emotions, activities, objects, and cultural meanings (Anning & Ring, 2004; Bhroin, 2007; Clark, 2017; S. Cox, 2005; Kind, 2005; Vygotsky, 1994; White, 1998)—in their lives. Vygotsky (2004) also argues that the richer the child's experiences the greater the access to imaginative materials and processes. He advocates that the implications for education are to broaden the experiences provided to the children. This is an important process for newcomer children in supporting their adjustment, socialization, and transition into school. However, if they are not afforded familiar opportunities, experiences, and materials from their lives to reconstruct what they already know through play and art-making from the beginning of their education journey then they can be greatly hindered in representing and understanding their worlds through relevant cultural actions, operations, or "scripts" (Kirova, 2010).

Although children's play and personal art-making frequently represent elements of their real life and experiences, several scholars (Bhroin, 2007; Fleer, 2011; Kind, 2005; Kress, 1997; Lester, 2018; Lindqvist, 2001, 2003; Matthews, 1999, 2003; Vygotsky, 2004) also remind us these representations can often include imagined fantasies, fictions, and creative reworkings that move away from reality. "Children rarely walk in straight lines; they meander to points that appeal and attract, powerful things call out to them" (Lester, 2018, p. 21). These creative and imaginative activities then must be cautiously interpreted as exact representations of their lives and experiences. In this understanding, these

expressions are not an exact replication but rather an echo or mimesis of particular aspects of the child's everyday experiences that are frequently blurred together with fantasy and fiction (Boronat, 2016). These points of attraction may then include fantasy themes from virtual or imagined worlds, media, and literature (Hedegaard, 2016) or they may be unfinished complex products of movements, gestures, and ideas susceptible to constant revision and modification (Lester, 2018).

Hedegaard (2016), discussing Elkonin and Lindqvist's theories of play, also notes that these revisions or themes can change or be added to as children engage in new contexts and conditions, become more experienced, or are given greater attention or highlighted by adults and peers. Additionally, children's play and personal art-making can be repackaged and repurposed into something new, better, or more manageable. "Sutton-Smith (1999) says that in play children appropriate aspects of their everyday worlds and turn them upside down or rearrange them in ways that render life either less scary or less boring for the time of playing" (Russell, 2013, p. 169). Similarly, Björklund and Ahlskog-Björkman (2017) acknowledge that children use narratives for structuring, making sense of, and working through challenging ideas in their worlds. To further support these interpretations of children's everyday lives and experiences this research study viewed them through an ecological or nested understanding of development and influence. By doing this, interpretations of their play and art-making activities could be better situated because it brought forward the sociocultural-historical influences in the child's life and helped to contextualize elements from the reality the child had chosen to include or combine (Vygotsky, 2004) with these events. The conceptual models used to situate the young newcomer children's experiences at home and at school and to inform this research study will be discussed in the following section.

RAISED Between Cultures Model as Informed by Ecological Systems Theory

As previously discussed, from a sociocultural-historical perspective, child development and learning stems from the social interactions, collaborations, and relationships within the core social institution of the family. However, these influences do not just reside within the immediate environment of the child. "Mutual interactions and influences among the different environmental systems" (Kağıtçıbaşı, 2007, p. 36) including "aspects of the environment beyond the immediate situation" (Bronfenbrenner, 1979, p. 21) of the child additionally impact his or her development and well-being. This understanding acknowledges that sociocultural-historical influences are nested and situated within various interdependent contexts.

Bronfenbrenner (1979) identified these various contexts as environmental or ecological approaches to child development. In his model there are four nested and interdependent environmental contexts (see Figure 1) that influence the child: 1) the immediate reality and setting of the microsystem where the child spends a good deal of time; 2) the interconnections of these settings, roles, and relationships in the mesosystem; 3) impacts and indirect influences from the external exosystem; and 4) the larger societal macrosystem which includes societal values, cultural beliefs and practices, customs, laws, political ideologies, and/or policies.

Figure 1

Ecological Systems Theory model (Image from McClure et al., 2017)
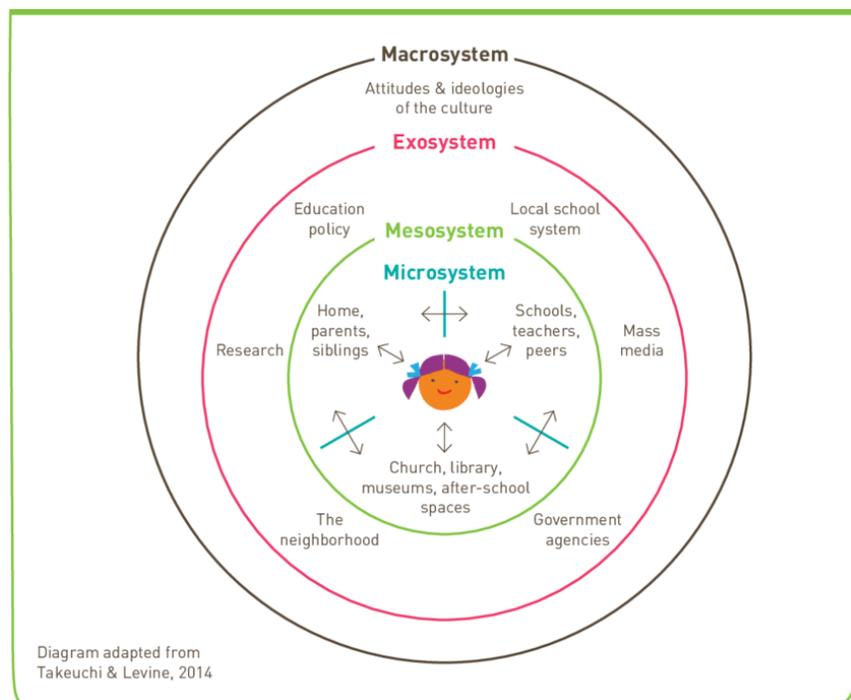
Critiques and Shortcomings of Existing Ecological Perspectives

Bronfenbrenner's (1979) model is valuable for understanding the interrelationships of many environmental contexts found in Western societies like Canada (i.e., home, school, parent's work, childcare, neighbourhoods, etc. as modelled in Figure 1). However, there are shortcomings that limit its application in increasingly diverse and multicultural societies (see Figure 2 for a revised view of an ecological approach).

Figure 2

Revised Ecological Systems Theory model (Image adapted from Kirova et al., 2020)
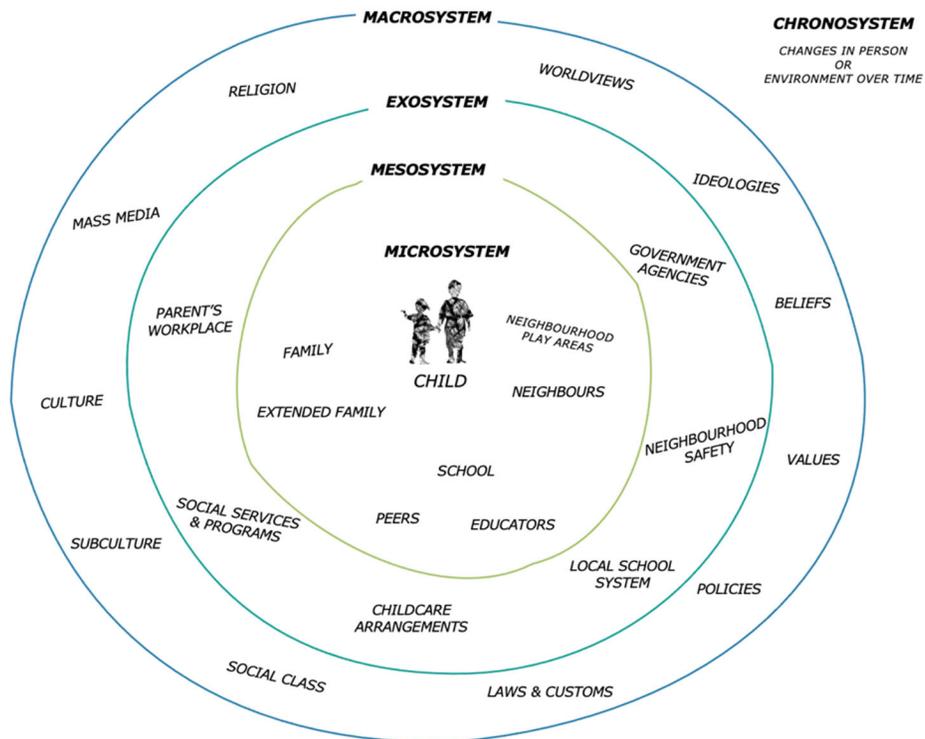
One criticism is that the ecological systems theory does not attend to a cross-cultural research context (Kağıtçıbaşı, 2007) as it was developed within the North American context (Super & Harkness, 1999) and the ethos is individualism—of the individual and in particular the child—as the focus of analysis (Rogoff, 2003). A child-centred focus is a Western perspective and situating an individual child as the core of the system does not represent collectivist understandings of childhood and development found in most of the world's cultures. Without acknowledging other ways of conceptualizing family and societal relationships and ethnotheories of child development, such as, structuring children's daily activities around: adult work activities (i.e., household chores or economically productive work); assisting with younger siblings or; giving responsibility to children to make many decisions for themselves (Gaskins, 1999; Kağıtçıbaşı, 2007; Rogoff, 2003), newcomer families could be regarded as deficient because they do not belong to or assimilate into "prototypical" Western systems (Kağıtçıbaşı, 2007).

An additional shortcoming is Bronfenbrenner's conceptualization of culture. Both Rogoff (2003) and Super and Harkness (1999) point out that ecological systems theory places culture at the top or outer edge of the hierarchy as a single overarching structure.

This physical separation from the individual "gives scant attention to cultural aspects of the environment" (Super & Harkness, 1999, p. 282). Evolved understandings of culture now acknowledge that culture is not just an external static element that exists out there "in the macrosystem or the distal environment" (Kağıtçıbaşı, 2007, p. 38), and situating culture in the macrosystem "misses its direct contact with the child" (p. 38). Additionally, this view of a "macro" or "large culture" (Holliday, 1999) does not take into account the "immediacy of culture" (Super & Harkness, 1999, p. 282) within the social groupings and daily life of the child.

Because "factors involved in shaping the changing lives of immigrant children are complex" (Adams & Kirova, 2007, p. 7), a revised conceptual model to reflect this is necessary. Building on the understanding of the role of nested environmental contexts in children's development, the RAISED[4] Between Cultures model—developed by Georgis et al. (2017)—acknowledges the multiple family, community, and systemic factors that influence the development of young immigrant and refugee children. Importantly, it acknowledges pre- and post-migration ecologies, host country contexts, and daily culture as important influences on the newcomer child.

In this model (Figure 3), there are six nested and interconnected factors or levels: 1) children's culture, 2) family pre-migration experiences, 3) post-migration systemic barriers in the host country (i.e., systems, programs, and policies), 4) the post-migration family and community strengths, 5) children's early socialization environments (i.e., the child's home and typically early learning and care settings), and 6) child outcomes (which are determined together with families). These factors or levels interact to influence the development and learning of newcomer children in their new home country. It is essential to acknowledge these various influences because "regardless of the acculturation path the family takes or where the family finds itself in the continuum of acculturation, migration is a process that deeply transforms the family system" (Adams & Kirova, 2007, p. 7). More details about each level's particular focus and how it framed the research study will be discussed next.

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[4] RAISED is an acronym that relates to each level of the model (Georgis et al., 2017).
R: Reveal Culture
A: Acknowledge Pre-Migration Experiences
I: Identify Post-Migration Systemic Barriers
S: Support Family and Community Strengths
E: Establish Connections Between Environments
D: Determine Child Outcomes Together With Families

Figure 3

RAISED Between Cultures model (Image from Georgis et al., 2017)
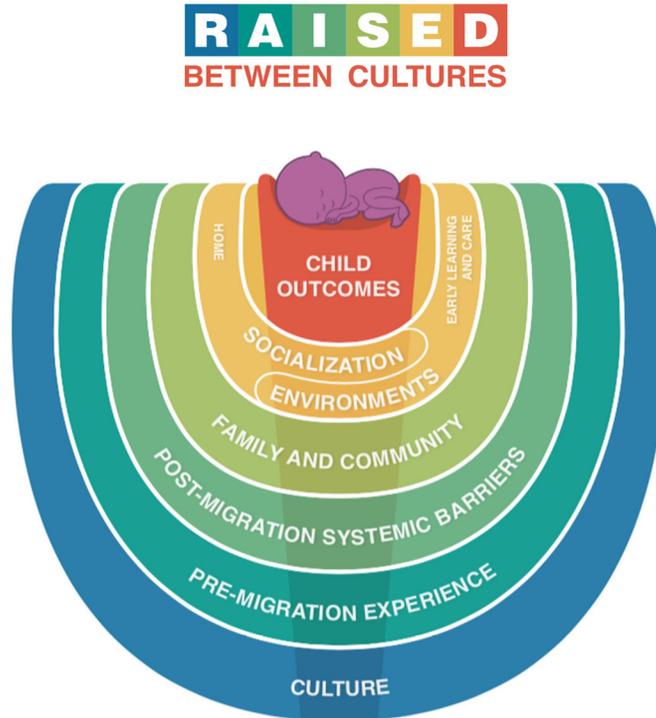
RAISED Between Cultures Model as a Conceptual Framework

In the RAISED Between Cultures model, culture in the first level is conceptualized as small "c" culture (Bennett, 1998; Holliday, 1999), whereby it is dynamic and impacts the daily life of the child. Some aspects or expressions are visible (i.e., language, clothing, and food), however, "there are many other aspects that are less visible, such as children's play, eating habits, and social behaviours; parents' beliefs about early childhood development, assessment, and health; gender expectations; and ways of relating to family and friends" (Georgis et al., 2017, p. 12). There are also culturally varied customs and goals which include "childrearing practices, daily routines including play and work patterns, caretaking behavior, and formal and informal education" (Kağıtçıbaşı, 2007, pp. 37–38). While there are many commonalities in ultimate developmental goals between cultures (i.e., a healthy child), there are also great differences in relation to socialization patterns (Moll, 2000), gender roles and positions (Brito et al., 2021; Chapman, 2021; Lowe, 1998; Spears Brown et al., 2020), outcomes of what children learn, how they learn, what tools or knowledge are part of early learning, and what are considered optimal parenting practices (Georgis et al., 2017; Kağıtçıbaşı, 2007). As a result, this produces local theories and models of child development and care (Göncü, 1999; Nsamenang, 2009). These predominant beliefs or

taken-for-granted views of parents and caregivers about how to rear the next generation are what Super and Harkness (1999), in their developmental niche model, refer to as "parental ethnotheories." This consists of three interrelated components: the physical and social settings of the child's daily life, the customs of childcare and childrearing, and the psychology—beliefs and emotions—of the caretakers. Within the developmental niche, these customs and habits of childcare

> are so commonly used by members of the community and so thoroughly integrated into the larger culture that individuals need not particularly rationalize them. To members of the culture, they seem obvious and natural solutions to everyday problems, developmental requirements, or social needs. (Harkness et al., 2007, p. 35S)

These factors "organize children's developmental experiences and provide the information from which children construct the rules of their culture" (Farver, 1999, p. 101).

The localized nature of culture also means that it is a dynamic process (Kağıtçıbaşı, 2007; Moll, 2000). Cultural life changes as each generation participates, revises, and adapts "in the face of current circumstances" (Rogoff, 2003, p. 3) often as a way "to make sense of and operate meaningfully within those circumstances" (Holliday, 1999, p. 248). As young children begin participating in other societal institutions (i.e., starting school) they also encounter other institutional practices, traditions, and theories of child development. Although these institutional cultures might differ from their family's, they can also influence the development of the child and the activities of the family (Hedegaard & Fleer, 2015). In the context of newcomer families, small "c" or subjective culture often shifts and adapts based on the degree that family members choose to maintain, discard, or merge their own culture, values, and beliefs and those of the host country and its institutions (Paat, 2013). Identifying some of these cultural practices, ethnotheories of child rearing and beliefs held by the families along with understanding their processes of acculturation, integration, and/or bicultural adaptation within Canadian society was essential to help situate the day-to-day culture and complexities that the young newcomer children in my research study were experiencing.

For newcomer children, it is particularly important to reveal, acknowledge, accept, and support their culturally influenced behaviours and actions. Otherwise, they may be seen as odd or problematic (Georgis et al., 2017), particularly within the prevailing discourse of the "universal" child in early childhood education and care (Dahlberg et al., 1999; Fleer et al., 2009). The danger is that continuing to use a "single measuring stick" or standard of

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childhood development will determine "who has developed optimally and who is deficient in one or more ways" (Fleer et al., 2009, p. 2). Those children, including many newcomer children, who do not meet these standards of childhood development are then viewed as underachievers (Mueller, 2012), falling behind their peers (Copple & Bredekamp, 2009), or "deficient, atypical, or abnormal" (Goodwin et al., 2008, p. 7). Additionally, families' meaningful knowledge of child development is subverted (Nsamenang, 2009); they are marginalized and positioned as less expert "because they do not exemplify traditional family structures and child-caring practices or arrangements" (Goodwin et al., 2008, p. 8) that align with normative Western practices. Without acknowledgement of the small or daily culture by early learning institutions, the focus becomes rectifying perceived deficiencies to help the "at risk" child achieve universal norms of development (Dahlberg et al., 2013) rather than working from a transformative and responsive position (MacNaughton, 2003; Ponciano & Shabazian, 2012) to meaningfully and authentically recognize, respect, and celebrate children's cultural diversity.

Pre-migration experiences and ecologies in the second level refer to the context of family life before migration. These include the socioeconomic conditions at both the family and country levels; religious and cultural practices; reasons for migrating; the country's context—intolerance, political governance, and stability; natural disasters; armed conflicts; and/or civil war (Georgis et al., 2017). Immigrant and refugee families are a diverse group in terms of their pre-migration experiences and there are many multifaceted reasons for resettling and establishing a new life (Adams & Kirova, 2007) and each individual's experience is unique (Kağıtçıbaşı, 2007). "Despite these differences, all families share the same dream of a better future for their children" (Georgis et al., 2017, p. 14). Understanding the pre-migration ecologies is important as these continue to influence the experiences of the family post-migration and their adaptation process. For example, a family that migrated to Canada for economic reasons will experience a different transition than a refugee family that is escaping war and persecution (Georgis et al., 2017). Knowing about a family's pre-migration experiences can be helpful for understanding why a child and/or their family may be experiencing feelings of separation, stress, trauma, loss, segregation, or marginalization (Colbert, 2012; Grieshaber & Miller, 2010), or why they are open to processes of integration, acculturation, or bicultural adaptation (Adams & Kirova, 2007; Berry & Sam, 2016; Kağıtçıbaşı, 2007).

Another important influence on newcomer children's development is the context of the host country, understood as the post-migration contexts in the third level of the model.

Unfortunately, the first few years are frequently challenging and stressful for newcomer families because of systemic barriers that "do not take into account the social, cultural and language realities of all families and may prevent meaningful participation and equitable access to programs and services" (Georgis et al., 2017, p. 16). These barriers can range from the societal systems (i.e., health, education, social welfare, family services), structural factors and policies (i.e., multiculturalism, immigration, employment), service delivery, program availability, integration attitudes of society, and the overall social, political, and economic milieu of the host society (Georgis et al., 2017; Kağıtçıbaşı, 2007; Paat, 2013). Similar to ecological systems theory, each of these elements can have a direct or indirect effect on children's development. If the macrosystem of the host country does not appear welcoming or accommodating of newcomer families, it produces situations whereby they can become marginalized, devalued, and isolated. These "risk factors" have a negative effect and frequently produce contexts of social isolation, stress, poverty, underemployment, discrimination, subtractive acculturation, or cultural segregation—if promoting competence in only the host or heritage culture—and limited access to services and supports (Adams & Kirova, 2007; Colbert, 2012; Georgis et al., 2017; Kağıtçıbaşı, 2007; Paat, 2013). However, if the host country and individuals are more aware of families' pre- and post-migration ecologies and respond with multicultural/intercultural policies, positive attitudes towards diversity, and practice cultural competence in service provision (Georgis et al., 2017) then it will help build resiliency, bicultural identity, and sense of belonging for newcomers (Adams & Kirova, 2007). This is encouraging because "children of immigrants will adapt better in the larger society when there is public support for cultural diversity" (Paat, 2013, p. 960). In my research study, understanding the families' pre- and post-migration experiences helped to give context to what the children were sharing through those playful and creative art-making processes and the influences that the event of migration still had on their perspectives and outlooks.

The fourth level of the model moves closer to the day-to-day contexts of the child and recognizes that there are also many post-migration family and community strengths that positively influence the development of newcomer children. Factors that have a positive influence are considered "protective factors." For many families these include but are not limited to social support from extended family relationships, situations of resilience and hope, along with educational aspirations and goals of child rearing (Georgis et al., 2017; Kağıtçıbaşı, 2007). For newcomer families, additional strengths can also include strong intergenerational networks, additive acculturation (i.e., bicultural upbringing), family and

community cultural capital, and bi/multilingualism (Georgis et al., 2017). Similar to ecological systems theory, the development of the child is also "enhanced by the existence of supportive links with external settings" (Bronfenbrenner, 1979, p. 240). Protective factors in the community, such as social support from community members and access to supportive programs and services (i.e., childcare, or job training), can also have a positive effect on a child's development. It was important in my research study to identify and understand what these strengths are and to understand how their continued influence could be encouraged as they help newcomer children adjust to new experiences and cultures (Adams & Kirova, 2007; Aronowitz, 1992), cope with stress (Colbert, 2012), and strengthen their resiliency and capacity to meet challenges (Adjuković & Adjuković, 1993; Georgis et al., 2017; Robert & Gilkinson, 2012).

The home, and the out-of-home early learning and care environments (i.e., daycare, preschool and kindergarten), as introduced within sociocultural-historical theory, are two primary settings for young children's socialization (Guo et al., 2017; Hedegaard, 2009; Hedegaard & Fleer, 2015). These two environments in the fifth level of the model implicitly and explicitly influence a child's early social and emotional well-being, and development of identity, culture, and language. In the home environment, many children experience their parent's heritage culture(s) which are modelled after parental ethnotheories (Super & Harkness, 1999) and knowledge from the heritage culture(s). Whereas, in the broader community and in early learning and care settings, they experience Canadian culture likely modelled after host culture ethnotheories of child development and learning—typically the dominant view of the universal child (Dahlberg et al., 2013; Goodwin et al., 2008; Kirova, 2010). Unfortunately, for many newcomer children, especially children who come from non-Western countries or the Majority World,[5] the socialization goals and institutional practices of these environments are not always compatible (Hedegaard & Fleer, 2009) which can lead to conflicts and tensions between home and school (Grieshaber & Miller, 2010) and crises in the child's life (Hedegaard, 2009). It is important then to be aware of these differences as newcomer children may immediately recognize those differences between home and school as expressed in the preference for White middle class Canadian culture, activities, routines, and speaking English. If they "start to perceive their home, which is the minority culture, as less valuable than the dominant majority culture" (Georgis et al., 2017, p. 20) this can make them feel as an outsider, different, or excluded. Greater awareness of these

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[5] The term Majority World is used by Kağıtçıbaşı (2007) to refer to "the majority of the world's population outside of industrialized (Western) countries … formerly called the Third World" (p. 373).

differences and the use of culturally inclusive pedagogical practices and materials will help build connections or a bridge between the two environments.

Lastly, when child outcomes for learning and development are determined together—by educators and parents—it creates supportive links which are bidirectional in nature, characterized by open and more frequent communication, and values and respects the knowledge, concerns, and hopes of both parties (Georgis et al., 2017). This provides a continuity of experiences for newcomer children and will ideally develop a bicultural identity—the ability to move between cultures—which has a protective effect on newcomer children's development. A strong bicultural identity is found to be positively linked to cognitive and social skills—communication, concentration, interculturality, and code switching between cultures (Adams & Kirova, 2007). Long-term this can also "protect against experiences of racism and exclusion as they grow older, contribute to mental wellbeing in childhood and adolescence, and ultimately create a sense of belonging to both the minority and majority community context" (Georgis et al., 2017, p. 21).

The RAISED Between Cultures model was used as a guiding framework for this arts-informed and play-based research study to: 1) structure some of the conversations with the children and the interviews with the adults—mothers and teachers; 2) serve as a lens or frame to identify and map the various influences, experiences and everyday activities of the young newcomer children and their families; 3) as a conceptual tool for data analysis and interpretations, and to make connections between what the children were sharing through their play and personal art-making and experiences from their lives; and 4) as a method to disseminate knowledge and understanding gained in this study.

CHAPTER 2

LITERATURE REVIEW: NEWCOMER CHILDREN, EARLY CHILDHOOD CONTEXTS, AND

CHILDHOOD ACTIVITIES

In this chapter, I outline key literature and research, map and articulate trends, and identify any gaps related to this research study, specifically, the broad themes of young newcomer children, play, and personal art-making. The first section of this chapter introduces newcomer populations and contexts in Canada with a particular focus on newcomer children. The second section presents key literature on the everyday lives, experiences, and perspectives of young newcomer children and the role of the adult in both home and school settings—as both contexts are equally important in shaping young children's lives. In the last section, I discuss literature and research on various play and personal art-making experiences and contexts within early childhood, and, more specifically, with young newcomer children.

Newcomer Populations in Canada

Transnational migration continues to remain a global phenomenon. Although migration is currently disrupted and restricted with the COVID-19 pandemic, an estimated 281 million people worldwide in 2020 were living away from their birth country as immigrants or refugees (United Nations Department of Economic and Social Affairs Population Division, 2020). Migration occurs for a variety of reasons such as economic or political factors, intolerance, armed conflicts or war, natural disasters, or reuniting with family (Georgis et al., 2017; Kağıtçıbaşı, 2007; Organisation for Economic Co-operation and Development, 2020; United Nations Department of Economic and Social Affairs Population Division, 2020). In the context of Canada, Statistics Canada's (2017b) most recent census data from 2016 reports that just over one-fifth of the population (approximately 22%) is from immigration and the three main categories of admission are: economic reasons (approximately 60%), family reunification (approximately 27%), or as refugees (approximately 11%). This echoes global migration trends of the past 2 decades with the majority of migrant growth due to labour or family migration (Organisation for Economic Co-operation and Development, 2020; United Nations Department of Economic and Social Affairs Population Division, 2020). Admission to Canada is regarded as a privilege rather than a right because of the preference for highly skilled immigrants through its points-based system (Goksel, 2018).

The vast majority of these newcomers in Canada (96%) settle in metropolitan areas (Albanese, 2016) as they have established communities from their home country. In 2016, for example, 56% of recent immigrants settled in Toronto, Vancouver, and Montreal and other metropolitan areas across Canada are now seeing a higher influx of recent immigrants than before (Statistics Canada, 2017b). There have also been changes in the source countries of immigration over the decades which has led to a greater diversification of Canada's ethnocultural populations (Statistics Canada, 2017a). Close to 70% of individuals that report Asian origins (primarily Chinese, Indian, and Filipino) are first generation or foreign-born and there are rising populations from Middle Eastern and African backgrounds, whereas only 15% of individuals with European origins are foreign-born (Statistics Canada, 2017b). The ethnocultural diversity of Canada's population will continue to increase dramatically with immigrant and refugee families admitted to Canada forming a substantial and growing portion of the population (Martel & D'Aoust, 2016; Robert & Gilkinson, 2012; Statistics Canada 2017b). Statistics Canada (2017b) predicts that by 2036 the ethnocultural diversity of Canada's population will continue to increase to a point where between 24.5% and 30% of the population will be first generation or foreign-born and 47% will be second generation or Canadian-born children of immigrants.

Children also make up a significant proportion of the new arrivals to Canada (Albanese, 2016; Colbert, 2012; Statistics Canada, 2017a). In the last decade, on average 21% of newcomers to Canada each year are children under the age of 15 (Albanese, 2016). The most recent Statistics Canada (2017a) census data from 2016 reports that "close to 2.2. million children under the age of 15 living in private households were foreign-born (first generation) or had at least one foreign-born parent (second generation). This corresponds to 37.5% of the total population of Canadian children" (p. 1). As a result, early learning and care settings, classrooms, and schools face a growing reality of diversity as immigrant and refugee populations continue to migrate to Canada. In metropolitan areas, newcomer children represent significant percentages of the school population. For example, over 50% of students are now identified as English language learners in Toronto (Toronto District School Board, 2014), approximately 44% in Vancouver (Vancouver School Board, 2021), and over 25% in Edmonton (Kindleman, 2020) and Calgary (Calgary Board of Education, 2021). Statistics Canada (2017a) predicts that if current immigration trends continue, in 2036 between 39% and 49% of the entire population of children under the age of 15 will have an immigrant background.

These children participating in early childhood education and care settings and

programs represent a range of cultural, ethnic, immigrant, academic, and linguistic backgrounds (Ponciano & Shabazian, 2012; Ryan & Lobman, 2008; Statistics Canada, 2017a). "This influx of newcomers has had a major impact on the composition—the look, sound, and needs—of schools and communities in major urban centres where newcomers settled" (Albanese, 2016, p. 145). Additional factors—beyond ethnocultural background—such as age at the time of immigration, reason for migration, parents' socioeconomic status and well-being, children's knowledge of English, and the types of supports received in school—also contribute to the tremendous diversity of newcomer children present in various education and care settings (Albanese, 2009, 2016; Goodwin, 2002; Ontario Ministry of Education, 2013; Statistics Canada, 2017a). Because of this growing diversity, early learning and care settings and schools, along with supportive adults, play an important and essential role in supporting newcomer children's successful adaptation or adjustment into a different or new culture (Georgis et al., 2017). It is paramount then that educators better understand newcomer children's complex and multifaceted experiences and deliberately respond with curricula, instructional practices, scaffolds and supports, and learning environments that are culturally relevant or culturally responsive (Durden et al., 2015; Georgis et al., 2017; Ryan & Lobman, 2008). Without this understanding, the school environment, curriculum, pedagogy, and even expectations of teachers could further impede the adjustment, emotional security, socialization, academic achievement, and learning of newcomer children as they transition into school (Adams & Kirova, 2007; Kirova & Emme, 2007a; Purnell et al., 2007).

Everyday Lives, Experiences, and Perspectives of Young Newcomer Children

This section outlines common experiences, barriers, challenges, and issues young newcomer children face in their everyday lives at home, in the larger community, at early learning and care settings and schools, and corresponding supports and strengths related to my first research question: *What are the personally significant experiences and influences in young newcomer children's daily lives?*

Literature and research—primarily focused on Canadian contexts—was consulted and the scope of information focused on newcomer families, children, adolescents, and adults—parents and educators—and a few studies involving young newcomer children. The scope of literature presented was expanded broadly because unfortunately young newcomer children's everyday lives, experiences, and perspectives have received little attention in migration, immigrant, and refugee studies (Colbert, 2012; Grieshaber & Miller, 2010; Milbrath & Guhn, 2019). Although migration is a process that greatly affects and transforms

the family system and the lives of all family members (Adams & Kirova, 2007; Clark et al., 2009), adults, older children, adolescents (Ali, 2008; Colbert, 2012; Kuuire, 2020), or families (Clark et al., 2009) remain the primary focus for research in the field.

Processes and outcomes from migration occur across the life span (Colbert, 2012), so it can be speculated that young newcomer children may experience similar challenges and outcomes of migration as reported for other age groups and/or families. Many of these findings presented have been interpreted with young children in mind and considered how these outcomes could impact their daily lives. Examining everyday life "provides a way to make sense of the experiences and realities of people, a first step in understanding the complexities of living" (Guo & Dalli, 2016, p. 256). The discussion that follows begins with an examination of the broad systemic barriers that young children may directly or indirectly encounter in their post-migration context along with specific challenges and contexts from the child's daily life. It follows with a presentation of key supports and strengths from the family and community that help build resiliency. The early learning and care and school settings are then specifically examined because preschools and kindergarten programs are the first institutions, after a family, that have a significant influence on young children's development, learning, identity, and belonging (Hedegaard, 2009). This discussion begins with presenting common barriers, challenges, and issues in these education settings that impact young newcomer children. It concludes with presenting reconceptualist, culturally inclusive, responsive, and transformative practices that promote more "equitable approaches" (Iannacci & Whitty, 2009, p. 22) for young newcomer children.

Community and Family Barriers, Challenges, Issues, and Impacts

"When children enter a new country, they can expect to experience changes and disruptions in life as they knew it, which requires a great deal of adaptation or adjustment to fit into a new or different culture" (Albanese, 2009, p. 141). As introduced previously, systemic barriers, structural factors and policies, program and service provision, attitudes of society, and the overall economic, political, and social milieu of the host country, although seemingly removed from the young child, can greatly impact his or her daily experiences and outcomes. There exists a discourse, government policy and programs championing multiculturalism in Canada as a welcoming country with inclusive opportunities for migrants (Goksel, 2018; Milaney et al., 2020). However, this unfortunately, "clouds our vision when it comes to the hidden injuries that immigrants suffer in Canada because it is harder to see the layers of discrimination and exclusion under these circumstances" (Goksel, 2018, p. 111). As a result, these contexts translate into a range of systemic and racialized barriers

that marginalizes, discriminates, excludes, and even oppresses many newcomers (Ali, 2008; Ghosh & Abdi, 2013; Goksel, 2018; Liu, 2019). What follows is a discussion of some of the common post-migration complexities that many newcomer families encounter in Canada. Special consideration is given to the impacts and challenges these present for young newcomer children.

Impacts of Poverty, Parental Employment Opportunities and High Living Costs

Young newcomer children are frequently found to experience situations of poverty when they arrive in the host country and continued contexts of low socioeconomic status (Clark et al., 2009; Milbrath & Guhn, 2019). In Canada this is no different. For example, the first cycle of the 1995 National Longitudinal Survey of Children and Youth reported that "new immigrant families were much more likely than Canadian families to be poor" (Albanese, 2016, p. 153) despite many families experiencing middle-class or higher levels of socioeconomic status before they migrated (Dachyshyn, 2007; Goksel, 2018). Milbrath and Guhn (2019) more recently report that the majority of children who grow up in poverty in Canada are from immigrant families. For children, continued contexts of poverty can have a range of negative impacts on their development, learning, health, and wellbeing (Haft & Hoeft, 2017). This is because contexts of poverty have "been considered as an underlying mechanism that accumulates and exacerbates adverse conditions by intensifying family stress and dysfunction, which can ultimately harm a child's health and development" (Choi et al., 2019, p. 1).

Poverty for most families in Canada is primarily associated with parents' relationship to the Canadian labour market and high costs of housing and living (Albanese, 2009; Milaney et al., 2020). Many employment practices and outcomes are a result of racism and discrimination (Liu, 2019; Salami et al., 2020; Stewart et al., 2018). In the workforce, parents' foreign credentials or experiences are not recognized, are deskilled, or devalued (Dachyshyn, 2007; Goksel, 2018; Gopikrishna, 2012; Milbrath & Guhn, 2019; Rashid et al., 2013; Samuel, 2009) and, when employed, adults tend to work part-time low paying survival jobs (Albanese, 2016; Colbert, 2012; Goksel, 2018; Liu, 2019; Vedder & Motti-Stefanidi, 2016) or earn lower wages than Canadian-born employees (Goksel, 2018; Liu, 2019). This is frequently the result of discrimination based on foreign accents, names, or skin colour that can block newcomers from higher paying jobs (Goksel, 2018; Liu, 2019); views that immigrants are taking jobs from native-born Canadians (Alaazi et al., 2020; Goksel, 2018); or immigrants remaining trapped within segregated ethnic enclaves or lower sectors of employment (Goksel, 2018). Families are also subject to cycles of unemployment

and underemployment (Ali, 2008; Guo et al., 2017; Robert & Gilkinson, 2012; Stewart et al., 2018)—often the result of language barriers which prevent parents from finding and securing employment (Lewig et al., 2010; Liu, 2019; Stewart et al., 2018). Goksel (2018) reports that:

> Lack of recognition and the conflicting and ideological rationalities of recognition spheres (social pathologies) may sometimes cause psychological harm in the form of feelings of denigration, disrespect, and shame. These feelings may go unnoticed for a while, but they usually manifest themselves through a variety of problems such as deterioration of mental health, dysfunctional marriages, feeling that one's actions lack meaning, and so on. (p. 108)

This can have tremendous long-term impacts on both the parents and children.

Although the lack of employment opportunities is a primary source of poverty for newcomer families, high cost of living is also an issue for newcomer families in Canada. High housing costs in metropolitan areas can produce inadequate conditions of overcrowding, residential instability (Albanese, 2009; Ali, 2008; Milaney et al., 2020), or transiency and/or turnover in living arrangements (Clark et al., 2009). Newcomer women and their children who are escaping abusive relationships are also at risk for being forced into homelessness as a way to protect the children because of the low wage employment for immigrant women and lack of affordable housing (Milaney et al., 2020). To overcome high living costs, immigrant families may end up living in or being segregated into disadvantaged or impoverished neighbourhoods and these types of living situations can result in higher levels of depression and poorer self-reported health for families. However, protective effects on physical health can be "buffered by the level of reported neighbourhood cohesion" (Milbrath & Guhn, 2019, p. 199). Expensive housing costs can also produce "hidden homelessness" which, according to Gopikrishna (2012), is found in many urban areas in Canada. This refers to overcrowding when "multiple families [are] inhabiting space meant for a single family" (p. 217). Typically, the families that share these spaces are people who are not family, are from different religions and cultures, and speak different languages (Gopikrishna, 2012). Clark et al. (2009) report that these frequent changes in household composition can negatively affect children's learning. Additionally, high costs of living and associated poverty for young newcomer children can result in additional financial challenges such as limited access to basic nutrition and lack of access to products or services to support their learning, development, health, and well-being (Albanese, 2009; Ali, 2008; Milbrath & Guhn, 2019). Families in continued poverty—due to high costs of living and lack

of viable financial opportunities—also have fewer resources to invest in enriching materials and opportunities for their children (Haft & Hoeft, 2017). Ongoing poverty then has a tremendous impact on young newcomer children because they depend on others for their wellbeing and "as family income fall[s], risks of poor developmental outcomes in children's health, learning, and socialization increase[s]" (Albanese, 2009, p. 162).

Parental Stressors and Limitations

Parents play an extremely important role in buffering or protecting newcomer children from stressors of migration (De Haene et al., 2013). However, only one in six migrants are content with their life in Canada and the majority believe that their current circumstances and realities fall short of their expectations of what life in Canada would be like (Goksel, 2018). This creates contexts of acculturative stress or anxiety and strain from living in a new country (Ansion & Merali, 2018; Berry & Sam, 2016; Samuel, 2009). These ongoing stressors can contribute further to depression—which among immigrants in North America is a common psychological problem (Samuel, 2009)—as well as additional psychosocial concerns that include anxiety, loss of hope, and post-traumatic stress (Abo-Hilal & Hoogstad, 2013; Kroo & Nagy, 2011; Seddio, 2017; Yohani et al., 2019). This creates contexts for young newcomer children where they may be without necessary parental support to help them cope or navigate with the changes in their lives or special physiological, social, and emotional needs during this transition (Ali, 2008; Colbert, 2012). As well, within young newcomer children a breakdown of parental availability and responsiveness can produce additional stressors of having to take on parental caregiving roles (Klassen et al., 2020) and create situations of withdrawal, emotional distance, or isolation (De Haene et al., 2013).

In Canada, approximately 16% of immigrants in the Longitudinal Survey of Immigrants reported high levels of stress and 29% reported having emotional problems since migration with women reporting this more often (Robert & Gilkinson, 2012). This can result in a continuum of contexts ranging from parents losing their self-efficacy; role reversal; lack of confidence in effectiveness of their parental role to provide for their children (Ali, 2008; Liu, 2019; Salami et al., 2020; Yohani et al., 2019); situations of loneliness, isolation, and seclusion (Rashid et al., 2013); marital stress or breakdown (Goksel, 2018; Rashid et al., 2013); or financial strain in accessing services (Tulli et al., 2020). More extreme circumstances include being left untreated because of barriers to the medical system and health care services—i.e., unfamiliarity and discomfort or incorrect diagnosis or fear of labelling due to different cultural interpretations of symptoms (Alzghoul

et al., 2021; Robert & Gilkinson, 2012; Rousseau et al., 2004; Salami et al., 2020; Tulli et al., 2020)—or situations of trauma and/or forms of abuse or violence (Milaney et al., 2020; Okeke-Ihejirika et al., 2020). This can further manifest in children also experiencing amplified risks of exposure to incidences of violence and abuse in the family home (Jaycox et al., 2002; Klassen et al., 2020). Unfortunately, domestic violence can be higher than usual in immigrant homes (Bryceson & Vuorela, 2002; Lewig et al., 2010; Milaney et al., 2020) as parents are unable to cope with their own stressors, changing circumstances, or experiences of trauma or loss (Adams & Kirova, 2007; Colbert, 2012; Lewig et al., 2010; Okeke-Ihejirika et al., 2020). Ongoing exposure to violence and abuse and chaotic family environments compounded alongside processes of migration and adaptation can place young newcomer children at greater risk of negative mental outcomes—i.e., substance abuse, isolation, anxiety, depression, learning issues, symptoms of posttraumatic stress disorder, or behaviour problems—later in life (Jaycox et al., 2002; Kuuire, 2020; Steele et al., 2016).

Experiences with Loss

The process of migration, adaptation, and acculturation can produce some additional internal challenges and issues for newcomer children that can greatly impact their daily lives. One important influence is a situation of loss that many newcomers encounter from their forced or voluntary migration. "The first and most noticeable change in an immigrant child's life is the loss of the familiar world of home" (Kirova, 2007, p. 187). It is important then to not underestimate the impact that this loss of home or place has on the young newcomer child. Places, such as a home for the child, are locations that hold meaning and become personal because of the emotional attachment given from lived experiences. For young children, initially the home is the most important place in their childhood as a result of formed attachments to their immediate surroundings (Rieh, 2020).

> A child's emotional attachment to the environment is essential for the construction of a child's self-concept and image of the world. This sense of place in childhood contributes to the present child's quality of life and leaves a permanent imprint. (Rieh, 2020, p. xii)

Newcomer children who experience that loss of home and its familiarity can feel disconnected or like they do not belong (Kirova, 2007) in the new place that they now are a part of. It is assumed that this is a similar experience for young newcomer children because of the importance of the home in young children's lives but this requires further investigation.

In addition to the loss of home, newcomer families and children also experience other losses—loss of important others, kinship and social networks through separation or death, loss of physical capacity, loss of parental support and protection, or lost educational opportunities (Adjuković & Adjuković, 1993; Ansion & Merali, 2018; Clark et al., 2009; Dachyshyn, 2007; Klassen et al., 2020; Milkie et al., 2017; Paat, 2013; Salami et al., 2020). Young children are understood to feel these various losses, but their grief is often unnoticed (Dachyshyn, 2007) and unsupported because their young age is seen to make them resilient and adaptable to these changes (Colbert, 2012). Of particular importance to young newcomer children is the deep loss of kinship or essential "multidirectional intergenerational care flows" (Bélanger & Cadiz, 2020, p. 3474) within the family unit as family members are frequently separated or absent for a considerable time (Adams & Kirova, 2007; Bélanger & Cadiz, 2020). These attachments are essential for young children as they offer a protective factor to their adjustment, development, and wellbeing (Clark et al., 2009; Dachyshyn, 2007; Milkie et al., 2017; Paat, 2013). Yet Bélanger and Cadiz (2020) report that in 2011 the average anticipated waiting time for families in Canada to be reunited was eight years. They also report that although there are current measures in place to reduce this time frame additional barriers to sponsorship have emerged—30% increase in minimum income required, sponsorship contracts increased to 20 years from 10, and minimum income proof required for three years—and this is lengthening rather than reducing family reunification processes. These networks are known to have a protective factor on adjustment, development, and well-being, and without them families can experience feelings of loneliness, isolation, and seclusion (Georgis et al., 2017; Rashid et al., 2013). For children this can further impact their academic performance, mental health, and well-being (Salami et al., 2020) because they are without essential familial support. Adding to this, in the new post-migration environment—the host country—immediate support beyond the family is almost absent from the lives of newcomers. This can become an issue as these additional groups provide essential information for post-migration living (de Haan et al., 2020). However, if the new host country does not appear welcoming or accommodating, it reduces community connections and supportive networks (Georgis et al., 2017) which act as important supplementary links for families. Although from the literature these outcomes of loss are apparent for families, it is still unclear what young newcomer children regard as important kinship networks or how they feel about these types of losses from their perspectives.

Culture Clash and Outcomes of Difference

Family structures and relationships are impacted by a variety of everyday factors—parental ethnotheories, familial and cultural practices and values, socioeconomic status, and socialization patterns to name a few (Kağıtçıbaşı, 2007). Culture clash or differences between the young newcomer child's family or home culture and Canadian culture is another important influence and context that can create barriers, challenges, or issues within the young child's adaptation and acculturation process. For young children, a frequent occurrence of this culture clash is regarding parenting styles and goals of child rearing (Alaazi et al., 2020; Goodwin et al., 2008; Klassen et al., 2020; Lewig et al., 2010; Salami et al., 2020). When interactions with contacts outside the family are discriminatory and subvert the family's meaningful knowledge of child development (Goodwin et al., 2008; Nsamenang, 2009) and dismiss non-Western parenting practices (Ali, 2008; Lewig et al., 2010; Salami et al., 2020), contexts are created where young children perceive their home and culture as less valuable (Georgis et al., 2017). In the early years, one common tension or clash involved concepts of play within early childhood education. Play is contextualized (Brooker, 2011; Yahya, 2016) and institutionalized play or learning through play is a Western concept (Lillemyr et al., 2011; Yahya, 2016). For many newcomers this form of play, the rules, and goals of play for learning is in sharp contrast to their cultural way of playing and understanding children's play (Brooker, 2011; Kirova, 2010; Yahya, 2016). "In consequence, the consensual principle of 'learning through play' may sit uncomfortably alongside cultural beliefs about the nature of children's learning and may contribute to parents' (as well as children's) discomfort on starting school" (Brooker, 2011, p. 143). In more serious contexts, these differences in parenting are found to also result in cultural insensitivities, racism, and discrimination from various service providers (Goksel, 2018; Klassen et al., 2020; Salami et al., 2020) and "framing them in terms that suggest child abuse and maltreatment rather than ones that nurture child development" (Alaazi et al., 2020, p. 7). These practices unnecessarily create contexts of additional stress for young children. For example, ethnic minority children "are screened up to 8.75 times more often and reported up to four times more often for child maltreatment than their ethnic majority counterparts, yet do not appear to be at greater risk for maltreatment" (Klassen et al., 2020, pp. 2–3). Care must be taken then to identify and acknowledge family strengths and their funds of knowledge, or there can be detrimental effects on the physical and psychological well-being of newcomer children if they are "torn between preserving their family identity and gaining a new national identity" (Paat, 2013, p. 961).

Family and Community Strengths and Protective Factors

Although the numerous and cumulative losses, stresses, and experiences discussed can increase a child's vulnerability to stress and psychological distress, Adjuković and Adjuković (1993) remind us that not every child will be traumatized by these experiences. Too often the immigrant story and outlook is presented in a context of disadvantage and vulnerability. However, there are many strengths and assets that children and their families can draw on. Güngör (2020) differentiates between these strengths or protective factors as "individual (e.g., self-efficacy, intelligence), relational (e.g., parental and peer support, quality of relationships with close others), and communal resources (e.g., the availability of role models or mentors, extracurricular activities, neighbourhood cohesion)" (pp. 124–125). This range of factors can help individuals to be resilient in the face of negative experiences and ways in which these can further support young newcomer children's adjustment, development, and well-being will be discussed in this section.

Parental Strengths and Supports

Supportive families or parents play an extremely important role in buffering or protecting newcomer children from stressors of migration (De Haene et al., 2013). Parents—particularly mothers—from infancy provide "a dependable source of physical and psychological comfort. As the mother is nearly always around when needed while the child explores immediate settings, she is considered a familiar environment and haven" (Rieh, 2020, p. 22). This positive attachment from the parent and interdependence supports young children's cognitive development and emotional wellbeing (Kağıtçıbaşı, 2007; Rieh, 2020). Although parenting practices vary culturally, Haft and Hoeft (2017) found that caregiving practices in particular play an important role in supporting children's executive function—cognitive flexibility, planning, inhibitory control, and working memory. These are all important functions to help children manage daily life and to minimize stress responses. For newcomer children and adolescents, parental warmth and close family ties also help promote the transmission of intergenerational culture and values (Kağıtçıbaşı, 2007).

Parental efficacy beliefs and attitudes that are positive (Ali, 2008; Ardelt & Eccles, 2001) toward social change, new experiences, and the new culture can also support children's adjustment, resiliency, and well-being (Adams & Kirova, 2007; Aronowitz, 1992; Güngör, 2020). Ardelt and Eccles (2001) report in their study with Black families that those children from low socioeconomic contexts, living in socially isolated and dangerous neighbourhoods, and in single-parent households were able to exhibit greater self-efficacy and academic success as a result of their mother's self-efficacy beliefs in serving as a

positive role model. Yıldız (2020) presents a similar finding with asylum seekers, where those who were able to hold attitudes of high hope were more adaptable and likely to perceive situations as controllable and manageable. They were also more persistent and able to find solutions more quickly as well as demonstrate lower levels of psychological symptoms and increased psychological soundness.

Impacts and Influences of Home Culture

Additionally, those families that are able to retain transnational ties or connections to their home countries can be a source for positive adjustment as maintaining home culture and language is found to promote family closeness and well-being (Merry et al., 2020). Connection to home culture supports resiliency when young newcomer children can be confident in their maintenance of aspects of their culture and ability to communicate in their home language alongside comfort in living in, navigating, and adopting strengths from the new culture (Adams & Kirova, 2007; Georgis et al., 2017; Güngör, 2020). This bicultural adaptation helps with young children's positive adjustment as they are competent and comfortable in their abilities to "code-switch" between cultures and languages as needed, and they feel less anxious and alienated (Güngör, 2020; Motti-Stefanidi & Masten, 2020).

Cultural values and beliefs from the home culture can also create protective factors for immigrant children (Motti-Stefanidi & Masten, 2020). In Majority World contexts, collectivism and interdependence defines most familial/kin relationships and does not appear to be fading (Kağıtçıbaşı, 2007). For example, collectivist ethnocultural groups—such as those from China, The Philippines, Latin America, and India—are found to make decisions in order to prioritize community and group harmony, and frequently focus on the welfare and honour of the entire family (Ansion & Merali, 2018; Milbrath & Guhn, 2019). This can result in families placing "a high premium on their children's academic achievement and career success, particularly as it brings honor to the family" (Milbrath & Guhn, 2019, pp. 201–202). This can have long-term benefits for young newcomer children from these ethnocultural groups as many are found to be less likely to drop out of high school and most likely to attain a university degree because of the importance of the child's future success in supporting the family, despite initial profiles of poor school performance (Milbrath & Guhn, 2019). Additionally, this collective interdependence is multi-generational and creates a complex family structure with nuclear ties between young adults, their children, and their elderly parents and kin ties which extend into other families (Kağıtçıbaşı, 2007). These surrounding support networks provide "a secure base for the healthy development of children [even] in adverse conditions" (Nsamenang, 2009, p. 30). Nsamenang also reports

that although the Majority World has been imagined as a context of adversity—due to exaggerated needs, differing lifestyles, situations of poverty, or even "neglect" from different child-rearing practices—these additional support networks in fact create children that are much more resilient than previously thought.

Community Supports and Networks

Supportive communities and peer networks are also found to build social and cultural capital (Ansion & Merali, 2018; Colbert, 2012; Milbrath & Guhn, 2019) and promote resiliency among immigrant populations. Places that have strong city and neighbourhood identity, social cohesion, and are well-organized and resourced communities can support positive social interactions which adds to positive adjustment and acculturation (Ali, 2008; Güngör, 2020; Milbrath & Guhn, 2019). Additionally, those communities that can provide access to culturally responsive and inclusive programs, relevant social support, services, and networks can help strengthen families and children's resiliency and capacity to meet challenges (Adjuković & Adjuković, 1993; Alzghoul et al., 2021; Ardelt & Eccles, 2001; Georgis et al., 2017; Robert & Gilkinson, 2012; Stewart et al., 2018).

Of growing importance in post-migration contexts are intimate social networks—non-professionals and professionals such as peer networks and community-based cultural brokers—which can help bridge the cultural gap for families as they adapt to the new host country context (Yohani, 2010, 2013) and provide many important benefits. Recent research from de Haan et al. (2020) found for migrant Dutch-Moroccan mothers these social networks are important as they help them adapt or rebuild aspects of their traditional ethnotheories of child rearing within the post-migration context. Stewart et al. (2018) report from their pilot study that peer mentors from similar ethnocultural groups who facilitated regular support groups for new refugees with young children were able to provide important information to access relevant community and professional services, decrease loneliness and isolation, and enhance coping with new contexts. Similarly, Yohani et al. (2019) found that cultural brokers can play an important role for newcomer families and serve a variety of roles:

> As *system navigators, language and cultural interpreters, advocates,* and *emotional supporters* for the families they served. They also provided *linking services* to critical health, mental health, and social supports for families that were culturally sensitive, respectful, and safe for the families who were encountering the justice and child welfare systems. (p. 1197, emphasis in original)

For young newcomer children, these community resources greatly assist their families in their early navigation of systems, such as health and education, and to address existing barriers, challenges, and issues. This can better support young newcomer children's development, learning, well-being, successful resettlement, and integration into new socialization environments (Adams & Kirova, 2007; Aronowitz, 1992) and help bridge the multiple worlds of the child (Kağıtçıbaşı, 2007).

Early Learning and Care Settings and School Barriers, Challenges, Issues, and Impacts

Educators, early learning and care settings, and school environments also play an important role in facilitating the learning, development, well-being, socialization (Guo et al., 2017; Hedegaard, 2009; Hedegaard & Fleer, 2015), emotional security (Purnell et al., 2007), belonging, and acculturation of newcomer children (Adams & Kirova, 2007; Georgis et al., 2017; Kağıtçıbaşı, 2007). The practices, curricula, discourses, pedagogies, and supports utilized along with the interactions among adults and children within these settings can greatly influence the experiences that young newcomer children have. These various approaches impact if newcomer children are supported and successful or will experience additional challenges, barriers, and issues. Additionally, these contexts must be understood as positive and negative experiences in these places can leave a permanent imprint on children's development (Rieh, 2020).

Although their experiences are personal and diverse, there are common variables or elements identified in the literature that influence a child having a positive or negative experience with education and schooling. Similar to the migration literature, much of the research concentrates on primary and secondary school settings (Grieshaber & Miller, 2010), however, early childhood education shares many similarities so young newcomer children may also experience similar challenges and outcomes as reported for older children. For example, prior experiences with out-of-home care (Hedegaard, 2009), formal education or schooling (Adams & Kirova, 2007), the ability to learn and speak the language of instruction (Grieshaber & Miller, 2010; Guo et al., 2017; Vedder & Motti-Stefanidi, 2016), acceptance and inclusion or racism or discrimination by peers (Ali, 2008; Guo et al., 2017; Van Ausdale & Feagin, 2001), and/or the presence or absence of culturally and linguistically inclusive and responsive educators, practices, pedagogies, and policies (Colbert, 2012; Durden et al., 2015; Guo et al., 2017; Van Ausdale & Feagin, 2001) are all issues that impact the young. Identifying and understanding their specific needs, perspectives, and experiences of school is necessary because if ignored children can be at risk in the future for

decreased academic achievement, increased school dropout, and difficulty with employment, psychological well-being, and social relationships (Kirova & Emme, 2007b; Samuel, 2009; Vedder & Motti-Stefanidi, 2016). Purnell et al. (2007) similarly caution that children who do not feel emotionally and socially secure or safe can "shut down cognitively" (p. 420) with detrimental effects on their academic achievement and learning. There is a great need then for educators and researchers to understand the complex and multifaceted relationship between the home and school experiences of children whose lives are marked by events of migration in order to better support their learning, successful adaptation, and adjustment into a different or new culture (Durden et al., 2015; Ryan & Lobman, 2008).

Discourse of Developmentally Appropriate Practice

"Education today is characterized by a paradox of two competing movements: one of complexity and diversity increase and one of complexity and diversity reduction" (Taguchi, 2010, p. 14). In the field of early childhood, theories and understandings of childhood, learning and development are traditionally dominated by a prevailing reductionist discourse of the "universal" child. In this view, all children are understood to progress through predictable developmental sequences or stages of growth at particular ages (Fleer, 1995). These child development milestones or benchmarks are norm-referenced to white middle class European and North American standards, and as a result development is decontextualized at both the local and global level (Dahlberg et al., 1999; Fleer et al., 2009; Kağıtçıbaşı, 2007). In early childhood education, this philosophical position and positivist paradigm of developmental maturation (Iannacci & Whitty, 2009) is referred to as *Developmentally Appropriate Practice* (DAP; Copple & Bredekamp, 2009). To support educators in using these "best" or "right" early childhood practices (Mueller, 2012), the National Association for the Education of Young Children (NAEYC) created DAP professional resources and documents and they tended to support this standardization of teaching practices and curricula (Fleer, 1995; Iannacci & Whitty, 2009). More recently, a revision of NAEYC's *DAP Position Statement* has been published that recognizes and advocates that "to be developmentally appropriate, practices must also be culturally, linguistically and ability appropriate for each child" (NAEYC, 2020, p. 5).

For educators working from the universal, decontextualized DAP framework, they will use the "typical" stages of childhood development, as outlined by the work of Piaget (Iannacci & Whitty, 2009), to follow the lead of the individual child, provide child-centred materials and experiences that match his or her emerging abilities (Fleer, 1995) and subsequently measure and assess this progress (Goodwin et al., 2008). As introduced in the

RAISED Between Cultures model discussion, the danger is that relying on universal standards of childhood development produces situations for newcomer children where they are seen to be falling behind their peers (Copple & Bredekamp, 2009) or are underachievers (Mueller, 2012). More severe views regard these children as deficient, deviant, abnormal or atypical because they are not meeting optimal standards (Fleer et al., 2009; Goodwin et al., 2008; Taguchi, 2010). Further outcomes can be a diagnosis of a special need or learning disability which can be regarded as a "disorder" because of "severe delays" as Yuan and Jiang (2019) report in their case of Emma. Family knowledge and strengths in this view are disregarded and subverted (Nsamenang, 2009) and in the early childhood education, under DAP, the educators' role then is to fix these deficiencies from the home by providing supports and interventions in school to help the "at risk" child achieve these universal norms of development (Dahlberg et al., 2013; Kağıtçıbaşı, 2007). These views of children can create additional barriers, challenges, and issues. Although there have been steps towards greater recognition of context, systems of power and privilege in early childhood education favouring middle-class, monolingual English-speaking norms still exist (NAEYC, 2020).

Impacts of Discrimination, Biases, and Racism from Adults, Peers, and Early Years Settings

Although there are multicultural policies in Canada designed to accommodate and uphold ethnocultural diversity (Ali, 2008; Goksel, 2018) and reports of positive social trends towards the overall acceptance of newcomers (Adams & Kirova, 2007), newcomer children unfortunately are often plagued by racism and discrimination at both institutional and individual levels (Albanese, 2016). For example, in Ali's (2008) work with immigrant parents of young children, she found that almost all the parents—from 42 different focus groups—reported that their children experiences incidents of racism, discrimination and negative stereotyping at school. School peers are a main contributor to these experiences (Kirova & Emme, 2007a) and those newcomer children who appear racially different from the dominant group frequently encounter prejudice, racism, discrimination, indifference, or rejection from their peers (Adams & Kirova, 2007; Van Ausdale & Feagin, 2001). The incidents parents spoke of in Ali's (2008) study, involved their children "being disparaged for their names, racial characteristics, religion, clothes, lack of competence in the school language or for the lunch they brought from home" (p. 153). Similarly, Guo et al.'s (2017) findings from their study with Syrian refugee children report that the children struggled to integrate into elementary school and also experienced constant bullying and racism

regarding their culture and religion, which affected their sense of belonging and connection. Van Ausdale and Feagin (2001) also found that children as young as 3 knew how to use racial material to hurt, which indicates an understanding of racial dynamics, racial hostility, and discriminatory behaviour from a young age.

These "early experiences of difference and exclusion can become more salient in early learning and care settings. These are often the first formal environments in which immigrant and refugee children experience the majority culture through interactions with peers and educators" (Georgis et al., 2017, pp. 9–10). This aligns with a decade of literature on racial matters and experiences with young children. Van Ausdale and Feagin (2001) summarized key studies that reported that children with white skin prefer their own racial group, children with dark skin are regarded as "devalued members of society by its youngest members" (p. 11) even amongst themselves, and children from African American backgrounds prefer children with white skin and often self-identify as White. Additionally, they report that children exhibit low levels of cross-race friendships and tend to develop these friendships when directed by a significant adult or teacher. It is also unfortunate that situations of racism and prejudice among children still continue today, but what is equally alarming is that even "when children do employ racial concepts, white adults and analysts tend to dismiss the significance of their actions" (Van Ausdale & Feagin, 2001, p. 2). It is important then to explore more about what these types of experiences mean for young newcomer children as these racial and ethnic tensions, and situations of discrimination and oppression are significant factors in children's social worlds and interactions.

At the institutional level, discrimination, bias, prejudice, or racism also occurs when newcomer children do not see themselves, their culture, or language reflected in the classroom (Albanese, 2016). This can be intentional if educators view cultures other than the majority culture as deficient or carry personal attitudes of prejudice and racism (Goodwin, 2002; Van Ausdale & Feagin, 2001). To remedy this, educators must critically reflect on their beliefs and practices regarding the children in their classes (Durden et al., 2015) or identify biases that regard cultural difference as a deficit or attitudes of racism will persist (Goodwin, 2002; Grieshaber & Miller, 2010). However, racism and discrimination can also be unintentional, due to the fact that many early childhood educators in North America are females raised in monocultural and monolingual environments from White, middle-class backgrounds and have limited knowledge of and experiences with diverse cultures (Gordon, 2005; Ryan & Lobman, 2008). Furthermore, the majority of their pre-service education is grounded in Western normative models of child development, learning, and teaching

(Grieshaber & Miller, 2010) that shapes and guides instruction, skills, and activities in the classroom (Rogoff, 2003). Because of this "early childhood teachers often do not incorporate the kinds of changes to their curriculum and learning environments that are inclusive of their students and their families" (Ryan & Lobman, 2008, p. 167). As a result, early childhood educators have limited or insufficient training and education in understanding and responding to intersections of culture, ethnicity, race, language, gender, sexuality, religion, and class that is represented by the students they teach (Chapman, 2021; Grieshaber & Miller, 2010; Ryan & Lobman, 2008; Tobin, 2020). This perpetuates superficial, oppressive, or ignorant practices and/or homogenous views of culture and diversity (Durden et al., 2015; Souto-Manning & Rabadi-Raol, 2018), or the adoption of a colour-blind stance to education that ignores impacts of race and culture (Goodwin, 2002; Gordon, 2005; Van Ausdale & Feagin, 2001). These types of experiences deny children "a sense of belonging and [drives] them into social isolation and alienation" (Albanese, 2016, p. 150). In addition, these actions can have negative or detrimental effects on children's school adaptation and acculturation; impede their motivation, school performance, and self-efficacy (Vedder & Motti-Stefanidi, 2016); contribute to behavioural problems (Ali, 2008; Colbert, 2012); and contribute to perceptions of inadequacy and inferiority (Albanese, 2016).

Outcomes of Monolingual and Monocultural Practices

When newcomer children start school, they are also faced with the "task of learning the language, values, beliefs, behaviors and customs that are typical not only of the larger society, but also those of their home culture, as well as of making sense of, and of bridging, their different worlds" (Vedder & Motti-Stefanidi, 2016, p. 466). For obvious reasons, schools prefer that newcomer children learn the official language and become proficient as quickly as possible (Albanese, 2009; Vedder & Motti-Stefanidi, 2016). However, when newcomer children are unable to communicate or unfamiliar with "norms of communication in the classroom" (Ali, 2008, p. 153) they can experience unhappiness, loneliness, isolation, or insecurity (Chumak-Horbatsch, 2012; Kirova, 2007) or even display disruptive behaviour (Ali, 2008; Vedder & Motti-Stefanidi, 2016). Additionally, early childhood educators who judge newcomer children's success in school solely on language proficiency often view them in terms of their abilities or inabilities. Grieshaber and Miller (2010) caution that newcomer children with a supposed lack of English can become further marginalized because they are judged as deficient or having cognitive or other disabilities that require intervention or treatment. Yuan and Jiang (2019) similarly report that there is an "overrepresentation of

students from diverse racial, ethnic, and linguistic backgrounds, including children who are dual language learners, in special education" (p. 151). They go on to state that these children are often misdiagnosed or labelled as having special needs because their cultural and linguistic practices in their out-of-school lives are misunderstood or ignored. Working from strengths-based and reconceptualist practices, educators should instead take a more equitable approach and link children's school activities and instruction with the cultural and linguistic practices in their out-of-school lives (Marshall & Toohey, 2010) and build on their funds of knowledge (Moll et al., 2005) and experiences. However, Marshall and Toohey (2010), Moll et al. (2005), and Tobin (2020) point out that teachers and schools often have minimal knowledge of the out-of-school lives and experiences of children that is required for culturally inclusive and responsive education. Yet it is extremely important "for educators to have an insider's perspective to enable them to devise the most effective strategies for supporting these children" (Rao & Yuen, 2007, p. 147).

Monolingual practices also have an assimilative effect (Bernhard & Pacini-Ketchabaw, 2010) as many newcomer children are found to quickly lose proficiency (Albanese, 2016; Pacini-Ketchabaw & de Almeida, 2006) with an eventual loss of their first language (Bernhard & Pacini-Ketchabaw, 2010; Chumak-Horbatsch, 2012). This has potentially detrimental effects with home relationships as newcomer children may struggle to communicate or have meaningful conversations with their parents (Bernhard & Pacini-Ketchabaw, 2010) and families. Broadly speaking, parents may additionally lose the ability to supportively teach their children about their culture and language (Albanese, 2009; Colbert, 2012) or, more specifically, be unable to help their children with homework (Ali, 2008). "The pushes and pulls of this situation can seriously compromise children's sense of security and the ability to know that their expressed needs will be met" (Bernhard & Pacini-Ketchabaw, 2010, p. 23). Some children also experience what Albanese (2016) calls "role strain" where they are required to act as both dependents of their parents and as cultural brokers and interpreters for them. To prevent a loss of home language, both Chumak-Horbatsch (2012) and Colbert (2012) recommend that young newcomer children have linguistically appropriate classroom language practices with a dual or bilingual focus where they can learn the new language while also strengthening their home language. However, unless there are formal and official written language policies that acknowledge and legitimize minority languages, monolingual and assimilative practices in schools will continue to exist (Bernhard & Pacini-Ketchabaw, 2010; Pacini-Ketchabaw & de Almeida, 2006).

Culturally Responsive, Inclusive, and Reconceptualist Practices

Respect for diversity in early childhood education continues to be a global concern (Brooker, 2011) and educators are becoming more aware of this growing diversity present in society and classrooms (Durden et al., 2015). An equitable approach to education for newcomer children then involves linking school activities and instruction with the cultural and linguistic practices in their out-of-school lives (Marshall & Toohey, 2010) and experiences because this is how children interpret and respond to the world around them (Purnell et al., 2007). To support this, there is a movement in early childhood education that acknowledges these complexities, diversities, and multiplicities (Brooker, 2011; Taguchi, 2010), and has been a part of education and child development for several decades (Iannacci & Whitty, 2009; MacNaughton, 2003; Marshall & Toohey, 2010; Ryan & Lobman, 2008). These are known in the literature as reconceptualist understandings and transformative practices and theories (MacNaughton, 2003; Souto-Manning & Rabadi-Raol, 2018). This movement has been in response to the continued privileging of a universal theory of child development and corresponding *Developmentally Appropriate Practice* (DAP). These reconceptualist models draw on critical theory, postmodern, poststructuralist, postcolonial, and feminist thought as ways to challenge universal scientific truth (Cannella, 2005), the grand narrative of child development (Iannacci & Whitty, 2009), and the prevalent oppressive outcomes and assumptions of inferiority, deficit, and difference for those children that do not "fit" (Souto-Manning & Rabadi-Raol, 2018). The goal is to reconceptualize and transform early childhood theories and education practices and recognize "previously hidden/disqualified issues that directly relate to the education of young children" (Cannella, 2005, p. 29).

Reconceptualized early childhood education settings for newcomer children are those that are responsive, culturally relevant pedagogies (Nergaard et al., 2020) and "inclusive of all aspects of a child's cultural identity that are unique and influential: ethnicity and race, primary language, family composition, socioeconomic status, and special needs" (Ponciano & Shabazian, 2012, p. 23) or intersections (Souto-Manning & Rabadi-Raol, 2018). Additionally, this intercultural approach—or what MacNaughton (2003) terms a transformative position—recognizes, respects, and celebrates cultural diversity and connects with all children's specific experiences and issues in authentic and meaningful exchanges. This approach emphasizes "teaching *to* and *through* cultural diversity and the importance of enacting individualized, meaningful, cultural experiences in all subject areas for students from all backgrounds" (Yuan & Jiang, 2019, p. 152, emphasis in original). For newcomer

children, these frameworks are important because they provide environments and pedagogies that are inclusive and responsive (Durden et al., 2015; Grieshaber & Miller, 2010) and can meaningfully incorporate and respect the diverse forms of knowledge (Cannella, 2005), cultures, languages (Saracho & Spodek, 2010), and children's lives beyond the classroom (Chumak-Horbatsch, 2012). Working in this way positively supports newcomer children's adjustment, learning, development, and wellbeing (Nergaard et al., 2020; Saracho & Spodek, 2010; Vidali & Adams, 2007).

Additionally, if teachers (and other professionals) are culturally sensitive and inclusive they can build trusting relationships with parents which is pivotal for family integration within society (de Haan et al., 2020; Leseman, 2020). This is an essential approach to early childhood education for newcomer families because, as Tobin (2020) points out, many newcomer parents know they do not have the luxury of finding the best or perfect education program for their child. Interestingly, both he and Guo (2017) reported that newcomer families are not necessarily advocating for culturally inclusive practices; they would instead prefer that early childhood education programs compensate for their academic and language inabilities and prepare their child for future success in school. Academic skills are regarded as essential which is often due to the high educational aspirations these parents hold for their children (Kağıtçıbaşı, 2007). In response to this, Guo (2017), out of her research study, proposes that:

> Teachers should go and engage parents, making them aware of their right to inclusion and giving them the right to be different. If the children and their families had known their right to enjoy their own culture and been able to possess the right, they might not have tried to fit in by putting aside their own values and practices. (p. 18)

This supportive practice creates space and value for the inclusion of locally and culturally grounded theories of child development, care, and education (Nsamenang, 2009) and could potentially help minimize some of the tensions and hesitations that occur between differences in parental ethnotheories of best practice for educating children versus teachers' classroom practices (Tobin, 2020). This is important for when children start formal schooling, as preschool and kindergarten programs are the first institutions, after the family, that have a significant influence (Hedegaard, 2009) on an individual's sense of belonging, personality, identity (Korat, 2001; Ponciano & Shabazian, 2012; Vidali & Adams, 2007), and emotional security (Purnell et al., 2007).

Curricula and pedagogies in this reconceptualist framework also frequently draw on and are centred around multimodal approaches and expressions (Iannacci, 2009) such as, drawing, painting, modelling, images, print, gaze, gesture and movement, dancing, singing, talking, and speech (Ashton, 2009; Kress, 1997; Narey, 2009)—often expressed through play and playful contexts. The inclusion of these multimodal approaches importantly rejects the reductive, traditional, and narrow definitions of schooling and curricula, and instead recognizes and accepts multiple ways of understanding, learning, and making meaning (Narey, 2009). The following section will explore key play and art-making practices and experiences in various early childhood contexts that utilize these reconceptualist and multimodal approaches.

Early Childhood Activities: Play, Personal Art-Making and Interconnections

When home and school activities and supportive relationships encourage playful and personal art-making as forms of expressions (Matthews, 2003), then children can develop what Pelo (2017) refers to as a "fluency in a range of art 'languages'" (p. 2), which they can use to construct meaning and understanding. Opportunities to engage in various play and personal art-making experiences in a variety of contexts supports young children to become skilful and comfortable with creative, imaginative processes, relevant media, and materials and to use these to communicate (Pelo, 2017) about their everyday lives, experiences, and perspectives. This section outlines, from literature and research, common approaches and practices, experiences and contexts related to play and personal art-making within early childhood. The discussion will focus on practices utilized in early childhood classrooms, the use of play and art in research methodologies and therapy contexts with young children. It closes with presenting key findings, themes, and emerging ideas from research studies that have utilized and supported children's play and/or various forms of art-making—in both school and home settings—related to my second and third research questions: *How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of their experiences, and communicate the personally significant?* and; *How do adults support young newcomer children's play and personal art-making and their communication of the personally significant?* Each topic explores these concepts broadly and investigates, more specifically, these experiences and perspectives for young newcomer children.

Early Childhood Classroom Contexts: Art-Making and Playful Practices

There are a number of pedagogical approaches, practices, and understandings of young children's play and personal art-making found within early childhood classroom

contexts. This section will highlight a few common approaches of playful art-making that have been used to support young children's multimodal communication, meaning-making, representations, and expressions with particular attention on orientations and practices that focus on children's processes alongside the creation of a product.

Supporting Children's Communication through Art-Making

Specific to early childhood education, the Reggio Emilia inspired approach is an increasingly popular model of supporting young children's art-making experiences, representations, expressions, and communication (Gandini, 2005; New, 2007; Pelo, 2017; Vecchi, 2010). A foundational focus of this approach is on the expressive languages of art, hundreds of languages of expression (Gandini, 2005), or communicative possibilities (Vecchi, 2010). Art-making in this approach is also deeply connected to collaborative or co-constructed inquiries (Hewett, 2001), research, and exploration of learning through project-based work (Gandini, 2005; Schwall, 2005; Vecchi, 2010). Children access art materials within an *atelier*, or school art studio, to symbolically and aesthetically represent their ideas, knowledge, and understanding from within an inquiry (Hewett, 2001; New, 2007; Pelo, 2017). "Encounters between children and materials are generally extremely rich in suggestive qualities, memories and meanings . . . [and by] delving into materials children remember, choose, interpret and easily attach certain materials to a real sensory experience" (Vecchi, 2010, p. 32). Therefore the physical materials that are present in the environment play a crucial role in a supporting child's learning and communication (Pelo, 2017; Schwall, 2005). The ateliers or studios and the materials housed in them are viewed as both physical spaces and also as opportunities for expression and techniques (Vecchi, 2010). Encouraging children's aesthetic sense importantly connects with processes of art but also "becomes a 'way of researching, a key for interpretation, a place of experience'" (Vecchi, 2010, p. 11).

Within the Reggio Emilia approach, educators often act as a guide and facilitator, supporting the children by providing them with the necessary provocations, materials, and tools to assist them in achieving their personal goals of creation and representation, testing hypotheses, problem solving, and advancing the child's learning (Hewett, 2001) through prompting, questioning, and scaffolding experiences. Additionally, children's hundreds of languages of communication are meticulously documented and made visible to children, parents, and educators to capture the life or memory of a project and act as a prompt to revisit, evaluate, and expand on old ideas (Hewett, 2001; Vecchi, 2010). Of particular importance to this research study is the understanding from the Reggio Emilia approach

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that children's expressive languages are embedded within the "process, not just product or outcome" (Dahlberg & Moss, 2010, p. xvii) and both are essential to deeply understanding how children communicate their understandings, ideas, and perspectives.

The project approach (Beneke et al., 2018; Griebling, 2011; Katz & Chard, 2000; Wanerman, 2013) is another common arts- and play-based approach used in early childhood settings and elementary schools that is relevant for this research study. Similar to the Reggio Emilia inspired approach, artistic modes—drawing, construction, modelling, and painting—and play are "used to deepen the children's understanding of the topic and allow them to represent their understandings in concrete ways" (Griebling, 2011, p. 6). Children engage in an in-depth study of inquiry, project, or investigation into a topic of interest. Educators will observe the children, look for their interests, questions, recurring themes, hypotheses, or potential lines of inquiry (Wanerman, 2013). From these observations, educators scaffold experiences by working closely with the children, offering authentic materials and opportunities to support their learning in the project and foster children's curiosity (Beneke et al., 2018; Griebling, 2011; Wanerman, 2013). Frequently, there is a collaborative creation of products that demonstrates and captures the children's learning, ideas, and understanding.

For young children, an important part of this approach is a focus on process over product. To support both modes of creation, children should have the opportunity to explore the topic of interest alongside exploring and experimenting with materials that could further support the inquiry (Beneke et al., 2018). Children may specifically investigate the characteristics and properties of art materials (Pacini-Ketchabaw et al., 2017; Wanerman, 2013) or use materials within their dramatic play (Beneke et al., 2018). McWilliams et al., (2014) frame this process as "art play" which is the result of the adult preparing "environments with materials and an objective for both the art product and goal, guiding children in learning through interactions while children explore, play, and create with art materials" (p. 34). To do this, educators "must incorporate rather than discourage children's natural tendencies to explore materials in a multidirectional way" (Wanerman, 2013, p. 21).

Initially, these inquiries can be open-ended sensory, playful explorations or entanglements of trial and error, which eventually grows into more concrete models of representation as children become more familiar with materials, learn what they can do with them, and how they can use them to share their ideas or think with (McWilliams et al., 2014; Pacini-Ketchabaw et al., 2017; Pelo, 2017; Wanerman, 2013). Pacini-Ketchabaw et

al. (2017) advocate for a range of materials available because they "have a life of their own in classrooms and that these lives matter immensely for how we think and act in classrooms . . . [and] what they do when they participate in classrooms" (p. 5). This attunement to materials and how they can be used in play and representation helps to create a disposition or way of thinking through art-making and inquiry. Additionally, this continuum of experiences with art and playful explorations and processes of creation alongside art-making products and representations helped to situate or inform how children in this research study might encounter and engage with various materials. Paying attention to both the process and the product is important as this is how many young children understand their worlds, respond to it, and make meaning within it (Anning & Ring, 2004; Korn-Bursztyn, 2012; Nutbrown, 2013).

Playful Practices and Supporting Children's Communication of Ideas

In addition to the playful art-making explorations and representations highlighted, there are a few classroom practices and pedagogies of play that can support young children's meaning-making, learning, representations, expressions, and communication. As discussed previously, within sociocultural-historical theory, dramatic play or creative imaginative play is understood to be an important form of communication, development of personal narratives, and meaning-making for young children (Goouch, 2008; Lindqvist, 2001, 2003; Vygotsky, 1978). In dramatic play, children adopt imaginary roles and during their play they are found to frequently draw "on the experiences, perspectives and values of their families and communities" (Altidor-Brooks et al., 2020, p. 661). Children in these imaginary contexts can then reflect important aspects of their reality, day-to-day learning contexts of home (Hedegaard & Fleer, 2015), cultural scripts (Kirova, 2010), gender roles and expressions (Brito et al., 2021; Lowe, 1998; Spears Brown et al., 2020), and funds of knowledge (Karabon, 2017) within these imaginary and fictitious situations (Lindqvist, 2001; Vygotsky, 1978).

This form of play can be greatly supported through the participation of adults, whereby the adult presence (or the more knowledgeable other) provides scaffolding, orienting, and guidance to support children's goals and outcomes in these imaginative play scenarios (van Oers & Dujikers, 2013). In the literature, the role of the present adult in play is discussed in a few different contexts or orientations—a pedagogy of playful explorations (Yelland, 2011), guided play (Weisberg et al., 2013), and playworlds (Fleer, 2019; Lindqvist, 2003). In these practices, similar to the Reggio Emilia inspired project or inquiry approaches, the teacher pays attention to children's current or possible interests and

extends the play in multiple or specifically-planned and structured directions, questions, activities, or in the creation of new play-worlds (Lindqvist, 2003; Weisberg et al., 2013; Yelland, 2011). These play pedagogies whereby children's play, experimentation, and meaning-making is scaffolded, supported, and extended by the adult are beneficial and have been documented to have "the potential to provide a much richer learning environment for children" (Yelland, 2011, p. 6). These understandings regarding the role of the adult within children's dramatic play were also helpful in informing this research study and situating my presence and role alongside the children's play during data collection.

Arts- and Play-Based Research in Early Childhood

The role of the arts—visual forms, music, drama, storying, and narration—within research continues to grow in popularity across a range of fields and topics of inquiry (Clough & Nutbrown, 2019; Merriam & Tisdell, 2016) and will be discussed in the following chapter in relation to methodology selection. This section will highlight key understandings and research practices and approaches from arts-based, arts-informed, visual ethnography and play-based methods found within early childhood and the broader literature that helped inform this research study. Interestingly, although there is a surge of interest in incorporating the arts within research methods and approaches—particularly with older children and youth in education—Blaisdell et al. (2019) and Clough and Nutbrown (2019) unfortunately note that the recognition and use of arts-based research in early childhood remains limited. Blaisdell et al. (2019) advocate for greater inclusion of the arts within early childhood research because artistic approaches "offer an inclusive mechanism for eliciting perspectives due to their expansive range of techniques . . . [and this] appears advantageous for a broad age range and abilities, but particularly for young children" (p. 16). Numerous early childhood researchers also remind us that art-making and various forms are a child's language and natural form of communication (see Anning & Ring, 2004, Barton, 2015; Clark, 2017; Gandini, 2005; Kocher, 2009; Kress, 1997; New, 2007; Pahl, 1999; Pelo, 2017; Vecchi, 2010) and the arts (and play) have a natural place within early childhood research.

Arts-Based, Visual Ethnography and Arts-Informed Research Guiding Concepts

Arts-based research (Barone & Eisner, 2012; Leavy, 2017) and arts-informed inquiries (Cole & Knowles, 2008; Pelo, 2017) are growing in popularity in educational settings. These approaches allow children and youth to voice their experiences and perspectives through familiar (Carter & Ford, 2013) and diverse forms of communication and expression (Marshall, 2014) with no right or wrong approach. Barton (2015) also

argues that "research involving children and young people is more effective if they are required to express their ideas and feelings via arts-based methods" (p. 62). Arts methodologies share a similar goal to qualitative research, which is to understand the complexities of human experience (Clough & Nutbrown, 2019; Knowles & Cole, 2012; Merriam & Tisdell, 2016). Children along with adults can use artistic representations and various forms of expressions as "a tool for investigating, asking questions, forming and testing theories, collaborating, and exploring an idea from a range of perspectives" (Pelo, 2017, p. 163). In this approach, children can also be positioned as equals or as co-researchers (Barrett et al., 2012; Barton, 2015) and co-interpreters (Leitch, 2008) with adults when their understandings, thoughts, narratives, and perspectives reflected in their art-making process and product are valued. Additionally, engagement in art-making in research helps to "create an environment in which the child feels comfortable (Punch, 2002) and more able to participate and share their experiences" (Carter & Ford, 2013, p. 97).

An arts-informed approach in research is a qualitative methodology that is influenced by artistic forms and creative modes of expression, understanding, and representation (Carter & Ford, 2013; Cole & Knowles, 2008; Knowles & Cole, 2012). This approach can be a stand-alone methodology or be used as a "fluid and flexible . . . methodological enhancement to other research approaches" (Coles & Knowles, 2012, p. 60). Artistic experiences and encounters in this view are recognized as important forms of knowledge that recognize "the multiple dimensions that constitute and form the human condition—physical, emotional, spiritual, social, cultural—and the myriad ways of engaging in the world—oral, literal, visual, embodied" (Cole & Knowles, 2008, p. 60). In early childhood, these artistic forms of knowledge are frequently referred to as "multiple languages" (Kocher, 2009) which children naturally use to express themselves (Clough & Nutbrown, 2019; Nutbrown, 2013). When young children's art-making is understood as a process, verb, or action rather than just a product—as framed in this research study—it "can be interpreted as a meaningful data set in whatever context is established" (Barton, 2015, p. 66) and "offer useful insights into a child's world or ways of seeing" (Blaisdell et al., 2019, p. 17) and help us move closer to understanding what it means to be a child (Clough & Nutbrown, 2019). Additionally, when young children's personal art-making—in both the process and product—is valued, it offers unique insight and helps to form a holistic "picture of each child's thoughts and ideas" (Pahl, 1999, p. 15) and inner lives (Chilton & Leavy, 2014).

Arts-informed approaches also differ from other visual methodologies—arts-based research, visual ethnography, and visual anthropology. In arts-based research representation "is rooted in aesthetic considerations and that, when it is at its best, culminates in the creation of something close to a work of art" (Barone & Eisner, 2012, p. 1) which is systematically (McNiff, 2008, 2011) used to "explore, describe, evoke, provoke, or unsettle" (Leavy, 2017, p. 191). Outside of early childhood and school contexts, arts-based research as a methodology is typically characterized by some commitment, experience, and skill with artistic expressions, techniques, and disciplines (McNiff, 2008, 2011). This could be perhaps why research methods in early childhood use the arts to promote children's talk and generate data but not attach the label or description of arts-based research (Clough & Nutbrown, 2019) because it does not fit within this definition of arts-based research. Because the focus of this research study was on the emerging and naturally occurring personal art-making processes and products of young newcomer children—without a systematic focus or expected creation of a final visual form to represent a particular topic or issue—I adopted an arts-informed approach to understand the purpose of data.

Also important for this research study (and processes of data collection and interpretation) are concepts of visual ethnography and visual anthropology. This is where images or video are understood to serve as records that reveal or represent the everyday experiences and practices of the particular culture, society, group, or individual being studied (Pink, 2006, 2013). Visual data are used to support observations and interpretations that ethnographers and anthropologists generate in their representation of other people (Pink, 2013). The images and video data captured in this research study can be investigated to understand more about the culture of childhood, the influences of the children's home culture, newer Canadian cultures, and the culture of school.

These various concepts and approaches briefly outline how art-making and visual forms can be defined in research and as forms or modes of understanding (Clough & Nutbrown, 2019). These helped to shape this research study's conceptualization of how young newcomer children's personal art-making is encountered and supported. They are understood to be an important form of knowledge and provide insight into how newcomer children experience and process the world (Cole & Knowles, 2008), communicate, think, and make meaning (Kress, 1997; Pelo, 2017). Additionally, these important forms of knowledge helped shape the development of methodological and pedagogical approaches utilized throughout the research study.

Play-Based Research with Young Children

Play is synonymous with early childhood and there is a plethora of research focused on various aspects and conceptualizations of children's play. The discussion of play specifically as a research method and the strategies and approaches utilized is less frequent in the literature (Atkinson, 2006; Jesuvadian & Wright, 2011; Koller & San Juan, 2015). Yet play-based methods can facilitate child-centred data collection tools for young children to meaningfully engage in research and offer a friendly, engaging, even fun approach to share their experiences, views, and perspectives about a range of topics. Atkinson (2006) reminds us, however, that the inclusion of playful activities in research does not "automatically produce information that can be productively used for analysis. The most valuable information is produced through the interactions between the researcher and the 'subjects'; play's usefulness often lies in the way it facilitates this interaction" (p. 4). Similar to the previous discussion of classroom pedagogies of play to support children's dramatic play, the role of the adult researcher in successfully facilitating play-based methods as a data collection tool is essential.

Although guided play is frequently presented in the literature as a classroom pedagogy focused on learning processes and objectives, strategies and approaches used in this adult-child interaction provided a framework for undertaking play-based data collection methods in this research study. Guided play involves adult initiated and scaffolded objectives and goals for the play context but remains child-directed. As a result it:

> Can take a number of paths within a play setting. In guided play, teachers [or researchers] might enhance children's exploration and learning by commenting on their discoveries, co-playing along with the children, asking open-ended questions about what children are finding, or exploring materials in ways that children might not have thought to do. (Weisberg et al., 2013, p. 105)

One other effective way to facilitate children's involvement in play-based research methods is through the use of toys and props, or dolls as found in Jesuvadian and Wright's (2011) and Koller and San Juan's (2015) studies. These concrete, tangible materials can further encourage children's symbolic play and enable them to "explore different conditions and realities in a play situation" (Jesuvadian & Wright, 2011, p. 278). During play, children frequently narrate and add story to the toys and props they are engaging with. Within a research context, these toys and props are often purposefully selected to support the research topic and naturally focus children's attention to topics at hand or help serve to

"direct children toward new topics of discussion" (Koller & San Juan, 2015, p. 615) they may not have previously thought of. Additionally, these playful stories can

> present powerful means through which children can share how they feel about situations in their lives without exposing their vulnerabilities to other people. . . . Genuine beliefs, attitudes and reactions can be captured [in a playful context] by researchers looking to foreground the voices of young children. (Jesuvadian & Wright, 2011, p. 279)

Art and Play Therapy with Newcomer Children

Although this research study was not focused on the role of play and art-making within a therapeutic context, it is important to note that specific literature on arts- and play-based research with newcomer children and youth frequently uses a play or art therapy, workshop or program approach (Brunick, 1999; Dunn-Snow & D'Amelio, 2000; Eruyar & Vostanis, 2020; Kwon & Lee, 2018; Lee, 2013; Levine, 2015; Rousseau et al., 2004; Sonn et al., 2013). For newcomer children, contexts of play and art-making provide an outlet and safe space to assist in managing specific issues and concerns around acculturation and helplessness, or dealing with loss, stress, separation, and/or trauma surrounding their migration experiences (Brunick, 1999; Lee, 2013; Eruyar & Vostanis, 2020; Kwon & Lee, 2018; Rousseau et al., 2004).

Two common approaches are the use of art or play within a focused therapy session and the use of therapeutic art or play education or curricula (Dunn-Snow & D'Amelio, 2000; Eruyar & Vostanis, 2020; Kwon & Lee, 2018; Levine, 2015). In a therapy session, children—with the support of a therapist—are provided art or play materials and the opportunity to express or discharge emotions (Kwon & Lee, 2018; Levine, 2015), escape within an artistic creation or play situation to achieve a more pleasing psychological state (Lee, 2013) or learn coping strategies (Eruyar & Vostanis, 2020; Kwon & Lee, 2018). Therapeutic art education or curricula recognizes "similarities between the therapeutic and creative processes that occur in the art classroom" (Dunn-Snow & D'Amelio, 2000, p. 48) and uses art-making in the classroom to help "address students' specific issues [by] giving them a safe, socially acceptable, and alternate way of expressing their needs, concerns, hopes and fantasies" (p. 48). Although this approach has similarities to art therapy, it should, however, be carried out in consultation with a therapist that can provide psychologically beneficial treatment to participants (Dunn-Snow & D'Amelio, 2000).

These types of creative and playful approaches are important because they can help support children's emotional development and well-being through a therapeutic or cathartic

release of emotions (Brunick, 1999; Grieshaber & Miller, 2010; Lee, 2013; Steele, 1998) during the process or after in the discussion of a creation. This offers newcomer children a non-threatening or decentered environment (Eruyar & Vostanis, 2020; Levine, 2015) where they are empowered and free to explore emotions, feelings, and the personally relevant (Brunick, 1999). Various studies have explored a range of topics with newcomer children and youth. Lee's (2013) research focused on understanding how Korean boys in elementary school with adjustment issues used playful art-making experiences in therapy to deal with issues of anxiety, fear, boredom, and social isolation since migrating. Sonn et al. (2013) engaged with refugee youth in Australia using narration of personal stories and understanding of experiences through photographs and drama to support their well-being, belonging, inclusion, and engagement with learning. Brunick (1999) explored how refugee youth in America could use drawing and art approaches to process circumstances of separation and trauma. Similarly, Rousseau et al. (2004) used creative expression workshops with newcomer youths in Montreal to explore pre-migration and migration experiences and post-migration reconstructions. More recently, Eruyar and Vostanis (2020) used games and play therapy sessions in Turkey with Syrian refugee children and their mothers to help improve children's post-traumatic stress and mental health symptoms.

In this arts-informed and play-based research study, I was aware that play and personal art-making may provide young newcomer children with an opportunity to express their emotions and feelings—similar to the examples presented—but I did not use therapeutic, psychoanalytic, and/or cathartic aspects to diagnose or treat traumatic experiences. Although, I was aware that these expressions might emerge and require additional support. Instead, I viewed the young children's playful and creative processes as a form of communication and meaning-making process for understanding more of their everyday lives, experiences, and perspectives.

Key Themes and Ideas Within Children's Play and Personal Art-Making Literature to Guide the Research Questions

As previously outlined there are a variety of methods, activities, approaches, pedagogies, and curricula that researchers, educators, and parents can use to access young children's various expressions, experience, and perspectives. Multimodal approaches and expressions (Iannacci, 2009)—drawing, painting, modelling, images, print, gaze, gesture and movement, dancing, singing, talking, and speech (Ashton, 2009; Kress, 1997; Narey, 2009)—often expressed through play and playful contexts are important forms for children. These experiences and expressions, serving as a vehicle or tool to access and investigate

young children's and youth's perspectives about a range of topics, continues to attract the attention of researchers and educators. This section presents key studies and relevant findings from home and/or early learning and care and school settings that have broadly explored young children's lives, experiences, and perspectives, and, more specifically, newcomer children through their play and personal art-making. Play and art-making studies focused on topics pertinent to this research study—children's personal narratives; daily activities and experiences; knowledge, thinking, and learning; understandings and meaning-making; cultural contexts and identity; gender roles; emergent or early literacy experiences and communication; emotions and expressions; and creativity and imagination from their perspectives—will be discussed in greater detail.

Sharing Experiences and Perspectives: Children's Drawings in Various Contexts

The use of drawing continues to be a popular approach with young children and youth from a variety of contexts and experiences to explore their perspectives and understandings. Focuses have included: children's ideal school features and learning spaces (Bland & Sharma-Brymer, 2012), perspectives and personal experiences in the arts (Barrett et al., 2012), impact of child bereavement in families (Leitch, 2008), at-risk children coping with contexts of homelessness or living in crisis (Heise, 2017), and children's experiences of preschool and starting primary school (Einarsdóttir et al., 2009). Drawing with children and youth has also explored: elementary students' perspectives on children's rights in Northern Ireland (Leitch, 2008), children's perspectives on living, playing, and working within the vulnerable Purok Dagat community in The Philippines (Mitchell, 2006), children's experiences with surgery (Carter & Ford, 2013), exploring incidents of anger and aggression from youth (Leitch, 2008), and imagining what the future will look like (Wright, 2007). With older newcomer children and youth, drawing has also been used to explore their concepts and understandings of community (Literat, 2013), Bangladeshi youths' concepts of belonging to home and away (Mand, 2012), and social inclusion and peer relationships in school (Eliadou, 2011). There are, however, no studies to date using drawing that explores young newcomer children and their experiences, understandings, and perspectives.

More specific studies on young children's everyday drawing (Anning & Ring, 2004; Binder, 2011; Kinnunen & Einarsdóttir, 2017; Ring, 2003) and personal art-making (Bhroin, 2007; Richards, 2012, 2014, 2017) have added important findings of children's playful and personal art-making relevant to this research study. For example, Bhroin (2007) in her study of Irish preschool children's art and play, found that despite the type of art produced, half the children used these representations to depict their real-life experiences and worlds.

These art forms were memories in action (Vygotsky, 1978, 2004) and their personal meanings and significance emerged throughout the process of creation. Similarly, Ring (2003) and Anning and Ring (2004), in their 3-year study documented seven young children's drawing behaviours at home and school. They found that the young children's drawings frequently reflected their personal constructions of self—"as competent or incompetent learners, popular or unpopular friends, boys or girls" (Anning & Ring, 2004, p. 119)—and what they considered important in their world. This group of children also revealed through their drawings their beliefs and understandings of gender or what were considered appropriate behaviours for a boy or a girl as modelled in their families, communities, and media (Anning & Ring, 2004). Unfortunately, many adults in both the home and school settings were found to often lack "awareness and knowledge of the value" (Ring, 2003, p. 121) of children's personal art-making. Yet, the drawing events revealed many important aspects including: the children's concepts of self-esteem and well-being, their personal understandings of family and school life, and what was personally significant and of interest. Richards (2012, 2014, 2017), in her ethnographic study, examined four children's perspectives of their art experiences at home and in early childhood centres and schools. Similar to previous studies discussed, the children's art activities and creations frequently reflected their personal interests. She also found that the children's personal art-making was an important way for them to make social connections, facilitate interactions with others, and participate in their immediate social communities. "Art also provided a way through which to channel emotional experiences and to reconstruct complex feelings. Such art actions helped the children to cope with challenging situations" (Richard, 2012, p. 202). Kinnunen and Einarsdóttir (2017) also explored young children's spontaneous drawings in their daily lives at home with their mother over 5 years. Of importance to this research study is the finding that the drawing processes helped the children "to narrate aspects of their consciously lived experiences" (p. 113). The children were found to use these multimodal meaning-making processes and accompanying narration to recall earlier experiences, places, and feelings; to help organize and reconstruct memories, cope with unexpected things, or changes; or imagine aspects of their future. "Furthermore, drawing leaves children with concrete reminders [or artifacts] of experiences, not only for retelling but also for new stories" (Kinnunen & Einarsdóttir, 2017, p. 122).

Although studies from Kress (1997), Dyson (1993), and Pahl (1999) are focused on young children's early or emergent literacy in the home and school, their findings provide additional insights into how children use their personal art-making or multimodal texts

(Kress, 1997)—frequently in play—to communicate. For example, Kress (1997), in his seminal study of his own young children's pathways to literacy in the home, noticed that their creations—made from found materials, household objects, and toys—and their mark making were important forms of communication. In these playful and artistic representations, the children not only expressed their emotions, feelings, and desires, but they also constructed meaningful messages and narratives. The narratives within the objects were found to include "what is to hand" (p. 29) from the child's current social environment "mingled in with older, deeper, narrative forms" (p. 29) which he proposes are from the "prior cultural and social places" (p. 86) that children are drawn into. Representations, he argues, are worthy of real investigation because they provide important information about the child's world. Dyson (1993) similarly studied emergent literacy and writing practices with urban elementary school children from diverse cultural backgrounds. She found that children's texts were complex—often a combination of oral narratives, drawing, and writing—and also revealed personal information about the children's social worlds and their experiences in their out-of-school lives. Pahl (1999), building on the work of Kress (1997) and Dyson (1993), observed a diverse group of preschool children's narratives and literacy practices through their multimodal constructions of models and artifacts and imaginative play. She found that "uncovering the meanings behind a model ship or a basket gives us a window into children's pre-occupations and the narratives they are currently focused on" (p. 9). These material objects or artistic representations are infused with the children's experiences, and she also recommends that parents and educators pay attention to this information to understand what is important in their worlds.

Other Playful and Multimodal Approaches for Sharing Perspectives and Experiences

Additional forms of art-making—painting, sculpture, mapping, building, photography, or drama—and play have been used by and with children and youth to express their perspectives and reflect their experiences and understandings. Although not as popular as drawing, these various art forms and play activities have investigated a range of topics. For example, working children and youth from Bangladesh, Ethiopia, The Philippines, and Central America, Woodhead and Faulkner (2008) used drama, mapping, and role-play to explore family circumstances, positive and negative experiences at school and work, expectations of parents, personal identity, and self-esteem. In another study, refugee children from the Democratic Republic of Congo in Zambia used an eclectic mix of playful and art-making experiences—drawing, photography, games, and theatre—in structured

focus groups to explore impacts of refugee camps on children's identity and culture and "gain an idea of life in the camp from the children's point of view" (Atkinson, 2006, p. 2). Additional examples from the literature include: using collage and mixed media to explore both the experiences of vulnerable youth in post-conflict Rwanda (Leitch, 2008) and elementary students' personal and family identities from the '*Who I Am*' project (Rolling Jr., 2017). Other studies have explored how children living with disabilities used emergent, individually-relevant art-making to share experiences and perspectives around inclusion, exclusion, and disability (Cologon et al., 2019). Bangladeshi elementary students who immigrated explored concepts of belonging to home and away through sketches, printmaking, drawings, and embroidery (Mand, 2012).

Photography has successfully been used to explore a variety of topics including: preschool children's perceptions regarding important learning spaces at school (Blagojevic & Thomes, 2008; Popa & Stan, 2013), the home and school experiences of Grade 4 students identified as "bad" (Clark-Ibáñez, 2008), and children's experiences with social services support to their families (Carter & Ford, 2013). Other examples include: Japanese and Swedish children and youth identifying the people, places, or things that were personally significant (Kondo & Sjöberg, 2012), understanding Grade 4 and 5 immigrant children's perceptions of school routines and activities (Kirova & Emme, 2007a, 2007b, 2008), and the *Migrant Children* project that used photography along with drawing to explore migrant children's understandings of their "everyday lives and their feelings about where they lived and what was important to them" (White et al., 2010, p. 145) related to their immigration and integration process in Ireland. Playful contexts using a board game investigated immigrant and non-immigrant children's perspectives on their feelings of loneliness and exclusion (Kirova, 2007; Kirova-Petrova & Wu, 2002; Kirova & Emme, 2007a). The game and play context "allowed children who had suffered exclusion, rejection, and loneliness to talk about these experiences in the nonthreatening context created by the game" (Kirova & Emme, 2007a, p. 95).

The multimodal examples briefly highlighted have primarily focused on older children and youth, however, there are a few studies that have explored young children's experiences and perspectives that are of interest for this arts-informed and play-based research study. Blaisdell et al. (2019) present pilot study findings from the *Look Who's Talking: Eliciting the Voices of Children from Birth to Seven* international study. In this study, young children—3 to 5 years of age—in Scotland were able to successfully utilize a range of playful and arts-based activities (drawing, craft-making, sculpting, themed play

basket, puppetry, role play, and videography) to explore concepts of voice. In these playful and artistic approaches they found the children could successfully "embody and enact complex concepts and ideas" (p. 28) related to children's rights and participation. Pohio (2017), in her small-scale research study, investigated five children's art-making in early childhood centres in New Zealand. She found that a range of visual art experiences were valuable in creating a meaningful space and opportunity where children could express their cultural and ethnic identities. Of interest is her finding that these identities and voices were noticed and made visible by educators that were able to recognize aspects of children's artwork as markers of their culture and identity.

Koller and San Juan (2015) relied on play-based interview methods with a small group of young Canadian children from diverse ethno-cultural backgrounds to share their views on inclusion, peer relations, and knowledge of disability. The children initially engaged in play activities with playdough, markers, paper, stickers, toys, and dolls before being interviewed. The researchers then used doll props, dramatic play photographs of children with special needs, or typical children without visible features of disability as prompts to discuss their views and experiences with inclusion and disability. The dolls were able to act as an important prompt for recalling personal experiences "as the primary source of their knowledge about disabilities" (p. 621). Similarly, Jesuvadian and Wright (2011) used dolls—Persona dolls—in playful interviews with six girls from Singaporean majority race and other minority races—Malay, Indian and Eurasian—as vehicles, tools, or a "conduit" (p. 283) to engage the voices of the children around concepts of race and ethnicity and how this impacts friendship choices. While the children were engaged in playing with the dolls, the researcher would intersperse questions to gain insights about their feelings and experiences. Once comfortable with the dolls, the researcher posed a dilemma of Rathi, a dark skinned doll who was having trouble making friends in her class. The study found that the "doll Rathi could facilitate a candid discussion and reflection on children's concepts of self and ethnic identity, including the effect of prejudice and stereotyping with regards to peer selection" (p. 283). For one girl in particular—Leigh—the doll provided a connection point of deep empathy with the doll and her own inability in her everyday life to establish friends based on her ethnicity and skin colour.

Despite this growing representation of children's voices and perspectives within research and the literature as outlined, there are no studies to date that have used both play and personal art-making to explore young newcomer children's everyday lives, experiences, and perspectives. If parents, educators, and researchers want to better

understand these contexts and hear from the perspective of young newcomer children then their play and personal art-making should be considered as important and effective sources of information. When adults pay attention to young children's artistic representations, then they can begin to assemble a holistic understanding of a child and their complex and multidimensional lives, experiences, and perspectives. Collectively, the theoretical and conceptual frameworks along with the research studies and literature discussed provide the foundation for framing this arts-informed and play-based research study and lay the groundwork for examining how play and personal art-making are used by young newcomer children to construct meanings, represent, negotiate, understand, and communicate—without a reliance on written language skills—about their experiences and perspectives.

CHAPTER 3

METHODOLOGY AND METHODS: A WAY OF UNDERSTANDING

The purpose of this chapter is to establish the methodological framework for the study, describe the data collection and analysis procedures, and discuss ethical considerations and trustworthiness of the research study. First, I discuss the ontological and epistemological assumptions of qualitative research within the constructivist and interpretivist paradigm, and the rationale for qualitative case study, arts-informed, and play-based methods. Next, I explain considerations of children's participation rights, understandings of consent and assent, processes of building trust and rapport, along with ethical considerations and reflexivity for conducting research in early childhood. Then, I describe the setting and participants, along with detailed accounts of the data collection methods and analysis procedures. Lastly, I conclude with a review of the evaluation criteria for establishing trustworthiness of the findings.

Qualitative Research: The Constructivist and Interpretivist Paradigm

Situated within the constructivist and interpretivist paradigm, this research is based on the assumption that reality and interpretations are grounded in social, historical, and cultural contexts and are therefore dynamic in nature (Denzin & Lincoln, 1994, 2008; Merriam & Tisdell, 2016; Vygotsky, 1978). This ontological stance recognizes the existence of multiple realities and the nature of being as actively constructed and reconstructed over time through social interactions, shared meanings, and interpretations (Leavy, 2015; Merriam & Tisdell, 2016). As a result, the epistemological approach acknowledges that knowledge and meanings that individuals give to their realities are situated within a particular context and are therefore local, specific, and subjective (Guba & Lincoln, 1994, 2008; Hughes, 2010). In addition, because knowledge is created and negotiated through social interactions, in my research study I acknowledge that meaning and knowledge are also created or co-constructed between the researcher (me) and the research participants (Hughes, 2010).

These ontological and epistemological assumptions determined how I explored and interpreted my research topic. Within an interpretive and constructivist paradigm, the goal of my qualitative study was understanding: (1) how young newcomer children—and to a lesser degree adults—interpreted and made sense of their everyday lives, influences, and experiences as they transitioned to school; (2) how the children constructed their worlds,

identities, and perspectives through social interactions, play, and personal art-making; and (3) what meanings they attributed to their creative and imaginative experiences (Clark, 2017; Merriam & Tisdell, 2016). The overall purpose of my interpretations was to come to a deeper and more layered understanding of how these particular newcomer children in this arts-informed and play-based research study made sense of their lives and experiences. To support this, I adopted a stance of multimethod qualitative research whereby I worked with a variety of data collection techniques and engaged in recursive and dialectical processes during analysis to form or co-construct "more informed and sophisticated constructions" (Guba & Lincoln, 1994, p. 114). Within this interpretive approach, I aimed to describe the context—the everyday routines and the art-making and play activities in the classroom and the home, the children's and adult interests, and interactions—with as much detail as possible in order to provide the reader with a thick description (Clifford, 1990) or as richly detailed a picture as possible (Merriam & Tisdell, 2016).

I also acknowledged that each interpretation of knowledge and construction of the world is situated, therefore any findings or patterns presented in my study are merely about the participants in this research. As a result, this knowledge is always local and specific to this "particular research project conducted in particular circumstances with particular participants" (Hughes, 2010, p. 42). However, I also recognized that although these interpretations and findings are situated within the context of the participants, some of the findings and patterns may be generalizable to the larger context. Finally, I admit that since I was the primary instrument of data collection (Heath & Street, 2008; Merriam, 2014), this study was also limited by my abilities as a participant observer, listener, interviewer, and interpreter. The emphasis of my study was focused on my analysis of information and data I gathered from participants, and I recognized that this was also filtered through the lens of my own understanding, background, and context (Merriam & Tisdell, 2016). To minimize my potential biases, I identified and monitored how they shaped the collection and interpretation of data (Merriam & Tisdell, 2016). I also built in a process of reflexivity, whereby I invited feedback and comments from all participants to help shape, reshape, and co-construct my interpretations and understandings of the data (Clark, 2017; Edwards, 2010).

Qualitative Research: Qualitative Case Study Informed by Arts and Play-Based Methods

I framed my research study as a qualitative case study informed by the arts and play-based methods to answer the research questions. I selected qualitative case study

because the purpose was to conduct "a concentrated inquiry" (Stake, 1994, p. 237) that focused on the particularities, uniqueness, specifics, and complexities of a bounded system through an in-depth investigation into the multifaceted variables, interacting relationships, and significant factors (Merriam, 2014; Merriam & Tisdell, 2016; Stake, 2010). The case is understood to be:

> A single entity, a unit around which there are boundaries. I can "fence in" what I am going to study. The case then, could be a single person who is a case example of some phenomenon, a program, a group, an institution, a community, or a specific policy. (Merriam, 2014, p. 40)

The case or phenomenon in this study was focused on understanding young newcomer children's personally significant perspectives, ideas, and understandings that they communicated about their everyday lives, experiences, and influences through personal art-making and play activities and explorations. As a result, the arts-informed and play-based approaches used by the children to represent, negotiate, and understand their realities were an important focus of data collection, analysis, and interpretation for the study.

The incorporation of alternative forms, and in particular art, in research has been growing in practice "partly in recognition of the fact people make meaning and express it in different ways" (Merriam & Tisdell, 2016, p. 65) and because artistic exploration "generally invites deeper meaning making" (p. 66). Playful and artistic processes and forms in early childhood are understood as "multiple languages" (Clark, 2017; Kocher, 2009) which children use to express themselves. Clough and Nutbrown (2019) argue that using creative, playful, and arts-based methods "can take us nearer to a more meaningful portrayal [and intimate account] of what it is to be a child and a young learner" (p. 4). In this case, play and personal art-making—in both the process and product—became a particular focus as they offered unique insight and helped to form a holistic "picture of each child's thoughts and ideas" (Pahl, 1999, p. 15), inner lives (Chilton & Leavy, 2014), and were important forms of knowledge (Clark, 2017). Additionally, these playful and artistic processes and visual artifacts provided insights and informed how young children experience and process their world (Cole & Knowles, 2008), communicate, think, and make meaning (Kress, 1997; Pelo, 2017). There is no also standard approach for arts-informed and play-based methods in research; they are understood to be "fluid and flexible" (Knowles & Cole, 2012, p. 60) and a process "*in-the-making*" (Clough & Nutbrown, 2019, p. 10, emphasis in original). With this understanding in mind, the play and art methods explored throughout the study were individualized, flexible and ever-changing.

It should also be noted that there were many potential children from several research sites that could have been a part of this arts-informed and play-based case study. However, two newcomer girls from immigrant backgrounds transitioning to kindergarten at the same school—Butterfly and Rahala—were selected because they represented "those that best help us to understand the case" (Stake, 1995, p. 56). They were interested in and already familiar with using play and personal art-making processes for exploration of ideas and communication. To further support understanding of the multifaceted variables, interacting relationships, and significant factors involved in the children's personal art-making processes and products, the two girl's classroom teachers and families, along with the everyday classroom and home routines, events, and environments were included in analyzing the case. Within a case study approach there is also the recognition that there are subcases or meaningful subunits embedded within the larger case or phenomenon of interest (Gondo et al., 2010; Merriam & Tisdell, 2016). Each girl and her unique context in this study are also understood to be a subcase within the larger case. This distinction is for the purpose of being used to meaningfully "compare both similarities and differences within and across the subcases in order to glean insight into the larger phenomenon of interest" (Gondo et al., 2010, p. 135).

Researching with Young Children

Involving children in the research process and valuing their participation and meaningful inclusion required thoughtful consideration, awareness, and the practice of ethical approaches for building trust (Coady, 2010; Farrell, 2016; Tisdall, 2016). In this section, I will explain children's participation rights in research, understandings of consent and assent, the importance of building trust and rapport, additional ethical considerations of confidentiality and ethical treatment of data, and how these understandings influenced my research methods.

Children's Rights to Participate and Ethical Research Practices

To value participants and their voices—including young children—researchers must consider how to work *with* children instead of working *on* them, as they are capable and competent at "providing expert testimony" (Thomson, 2008, p. 1) or "valid accounts" (Kirova & Emme, 2007a, p. 85) of their own experiences and lives. In more recent years—as supported by the United Nations Convention on the Rights of the Child—there has been a recognition of children's rights, capabilities, and capacity to participate in a variety of contexts, including research (Clark, 2017; Clark & Moss, 2011; Brooker, 2011; Dockett et al., 2009; Farrell, 2016; Tisdall, 2016). Despite this recognition of children's participatory

rights, researchers approach parents, often bypassing the child, to decide and give consent for their child to participate in research (Einarsdóttir, 2007; MacNaughton et al., 2007; Sørensen, 2014). To remedy this, I used an understanding of children's participatory rights to ensure the young children in my study were ethically and authentically included in the research process and given a chance to voice their opinions about participating in research about their lives. The specific strategies utilized will be discussed in greater detail.

Children should be informed about the research project, the role of the researcher in the classroom, and how and what data are collected and in a manner that is understandable to them (Tisdall, 2016). Although not legally necessary, young children should be informed and asked to give consent to participate in research as this directly impacts them (Dockett et al., 2009; Tisdall, 2016). This recognition of informed consent to participate for children is commonly achieved by giving verbal confirmation or signing an assent form (Kirova & Emme, 2007b; MacNaughton et al., 2007; Sørensen, 2014). The assent form and research description should be written in words that the children can understand, describe what the research is about, what is expected of them, and contain pictures or diagrams to convey the nature of the research or for the child to indicate his or her feelings of involvement (Coady, 2010; Einarsdóttir, 2007). Families that expressed an interest signed consent forms and from those potential participants I then spoke to the children—in a language understandable to them—about the purpose of the research and informed them that they could say no anytime or withdraw at any time (Einarsdóttir, 2007). Each child verbally assented or declined, and many indicated their willingness to participate by signing their name and circling their feelings about participation—happy face for willingness to participate, frown face for unwillingness to participate, and a neutral face to indicate an uncertainty—on the assent form (see Appendix A-3). Only those children that gave verbal or written assent were included as potential research participants. It should be noted, there were children who were eager to participate, however, parental consent was not given. This presented some challenges as data were collected through video and audio recordings and these children may have been present in the play and art-making activities. In those instances, if those children without consent were present in the audio or video recording their data were ignored and not analyzed. I felt it was more important to build relationships with all children in the classroom rather than exclude children from activities similar to their regular school activities, so all children were able to participate.

I regarded the process of consent for the children as ongoing and flexible (Dockett et al., 2009; Einarsdóttir, 2007) and they were able to express their unwillingness to be

involved or to dissent throughout the research process. Each time I visited, I would ask if they were interested in playing or making art with me and talking about it or not. Both Kirova and Emme (2007a) and Dockett et al. (2009) write that what is important for children is to have a choice if they wish to participate and how they wish to participate. Additionally, there are many ways children can indicate or negotiate when they want to withdraw their consent or no longer wish to participate in the research. These include: refusing to engage with the researcher or any of the materials in the study, becoming abnormally quiet, body language cues such as turning away, or becoming upset or distressed (Dockett et al., 2009; Mukherkji & Albon, 2015). A few initial participants demonstrated dissent by becoming quiet or turning away. When this occurred, I would ask if he or she wanted to stop and the data collection with that child would end. I then waited 5 minutes and checked in with the child again. If he or she still demonstrated dissent, then I would not approach the child again during that visit. There was one child that expressed dissent over a few consecutive visits and he was removed from the study as a participant.

A final consideration around children's rights to participate in research is that they should also play an active role in shaping their research identities that are presented. According to MacNaughton et al. (2007) this should include: 1) having the children choose their own pseudonyms; 2) allowing their agendas or interests to direct interviews; and 3) asking their permission to use any data they generate. In my study, I followed these recommendations. The children selected their own research identity and indicated how they wanted to be referred to throughout the write-up and they were very proud of what they had selected. I also had a collection of art and play materials that were available and initially I provided a few prompts as a way to get to know my participants (i.e., drawing a picture of their family). However, after a few sessions the children directed the focus of the play and art-making through selecting or self-initiating (Dockett et al., 2009) what materials they wanted to explore with. Whatever activity or material the children chose I came alongside to support their agenda. For example, for one of the girls in this study, playing with dolls and creating her own doll and cardboard dollhouse was an important focus, whereas the other girl was more interested in making animals with plasticine, drawing and painting people. Each girl's willingness to support the research study and focus was also seen when they would bring artifacts created or objects found to help add to what they were engaged in with me at school.

In addition, before starting any activity, I would ask if I could video and audio record the play and art activities. This process of asking each time was done because of my belief

that researchers should never assume that children's data can be included in the study and asking permission allows children to be in control of their research data and what is presented (MacNaughton et al., 2007). There were not any children that said no to the video or audio recording or photographs. Rather, they were quite excited to view the digital artifacts and records and they frequently wanted to revisit the events from previous visits and find out what I was learning. To support children's inclusion in the research process, Cosaro (1996) recommends allowing curious children to see and write in notebooks that are used for data collection. In my study, I followed this strategy and also allowed the children to experiment with the audio recorder and video camera, positioning the camera viewing lens so that the children could see what was being recorded, having the children decide what they wanted to document or photograph, and then viewing the photographs afterwards.

Building Trust and Rapport

For any ethically sound research study, it is essential to build trust and develop a rapport with children. Research in a child's life can be an intrusive process characterized by situations of surveillance, overarching adult agendas, and involving invasion into private, secret, or out-of-bounds places (Dockett et al., 2009) and overcoming suspicion, gaining acceptance, and building trust can be difficult tasks (Cosaro, 1996). The "researcher has to negotiate with the children by acting with respect and so to speak earn the children's acceptance to participate and observe in the situation where and when the research is conducted" (Sørensen, 2014, p. 194). In my study this was achieved by spending time in the classrooms, participating in the activities, listening to the children's interests and ideas, and having conversations with them before beginning focused data collection. I also made sure to physically move down to the level of the children (e.g., sitting down on the floor) as this helps to minimize physical power differences between adults and children (Cosaro, 1996). During my classroom visits, I followed the lead of the children and if they were working at the table, I joined them there. If they completed an activity on the floor, I brought the materials down to the floor and sat beside them. My presence in the classroom and continued interest in their classroom activities resulted in gradually being invited into many of their play and art-making activities and imaginary worlds. By not setting an adult-driven agenda or purpose for many of the activities I was able to come to see what was personally significant as these were child-led. This created a context that was "familiar and safe for children to let their 'guard' down, be natural, and express themselves in an open way" (Jesuvadian & Wright, 2011, p. 279).

Trust and rapport can also be built when the researcher's observer activities are known to the group but are secondary to his or her role as in the role of "participant as observer" (Merriam & Tisdell, 2016, p. 144). Working from this position allows the researcher to fully engage in the activities first and foremost with the participants rather than focusing on data collection activities as a researcher. This is of particular importance in research with young children. This was the role I took in my study because of the interactive nature of the art-making and play activities. I wanted to ensure that I could participate fully with the children and their activities during these times rather than acting in the role of researcher and disrupting the experiences with notetaking and observations. This was of utmost importance in order to demonstrate to the children that their play and art-making activities were valued and important to me. To support this researcher position of participant as observer, I relied on video and audio technology to record these experiences with the children, thus freeing me to be in the moment with them and fully participating and interacting with them. By doing this, the children very quickly accepted me into their activities and social worlds and looked forward to their visits with "Miss Nicole the art lady."

Researcher Positionality and Reflexivity

Working with young children and newcomer populations as a researcher but also an outsider to these groups—both as an adult and from a White Canadian monolingual middle-class background—and an insider to early childhood education as a former early years teacher required additional considerations. It was essential to acknowledge my positionality and support this with reflexive practices or a danger could have arisen that these differences may have placed me in a position of power and authority as "expert." Conscious acknowledgement of my own positionality—my culture and worldview, my experiences, preferences, and beliefs—was necessary as it influenced how the research topic was understood, the methods utilized, my understanding of the research participants' experiences along with analysis and interpretation of data (Hughes, 2010). If this was not brought forward, then the participant's experiences and perspectives could be misunderstood (Coady, 2010) or more seriously erased, eroded, marginalized, or even silenced (Martin, 2010) within the research process. As discussed previously, I also was part of the knowledge co-construction, so care was taken to pay attention to identify any judgements, biases, or assumptions that I held about a particular group of people, topic, or context. To achieve this, I paid attention to my word and text choices when writing my jot notes, my personal reflections, and perceptions. As I recorded and developed my written records, I continually re-examined and reflected on what I captured or my underlying ideas

so I was aware of any prejudices, biases, or existing pre-understandings (Kouritzin, 2002) so they would not remain "unconscious, unstated and unexamined" (Martin, 2010, p. 86). To further support interpretations, I also relied on reflexivity and invited feedback and comments from the participants during data collection and from my interpretations to help shape, re-shape, and co-construct the shared meanings of the data and experiences (Clark, 2017; Edwards, 2010). This was essential to ensure that there was an ethical approach to representing the experiences and realities in the research study. This process of creating shared meaning also supported young children's rights to express their views and ideas (Dockett et al., 2009; Jordan, 2009) and they were supported active participants in the research process (Tisdall, 2016).

Confidentiality and Ethical Treatment of Data

In addition to the considerations of researching with young children discussed in the previous sections, I adhered to the ethical practices and guidelines outlined by the University of Alberta Standards for the Protection of Human Research Participants, the Tri-Council Policy Statement: Ethical Conduct for Research with Humans, and the school district's philosophies and guidelines for research. The data collected were treated ethically by ensuring its anonymity. Participant identities and privacy were protected through the use of individual pseudonyms that the children and adults selected (MacNaughton et al., 2007). Additionally other data—interviews, researcher's notes, analysis tables—were coded to de-identify participants and keep confidentiality (Coady, 2010). Signed consent and assent forms and hardcopy data were stored in a locked file in the researcher's home. Digital data—audio, video, and photographs—as well as transcripts and analysis tables were stored securely as password protected and encrypted files. After the research study concluded and the research data analyzed, the collected data will be stored for 5 years before being destroyed. In the final write-up of this dissertation and any publications or conference presentations the anonymity of the participants is also preserved through the use of pseudonyms and careful descriptions. Special care was also taken with the visual data—videos and photographs—to ensure that in my dissemination process any visual data used did not contain any identifying information where participants were recognized (Einarsdóttir, 2007). To ensure this any identifying images were masked, cropped, or blurred to maintain privacy and confidentiality.

Participant Recruitment and Research Sites Overview

This section provides a brief overview of the research context by introducing the participants and setting selected for this arts-informed and play-based case study. More

detailed vignettes of the participants, the classroom and home environments, and experiences are described in the following chapters to situate the findings of the case.

Although the focus of qualitative case study research is fenced in and bounded around a single unit (Merriam, 2014; Merriam & Tisdell, 2016), the initial process of selection for the case study starts much wider. Both Vasconcelos (2010) and Bogdan and Biklen (1992) use the metaphor of a funnel—starting broad and eventually narrowing—to explain the process of case study research.

> The start of the study is the wide end: the researchers scout for possible places and people that might be the subject or the source of data, find the location they think they want to study, and then cast a wide net trying to judge the feasibility of the site or data source for their purposes. They look for clues on how they might proceed and what might be feasible to do. (Bogdan & Biklen, 1992, p. 62)

Eventually the focus or scope of the case study narrows as researchers:

> Continue to modify the design and choose procedures as they learn more about the topic of study . . . [and] work to develop a focus. The data collection and research activities narrow to sites, subjects, materials, topics and themes. From broad exploratory beginnings they move to more directed data collection and analysis. (Bogdan & Biklen, 1992, p. 62)

This narrowing over time also occurs through purposeful sampling of research sites and individual participants. In purposeful sampling, they are selectively or intentionally chosen for inquiry because they can offer an information-rich case or in-depth understanding of a particular phenomenon (Patton, 2002). I also had to consider that my sample of purposefully selected participants could further narrow because I was engaging in participatory research with children. The very nature of this type of research recognizes that *some* rather than *all* are likely to become research participants (Dockett et al., 2009) as the children also have a say in whether they would like to be a part of the research study. Because of this, I recognized it might take additional time than originally planned to locate the unit or single entity to bind the case and answer my research questions.

These approaches and understandings were used to undertake my research study recruitment and data collection. Using my professional networks as a kindergarten teacher and early childhood education research assistant, I worked alongside 64 potential participants from one preschool and five kindergarten classrooms in three different sites (City View Elementary School, Early Learning and Care Family Centre, and Green Park School) throughout Edmonton, Alberta from April 2018 until June 2019. These early learning

sites were initially selected because they were located in areas of the city where the majority of the children and families were from newcomer contexts. Additionally, educators at these sites were interested in children's personal art-making and designated at minimum 1 hour a day for children's play. Each site was initially regarded as a pilot site, where ideas and theories could be explored, approaches and strategies continually tried and revised with the goal of fencing in and binding a case to study in more depth. Figure 4 provides an overview of the participant recruitment timeline across the sites, the number of visits, the total number of consenting children from each classroom, as well as the potential participants.

Figure 4

Overview of participant recruitment, data collection timelines across research sites

RESEARCH SITE	CLASS ROOM	2018									2019						POTENTIAL PRIMARY PARTICIPANTS FOR CASE STUDY
		A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	
CITY VIEW ELEM. SCHOOL	FULL DAY KINDER-GARTEN	APRIL 26 – JUNE 22, 2018 9 WEEKS 20 VISITS															NUMBER OF CONSENTING CHILDREN: 8 POTENTIAL PARTICIPANTS: 1
EARLY LEARNING AND CARE FAMILY CENTRE	PRE-SCHOOL								NOVEMBER 6, 2018 – MARCH 27, 2019 16 WEEKS 21 VISITS								NUMBER OF CONSENTING CHILDREN: 8 POTENTIAL PARTICIPANTS: 1
GREEN PARK SCHOOL	CASE 1: HALF-DAY KINDER-GARTEN (K1A)												MARCH 21 – JUNE 21, 2019 14 WEEKS 20 VISITS				NUMBER OF CONSENTING CHILDREN: 14 POTENTIAL PARTICIPANTS: 3
	HALF-DAY KINDER-GARTEN (K1P)												MARCH 21 – MAY 8, 2019 6 WEEKS 7 VISITS				NUMBER OF CONSENTING CHILDREN: 9 POTENTIAL PARTICIPANTS: 0
	HALF-DAY KINDER-GARTEN (K2A)												MARCH 21 – MAY 9, 2019 6 WEEKS 9 VISITS				NUMBER OF CONSENTING CHILDREN: 10 POTENTIAL PARTICIPANTS: 2
	CASE 2: HALF-DAY KINDER-GARTEN (K2P)												MARCH 21 – JUNE 18, 2019 14 WEEKS 13 VISITS				NUMBER OF CONSENTING CHILDREN: 17 POTENTIAL PARTICIPANTS: 2

At each early learning setting, the parents and children were presented with a letter introducing the research project, who I was, and information about the types of activities I would be doing with the children (see Appendix A-2). I also worked closely with the teachers to identify those families that required translation of the documents or the use of a translator to help explain the research study and process of consent and assent. In a few instances, I relied on a staff member that spoke the home language to help translate and inform the parents of the research project.

In the beginning phases of participant recruitment, there was some difficulty recruiting enough interested families as potential participants from City View Elementary School. To remedy this, I refined the letter of introduction for the Early Learning and Care Family Centre and Green Park School to ensure that the research study description was more accessible to all (see Appendix A-4). This involved presenting the information, research focus, and ethics in shorter pieces, including my photograph and experiences, and formatting the document so it resembled a newsletter or documentation panel that the families were already familiar with. When I made these changes, I had many more interested parents and children at each site. This speaks to the importance of presenting research in a manner and a language that participants can understand (Coady, 2010).

As described, I worked with 64 potential participants across three different sites. To answer my research questions, I required a process to fence in and bind a case to study in more depth. After each visit, I would make note of which children self-selected to participate and sustained an active interest and engagement in personal art-making during their play and centre time. As I worked with each classroom, educator, and child, the specifics of the case and the potential or lack of potential to answer my research questions became clearer and my participant recruitment became more focused. To answer my second research question, it was essential to explore how the children were using their play and personal art-making as tools or vehicles to communicate and explore ideas and perspectives about their everyday lives and experiences. Among the potential participants across the three sites, the majority of them were more interested in sensory and material explorations (i.e., splashing paint onto paper, painting with hands, etc.) rather than using art as a tool of communication (Anning & Ring, 2004; Kind, 2005). I found this focus on the physical and sensory expression of personal art-making did not open-up space or opportunity for conversation and sharing of personal experiences and perspectives which was necessary for my arts-informed and play-based research study. Because of these

experiences, the process of narrowing took time and resulted in changing sites several times.

Each time I entered a new site, I also refined my approach to the children's art-making and play and considered the use of purposeful provocations as a way to generate children's narratives. Additionally, I carefully considered the importance of children's familiarity and previous experiences with art materials in the classroom to further assist with narrowing the participants of this case. Over the course of my data collection, there were seven children that I worked closely with who were extremely interested in art. However, only two children—Butterfly and Rahala at Green Park School—emerged as the unit of study because of each girl's sustained ability to use art and play as tools or vehicles for communication of their ideas and perspectives. Additionally, the classroom environment and pedagogies at Green Park School regularly used a range of visual arts experiences to communicate understandings and ideas and one educator in particular—Ms. Anderson—relied on an arts-infused approach which was Reggio inspired and this greatly supported the outcomes of my visits. An overview of these classroom settings and art and play activities, along with the data collection timeline and fieldwork process, and an introduction to the case participants—Butterfly and Rahala—and how they were selected will be described in the following section.

Case Study Research Setting: Green Park School

I worked with Green Park School—an elementary and junior high school—in Edmonton, Alberta in 2019 from April until the end of June. At Green Park School there were four half-day kindergarten classrooms with an average of 25 children between 4 and 6 years of age in each class—K1A and K1P taught by Ms. Anderson and K2A and K2P taught by Ms. Madison. The kindergarten classes were part of a Kindergarten to Grade 2 school with the other grades housed in a separate location on site. This created a unique and repurposed early childhood education space that was focused on young children and early childhood education provision.

The school site was located in an older neighbourhood with the surrounding neighbourhood experiencing a revitalization through an influx of new commercial and residential developments. Previously outside of the city, it became a suburb of the larger metropolitan centre. The area had a growing newcomer population, and this was reflected in the school population. Almost half of the kindergarten children were from immigrant backgrounds—mainly from India and Pakistan, as well as Turkey, The Philippines, Spain, Sri Lanka, Iraq, and Somalia. There were a variety of diverse home languages spoken including

Punjabi, Gujarati, Urdu, Telugu, Tamil, Sinhala, Napali, Dhatki, Hindi, Marathi, Albanian, Turkish, and Spanish. Many of these children were also learning English when they started school.

From this group of children, approximately one-third were born overseas and immigrated at various ages to Canada. The remaining two-thirds of this group were born in Canada as first-generation Canadians and their parents had immigrated to Canada when they were teenagers or young adults. Among the immigrant parents, most were educated with a minimum of high school education. Many of them work in offices—some as management—in service positions including driving taxis or delivery vehicles, working in hotels, restaurants, retail, janitorial or childcare positions, or in labour positions typically in warehouses or construction. There were also quite a few of the mothers who stayed at home to take care of younger siblings along with the grandparents that lived with them. It was also common among many families that at least one of the parents worked shift work. As many of the homes were intergenerational with families living with their parents—grandmother and/or grandfather—they relied on the grandparents to take the children to and from school. A few of the parents shared the pick-up and drop-off and a smaller number of parents that worked during the day relied on day home or centre-based childcare.

Both kindergarten educators had worked at Green Park School for several years. At the time of the study, Ms. Anderson for 5 years and Ms. Madison for almost 4 years—and they had both taught many siblings of the kindergarten children in their classes. The school also had a history of a small staff turnover resulting in many educators and administrators remaining at the school for many years and even decades with many teaching the same grades or subjects year after year. As a result, there was a strong core team of educators that had built strong relationships with the families and students. In addition to the two full-time educators, there were three educational assistants that worked between the four kindergarten classes to support children identified with special needs and as English Language Learners. They would assist with table work activities; support learning goals focused on literacy, speech, and language; occupational therapy; and social skills and development. These educational assistants were placed from the central school board based on classroom needs and were new to the school.

The children attended a half-day kindergarten program for 3 hours a day in the morning or afternoon, 5 days a week. Children attended morning classes from 8:20 AM until 11:20 AM with a 15-minute outdoor recess break or afternoon classes from 12:10 PM until

3:15 PM with a 15-minute outdoor recess break. During the 3 hours, the children completed a variety of learning activities focused on different kindergarten subjects—early literacy, mathematics, environment and community awareness, citizenship and identity, personal and social responsibility, and physical skills and well-being (Alberta Education, 2008). In addition to these learning activities, the children in all four of these classes had a range of creative and imaginative activities. They took part in various art activities, techniques, and inquiries as part of their curriculum throughout the year. They also regularly engaged in personal art-making and creation as well as accessing a range of toys and materials during their free play activities and exploration during their "centre time" (typically for up to an hour each day). The specific findings of both classroom environments and each teacher's views on children's creative and imaginative processes and how they supported children through their pedagogies and practices are discussed in Chapter 6.

The only change in the schedule was on Thursdays, where the afternoon classes had early dismissal at 2:05 PM so the teachers could attend weekly meetings and professional development opportunities. The school worked as a professional learning community school where teachers of the same grade could meet together to discuss planning, collaborative directions for instruction, assessment, and student progress. During my data collection, I also observed the kindergarten teachers meeting together during their prep time or over lunch to discuss shared plans, ideas, and activities for the coming weeks.

Data Collection Timeline and Fieldwork Process

In the beginning of March, I was in contact with Ms. Anderson and Ms. Madison through email to introduce my research study, share the information letter (see Appendix A-1), review the scope of the anticipated data collection and fieldwork schedule, and invite questions. Both were interested and consented to participate, however, before I could start data collection, I required additional approval from the principal and assistant principal to conduct research in the school. I provided them with the information letter and proposed schedule and invited any additional questions from them. In the second week of March, my research study was approved by the school. I went the following week to discuss with the teachers a tentative data collection schedule from April until June. Together we decided that visiting three times a week for each of the morning and afternoon classes would work best. I would not visit the classrooms on the 2 days of the week that the children had their physical education and music classes. This was because on those days the children's centre time was limited and there would not be opportunities for them to engage in extended play and art-making activities with me. Although a tentative plan was established, I also had to

be flexible in my weekly schedule, as several times my planned visit was cancelled because of a field trip, holiday, special school activity, or assembly which is very common in the last few months of school.

After spring vacation, 50 families had consented to participate from across the four classrooms. Out of the 50 children there were 21 that were from newcomer backgrounds— either immigrating as a young child or born in Canada to parents that immigrated as adults. With each eligible child, I also went through the process of verbal and/or written assent to participate. As previously discussed, the verbal assent process was completed each time I visited. This was essential because if "children were to give consent only in the beginning, they might not have understood what it meant, and they could also have forgotten about it later" (Einarsdóttir, 2007, p. 205). Data collection in the school setting took place for 12 weeks starting April 1st and continuing until June 21st. I visited Ms. Anderson's K1A classroom 20 times, her K1P classroom 6 times, Ms. Madison's K2A classroom 8 times, and her K2P classroom 13 times. Figure 5 provides an overview of the fieldwork schedule and the particular classroom where I spent time for each school visit.

Before I officially began my data collection, I spent an entire day at the school—a few days after my initial visit with the teachers in March—and visited each of the four classrooms. My purpose was to introduce myself and meet the children, see the routines and activities of the classroom, observe the play and art-making activities, and send home the information letters and consent forms to the families before the spring vacation. The information letter for my research study was also posted outside each of the classrooms during my data collection so families had continuous access to the information if needed as well as a reminder of my role in the classroom. During that day, I spent time in each room and assisted with classroom activities such as handing out papers, helping children with sounding out words or finding sight words for their writing when they asked for help.

Figure 5

Overview of data collection timeline, classroom visits and scheduled interviews for Case 1 (Butterfly), Case 2 (Rahala), K1A and K2P

During the first few weeks of data collection, I spread my time evenly across the four classrooms in order to get to know the children from the consenting families, understand their daily activities and begin to identify potential participants. I also greeted the families when they arrived or departed from school to make my purpose and presence known and to answer any questions about the research study. After the first week and once the children were more familiar with me, I brought in additional art and play materials to use during centre time (i.e., special papers, smaller markers, pastels, modelling clay, beads, popsicle sticks, and dolls) to supplement what they already had. In the third week, I set up an art table in the hallway beside the shared painting station and added my art supplies along to the existing classroom art supplies to create a new centre for all the children during their play time. For more detailed information about the focus of each classroom visit and activities see the Classroom Visits Overview in Appendix B. Many interested children came to participate in these activities, however, there were a few times in the beginning weeks I would specifically ask if any of the consenting children would like to come and do some art and play activities with me. This was done because there were so many potential participants, and this helped to narrow my focus on those children that were truly interested. There were also several children whose parents consented for their children to participate but they were not interested and expressed dissent to participate, and this decision was respected.

At the end of each visit during the first few weeks, I used quick jot notes to record the schedule, routines, and activities in order to gain an initial sense of the classroom environment and practices. I also made note of which children were present at the different art stations and what types of art and/or materials they were engaging in. I continued to make note of why children sustained an active interest and engagement in personal art-making and if among these children there were any who showed comfort or interest in sharing any stories or information with me. In these weeks, a video camera, audio recorder, and photographs were also used to capture the art events, but this data were not immediately analyzed. Once a smaller group of potential participants who were using art and play to communicate details about their lives emerged, I focused my visits with those classrooms for the rest of my data collection until the end of the school year. As my attention became more focused on Butterfly and Rahala, I revisited the video recordings (audio if needed) and photographs from the previous weeks to make note of what was shared and how that information could be used to inform my forthcoming observations, conversations, and activities with the girls.

Case Study Participants

Initially I worked closely with Butterfly, Ruby, and Anna from Ms. Anderson's morning kindergarten class (K1A) and with Rahala and Rebecca in Ms. Madison's afternoon kindergarten class (K2P). Although there was sustained interest, participation, and communication from Ruby, Anna, and Rebecca they were not chosen for this case because they would only share a few details when prompted and there was not enough information given to access their perspectives and understandings about their lives. Butterfly and Rahala instead emerged as the children to study because they both had a sustained and enthusiastic interest in the art and play sessions and as they became more familiar with me, they would set the agenda of what they wanted to explore. Near the end of the study, when they would see me coming during their centre time, they would stop their activities in the classroom and set up what they wanted to work on in their personal art-making. Additionally, these girls were also of particular interest for the case study because within these different activities art and play operated as tools or vehicles to communicate their ideas and perspectives. More detailed descriptions of Butterfly and Rahala's school and home experiences, their perspectives, and personal narratives will also be presented as illustrative vignettes and descriptive examples in the following chapters. However, a brief introduction to each girl is shared to help situate their selection for the case study.

Introduction to Butterfly

At the time of the research study, Butterfly was 5 years old. She lived at home with her parents and a baby sister who was almost 12 months old. Both her parents immigrated to Canada as adults from India. Butterfly was born in Canada but moved overseas to India when she was an infant. She lived with her grandparents until she was 3 years old while her parents lived and worked in Canada. When Butterfly was in India, she spoke Telugu and Punjabi and also attended a preschool with Telugu as the language of instruction. At 3 years old she immigrated back to Canada to live with her parents. That year she attended preschool and learned to speak English and could communicate in English when she started kindergarten.

Butterfly thoroughly enjoyed various art-making activities and she was quite skilled at drawing and painting while she was at school. Arts and crafts were also an important part of her home life and contributed to her interest. She also liked to share stories about what she was making. Even during my first art-making session with Butterfly, she was sharing details about her life—that she was born in India, she visited her real parents there. Within 3 weeks of my being a regular visitor to the classroom, Butterfly continued to share more

and more stories and perspectives about her time in India and important family members, like her grandmother, with me. These recurring topics were initially explored in her play with ethnic dolls,[6] and this shifted into making a doll that looked like herself out of modelling clay and a dollhouse from cardboard.

Introduction to Rahala

During the research study, Rahala was 5 years old. In her home she lived with her parents, her paternal grandfather, and her older sister who was 8 years old and in Grade 2. Rahala's parents also immigrated as adults from Sri Lanka (mother) and India (father) when her older sister was a young child. Similar to Butterfly, Rahala was born in Canada but when she was little her family lived in Sri Lanka for several years with her maternal grandmother. She spoke Sinhala and also attended preschool there. When she came back to Canada, she attended preschool the year before kindergarten and also learned English.

Rahala was very skilled at various art-making activities, and she had a wide range of experiences with her father and grandfather—who were artists—drawing, painting, and constructing objects. She brought this into her activities in the classroom and was frequently drawing and painting during her play centres. She also was very willing to open up about her experiences and during my first art-making session she shared that her grandmother lived in Sri Lanka and that she went to visit her. Within 4 weeks of my visiting, Rahala also shared many stories during her art-making—primarily through modelling clay and plasticine—about her family, her Sri Lankan culture, Buddhist religion, and her experiences when she lived there.

Data Collection Methods and Process

My arts-informed and play-based research study employed multiple data collection methods or a pieced-together set of approaches and strategies to capture the complexities and specifics (Denzin & Lincoln, 2008) of the case. This approach fit well with my study, as qualitative case study research does not privilege any particular data collection methods— any and all methods can be used to uncover the significant factors of the case (Merriam, 2014). Multiple methods are recommended as this can produce a comprehensive mosaic or portfolio of data. This allows for triangulation or greater clarification of the meanings of the data gathered, interpretations made, and understanding the complexities of the case (Vasconcelos, 2010). To investigate my research questions, I utilized a wide range of open-

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[6] The ethnic dolls are small dolls used in play that represent a range of families from Caucasian, African, and Asian ethnicities, and a range of life stages (children, parents, and grandparents). They are used to represent authentic diversity and can support "children's positive identifications with race" (MacNevin & Berman, 2017, p. 836).

ended and ethnographically-informed data collection techniques—participant observations, field notes, journal reflections, audio and video recordings and/or photographs, and informal conversations with the girls and open-ended interviews with their mothers and teachers. I also used innovative participatory methods specifically for young children (Clark, 2017; Clark & Moss, 2011; Tisdall, 2016) that supported and encouraged children's personal art-making processes and products as well as their play activities. In addition to the variety of data collection methods, my research plan was emergent and flexible while I was in the field (Merriam, 2014; Merriam & Tisdell, 2016). In particular, the data collection strategies related to the children's play and personal art-making evolved and shifted as there is no standard approach for arts-based or arts-informed research. It is, rather, a process "*in-the-making*" (Clough & Nutbrown, 2019, p. 10, emphasis in original). The techniques used, found, or made in a "particular context *may* call for an arts-based method; or it may not; or it may call for a number of approaches, one or some of which might draw on an art form" (Clough & Nutbrown, 2019, p. 10, emphasis in original). This understanding was particularly important in the field as I followed the lead of the children. First, they did not engage in art-making every time I visited so a variety of methods were required. Second, the focus of approach differed among the two girls (i.e., exploring concepts of self and identity through doll and cardboard dollhouse making for Butterfly and through the drawing and painting mandala for Rahala). Finally, the personal art-making and play events had a dynamic movement within and between art and play and their ideas were supported through the use of a variety of materials. Figure 6 provides a visual summary of these various methods utilized along with a brief description of the purpose of each method. The data collection approach and timeline along with each specific component of data collection and rationale for inclusion will be discussed in greater detail.

Figure 6

Methods, data source and purpose of the data collection

Contribute information about Butterfly's home life, culture, routines, family experiences including pre-and post-migration events

Help clarify researcher observations and interpretations

To access how newcomer children communicate about their everyday lives and experiences through art-making and play

Explore what is personally significant and important

Investigate how they make sense of and understand cultures of home and school through art-making and play events

Contribute information about classroom activities and routines, pedagogical and culturally inclusive practices

Document visual details of classroom environment, activities and routines

Document process and final products and artifacts of children's art-making and play

TEACHER INTERVIEW

MOTHER INTERVIEW

PHOTOS

PHOTOS

AUDIO RECORDINGS

Record conversations missed by video recordings

FIELD NOTES

Supplement observations and capture a record of observations and experience

BUTTERFLY

VIDEO RECORDINGS

PARTICIPANT OBSERVATIONS

PERSONAL ART-MAKING AND PLAY EVENTS

Record a visual record of both the process and product of young newcomer children's art-making and play

Record conversations, physical gestures, emotions and actions during events

REFLECTIONS

RAHALA

CONVERSATIONS WITH CHILDREN

Record researcher impressions, questions, perceptions and connections

Observe firsthand classroom environment, routines and activities

Observe firsthand young newcomer children's participation in classroom activities and personal art-making and play events

Supplement what the video or audio recorders were unable to record

MOTHER INTERVIEW

HOME VISIT

TEACHER INTERVIEW

Gather young newcomer children's perspectives about their everyday lives and experiences

Gather firsthand collection of their narratives and interpretations of art-making and play events

Observe firsthand Rahala's home environment and activities

Contribute information about classroom activities and routines, pedagogical and culturally inclusive practices

Contribute information about Rahala's home life, culture, routines, family experiences including pre-and post-migration events

Help clarify researcher observations and interpretations

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Participant Observations Supported by Field Notes and Reflections

Observation is one of the main approaches of data collection used in qualitative case study research (Merriam, 2014) because events and behaviours can be seen first-hand as they are happening (Merriam & Tisdell, 2016). This method also fit well with my study because the observation of children is key in coming to understand their social, physical, and cognitive worlds (Prosser & Burke, 2008) and lives (Clark, 2017; Clark & Moss, 2011). My observations were dependent on my ability to act as the primary instrument of data collection (Heath & Street, 2008; Merriam, 2014) using my basic tools—eyes and ears (LeCompte & Schensul, 2010). As a result, I required "visual acuity, keen listening skills, tolerance for detail, and capacity to integrate innumerable parts into shifting wholes" (Heath & Street, 2008, p. 57). I also recognized that relying on observation alone would only provide an adult perspective about children's everyday lives and experiences. To remedy this, observation "needs to be seen in conjunction with other sources of information" (Clark & Moss, 2011, p. 18) and in my study this included the use of additional data sources from the children's art-making, play, digital recordings (video and audio), and conversations with them.

Classroom settings, routines, behaviours, and activities are complex settings, and I was aware even before entering the field that it could be difficult to know what to capture, what to pay attention to, what to ignore, and what to give meaning to with my observations.

> What to observe is partly a function of how structured the observer wants to be. . . .
> The researcher can decide ahead of time to concentrate on observing certain events,
> behaviors, or persons . . . [Whereas] less-structured observations can be compared
> to a television camera scanning the area. (Merriam & Tisdell, 2016, p. 140)

No one can observe everything at all times, especially in complex settings and there is no ideal way or pattern to observe (Merriam & Tisdell, 2016). To guide my observations, I used Boostrom's (1994) "learning to pay attention" metaphors and his roles of participant observer—as a videocamera, playgoer, evaluator, subjective inquirer, insider, and reflective interpreter—to guide my focus and gradually step closer to the everyday contexts during data collection and analysis.

Although my case study was focused on the importance of arts-informed and play-based methods as tools for communicating the personally significant, my data collection began with systematic observations focused on the classroom environments to carefully record what I saw and heard (LeCompte & Schensul, 2010). In the first weeks of my initial

observations, I acted as a "videocamera" (Boostrom, 1994, p. 53) scanning broadly and compiling a laundry list of observations. Observations focused on the physical setting, classroom routines and activities, interactions, participants, conversations, subtle factors, and even my own behaviour (Merriam & Tisdell, 2016). In these observations I made note of the play and art activities that particular children were interested in, what types of books were read, what songs were sung that day, and even what time the recess break was. After I was oriented with repeated visits I shifted to the role of "playgoer" (Boostrom, 1994, p. 54) where the participants, actions, and events of the classroom were viewed with growing familiarity. It was during this time that additional data collection methods—art-making, play, digital recordings (video and audio), and conversations with the children—were used to complement my observations and provide more permanent documentation. By the fifth and sixth week I was able to identify my case study participants—Butterfly and Rahala—and I began to capture in my observations the "interesting, noteworthy, and significant" (Boostrom, 1994, p. 54) with the girls' personal art-making, play, and details about their lives that they were sharing. I continued to build my familiarity with the girls and classrooms and moved into the role of observer as "evaluator" (Boostrom, 1994, p. 55). During this time, I began to evaluate my observations and additional data collected and re-examine if there were any preliminary relationships or possibilities that emerged and how that information might be used to further inform my data collection in the coming weeks. As I continued to collect data, new questions were posed and theories used to understand the events and focus my observations as "subjective inquirer" (Boostrom, 1994, p. 57). I continued to re-examine and analyze my observations along with the additional data sources to move closer to observer as "insider" (Boostrom, 1994, p. 58) and "reflective interpreter" (Boostrom, 1994, p. 61). This was where I had close familiarity with the girls, the connections between what was expressed in their play and personal art-making, and their points of view. The interviews with the girls' mothers and teachers, and the home visit with Rahala's mother at the end of data collection, also helped clarify and situate many of the influences and complexities in the girls' lives.

To support my observations, field notes, reflections, and descriptive accounts were necessary as ways to capture a record of experience that I could use in my interpretations and analysis. Because of the interactive nature of working with young children I relied on gathering information by taking mental notes of details and impressions as "headnotes," which I later recorded or inscribed (Clifford, 1990) through quick "jottings" (Emerson et al., 2011). To ensure they were as accurate and descriptive as possible (LeCompte & Schensul,

2010; Merriam, 2014) I recorded them as soon as possible after each classroom visit. These details were revisited and transcribed (Clifford, 1990) and added to with additional details remembered, my own impressions, and any additional questions, connections, or potential theories that emerged.

My field notes, along with my interpretations and analysis, were transformed or constructed into other data sources—written descriptive accounts, vignettes, or narrative portraits—to provide "a more or less coherent representation of an observed cultural [and social] reality" (Clifford, 1990, p. 51), a vivid image, or version of the world (Emerson et al., 2011). The creation and provision of vignettes is essential in case study reports as part of the evidence necessary for the reader (Vasconcelos, 2010). They are "snapshots or mini-voices of a setting, a person, or an event" (Graue & Walsh, 1998, p. 220) or "crystallizations that are developed for telling—they are communication tools that help leverage understanding for both the reader and the writer" (p. 221). These descriptive vignettes included direct quotes and phrases used by the girls from the digital recordings in order to communicate with the reader their voice and illustrate their perspectives, point of view, preoccupations, and understandings. They also included detailed descriptions of emotions and body language conveyed during the activities, art and play materials selected and revisited, actions and decisions made, accompanying classroom activities, along with feedback, questions, and responses from myself and their peers. The inclusion of these additional details throughout the vignettes were necessary as the words communicated by the girls were short, scattered fragments of conversation and these details help to illustrate their personal preoccupations and communicate the personally significant. As previously outlined, I also paid close attention to my word choice and interpretations to ensure my positionality was in check and reflected the participants' experiences as best as they possibly could.

Children's Play and Personal Art-Making

My second research question was investigating how young newcomer children might use play and personal art-making as tools or vehicles to understand, communicate the personally significant, and understand, negotiate, and make sense of their everyday lives and experiences. As outlined previously, expressions in children's play and their process and product of personal art-making can help foreground the personally significant events, activities, and people in their lives and serve as a vehicle for communication about their experiences and perspectives. In this view, both the process and product of the children's playful art-making were regarded as important sources of knowledge (Cole & Knowles,

2008; Knowles & Cole, 2012) in order to understand how the girls in the study made meaning and understood their worlds. Additionally, these forms of artistic and playful data were considered in combination with my observations, field notes, digital recordings, conversations with the children, and interviews with the adults.

In the first few weeks, I brought a collection of art and play materials— plasticine, popsicle sticks, beads, ethnic dolls, markers, paper, and cardboard—to supplement what the classrooms already had. I initially provided a few prompts or scaffolds as a way to get to know my participants (i.e., drawing a picture of their family). However, after a few sessions there was no set art-making or play agenda from me. Instead, the children directed what they wanted to do by selecting or self-initiating (Dockett et al., 2009) from the available materials what they wanted to explore and how. Whatever activity or material the children chose I came alongside to support their agenda and add to or scaffold their explorations with new possibilities or considerations. Initially, my activities revolved around art-making with the children in hopes of being able to identify possible participants. However, when Butterfly and Rahala emerged as the focus of the case study I followed their lead for activities and came alongside them and offered suggestions, prompted and asked questions, and brought additional materials to support their art-making and play activities as significant preoccupations emerged.

Before data collection began, I devised a plan in case children were reluctant to talk with me or required an interpreter if we did not share the same language. However, after spending a few weeks in the classroom my presence was welcomed by the children and specifically with Butterfly, Anna, and Ruby in the morning and Rahala and Rebecca in the afternoon. During my art-making visits, they were quite excited and eager to talk about their creations during and afterwards and there was no limitation or language barrier with communication. Additionally, as the weeks progressed, Butterfly in particular was quite engaged in her art-making and play activities at school with the dolls and the dollhouse. She would work on pieces to decorate the cardboard dollhouse at home and bring them the following day to add to her artistic representation and tell me all about why they were an important addition to her creation.

Because of my previous experiences in early years settings, I was also aware that these created representations were personally meaningful to the children and many times children were reluctant to part with them (Kendrick, 2003). This was no different at times during data collection. To address this, I took photographs if permitted or revisited the video recording to view and analyze the artifact afterwards. Other times, the children were

quite eager to gift me with their artistic creations. For example, in the last few weeks of my visits, Rahala wanted to paint several pictures and a few times she gave me one of her pictures to take home "as a present" from her.

To gain a better understanding of the message or meaning of children's art, the final product can also be examined and investigated. However, observing and recording children during their processes of creation can be more informative. Sue Cox (2005), in her research on young children's drawing, found that paying attention during the children's process of drawing "revealed a far wider variety of intentions than could be imputed to the finished drawings themselves, when the information was restricted to what was available in what the child had produced and interpretations of it were questionable" (p. 118). Jesuvadian and Wright (2011) similarly found that while children were drawing they constructed narratives and these were much more detailed than what was shown or depicted in the final product. I took this approach with the children's art-making and play and to capture a record of both the process and product I relied on video and audio recordings—which will be discussed in the next section. This was essential as capturing the process of art-making, creation, and exploration helped overcome the tendency to want to directly translate products of artistic representations into written texts and interpretations during analysis. If that had occurred it would have reduced or diminished the power of art as a meaningful form of representation and understanding (Barone & Eisner, 2012).

Digital Recordings (Audio and Video) and Photographs

As introduced in previous sections, I also collected digital recordings (video and audio) in the classrooms of the children's process and products of their art-making and play events along with their accompanying conversation and narratives (S. Cox, 2005; Cutter-Mackenzie et al., 2015; Jesuvadian & Wright, 2011). In addition, I took photographs of some of the children's artistic representations and the classroom environments to capture visual details. With the children's permission, I set up a stationary video recorder on a tripod in the corner of the classroom or hallway to try and capture as much as I could with a panoramic view. An audio recorder was also placed on the table to record the conversations that may have been missed by the video recorder. There were times the art-making and play moved away from the table or area in the hallway or classroom. If it was not too disruptive, I adjusted the lens of the videocamera or moved the audio recorder to the new location to try and record as much as possible. If this was not possible, then I relied on recording field notes afterwards to make note of what had happened.

These digital artifacts helped to create an "image-ing" of the research or "visual running record" (Weber, 2008, p. 48) that could be revisited, studied, and analyzed during and after data collection. These digital recordings were also quite effective as they allowed me to take on the role of "participant as observer" (Merriam & Tisdell, 2016, p. 144). In this role, I could fully engage in the activities with the children, ask questions, and provide prompts or scaffolds rather than focusing on trying to record my observations and field notes. After the visits, I would jot down who was involved, what activities they engaged in, artifacts created, and any personal narratives or conversations of interest that emerged. As the research study progressed and case participants emerged, I also revisited the video recordings (and audio if necessary) which was an invaluable process to recall and study details following my observations (Karlsson, 2012; Merriam, 2014; Sørensen, 2014), and to pay attention to things in a new way (Weber, 2008). After reviewing, I added to my notes from the previous weeks and included any notable events or conversations from the videos (or audio) that I had missed along with any preliminary impressions, interpretations, and additional questions.

Conversations with Children

The contributions of the girls' views about their everyday lives and experiences were critical for understanding their perspectives (Clark, 2017; Pahl, 1999) as observation "only gives an adult perspective on children's lives" (Clark & Moss, 2011, p. 18). These ongoing casual conversations provided a rich context through which to view the daily experiences and complexities for Butterfly and Rahala. From my previous experiences as an early childhood educator and researcher, I was aware that talking with or interviewing children is considerably different from the same activities with adults and more indirect methods of casual conversation are preferable (Einarsdóttir, 2007; Pahl, 1999). With that in mind, I engaged in regular conversations with Butterfly, Rahala, and their classmates—typically during our art-making and play activities. This approach mirrored similar recommendations proposed by early childhood researchers where children are involved in doing an activity or using props while talking with the researcher as a way to create a familiar and comfortable experience (Clark, 2017; Clark & Moss, 2011; Einarsdóttir, 2007). A significant part of this process involved listening to what Butterfly and Rahala said to me and the other children as this was an opportunity for them to be heard (Einarsdóttir, 2007) and to follow their guidance about what to talk about. Also importantly, by listening to them as they engaged in art-making and play gave a better picture of their narratives and interpretations of their artistic representations and expressions rather than trying to analyze and interpret the

events on my own afterwards (Einarsdóttir, 2007). An additional outcome of my active listening during the art-making and play was that I was able to provide a variety of scaffolding techniques—questioning and prompting—which demonstrated my sustained interest in the girls' classroom activities. This provided a richness to the data that was shared and a sustained interest from them while I was in their classroom for 3 months.

The majority of our conversations were recorded through video and audio, however, for those times when the recording device was not present, I made mental notes of the conversation—words spoken, any added emphasis, emotions, and body language—and recorded those details during a break or immediately after I left (Merriam, 2014). Although the majority of our conversations were naturally occurring, spontaneous, and followed the lead of the child, I would also review the conversations afterwards in light of my research questions. I would make note of particular ideas or points for further clarification the next time I visited and check in with Butterfly and Rahala. I would leave it up to them if they wanted to share any more information and if they did not then I would stop the line of inquiry. In addition, when I did have questions related to the research study, I followed an approach similar to Jesuvadian and Wright (2011) and waited until the children were engaged in their activity before asking any questions pertaining to the research study (see Appendix C-1). I also aimed to have any questions dispersed as naturalistically as possible throughout the art-making and play activities and many were in response to what they were creating or playing.

Adult Interviews to Situate the Children's Everyday Activities and Experiences

Throughout the study, Butterfly and Rahala were sharing personal experiences and communicating about important events and people in their lives through their art-making and play. To further situate these everyday events and understand the particular cultures of the home and school that the girls were experiencing and navigating—as focused on in my first research question—I conducted semi-structured interviews with the girls' mothers and teachers. Their inclusion was "not [ever] intended to replace or undervalue the children's own responses [and activities] but to become part or a piece of the dialogue about [their] lives" (Clark & Moss, 2011, p. 34). The interviews with the mothers of Butterfly and Rahala were essential to situate and help explain important aspects of each of the girls' home lives, cultures, family experiences, and, in particular, the pre- and post-migration experiences as the girls transitioned to kindergarten. The teacher interviews helped to situate many of the activities, the culture, practices, and routines of the classroom and school that the girls participated in and commented on. Additionally, each of these interviews also provided

greater clarification for some of my particular observations and conversations that had occurred with the girls. For example, the interview with Rahala's mother provided additional information about Rahala's out-of-school life and experiences in Sri Lanka and Canada, the centrality of Buddhist religion in her culture, and a discussion of the importance of art-making in her home activities which was evident in what we were exploring together at school.

The semi-structured interviews followed a holistic interview protocol as outlined by Ellis (2006) and took place in a comfortable and convenient location for each adult (see Appendix C-2). I began each interview with broad open-ended questions as a way to "get to know" each adult and facilitate comfort with the interview process. I then moved through a few rounds of questions that became more and more specific and were related to the research questions (Ellis, 2006). I had a list of several questions that fit within each category that I could flexibly use in the interviews. These provided a prompt for me to remember to focus on the research questions but to also allow space for new lines of questioning to emerge as answers were shared.

Interpreting the Data

In qualitative research, there is no single "right" way to analyze the data collected. Generally, qualitative case studies gain focus and definition over time through an ongoing approach of questioning and understanding, reflecting, and questioning again (Mayers, 2001; Merriam, 2014) and working out of possibilities (Packer & Addison, 1989). In this process, data analysis and interpretation follows an interactive, inductive, and recursive process that builds theories and captures general and abstract ideas about phenomena (LeCompte & Schensul, 2010). In this sense, data analysis and interpretation was emergent as it occurred simultaneously with the process of data collection (Merriam, 2014; Merriam & Tisdell, 2016). Throughout this process, I found it helpful to revisit my research questions to focus my interpretations, understandings, and analyses, make decisions regarding what to possibly explore further with the children, and what new materials and responsive practices to consider based on what was emerging in the field. In the following sections, I will describe the process of how the collected data were analyzed and the evaluation criteria for assessing the trustworthiness of the findings.

Preparing and Organizing Multiple Data for Analysis

The first stage involved combining and organizing different data sources into a chronological sequence of the classroom visits to prepare the data for further analysis. Information from my field notes, initial observations of the classroom routines and overview

of the activities, lists of the play and art-making events and the participants, and photographs from each classroom environment were combined to provide an overview (see Appendix D-1). Alongside this process, the video recordings from each art and play event were downloaded onto my computer and reviewed, where I noted key moments, initial impressions, and potential directions for future sessions. This process was ongoing throughout the data collection timeline and provided an initial impression and description of the classroom and home activities, and key examples of potentially significant personal art-making and artistic representations of the participating children and their peers.

At the conclusion of the data collection, the video recordings of Butterfly and Rahala were re-watched and transcribed into tables for each girl. I completed all of the video transcriptions—14 videos for Butterfly and 9 videos for Rahala—and created a table for each video transcript (see Appendix D-2). Each row included a brief description of the art or play activities and corresponding conversations. This included what Butterfly or Rahala, their peers, and I were doing, any actions or reactions, direct quotations from the conversations, ideas, and questions each of the girls were sharing and a description of responses from myself or their peers. I also captured a screenshot of the video as a way to freeze and highlight or create an image of the key processes, events, actions, movements, and products from each girl's play and personal art-making. When a new idea, question, or action was noted in the video I began a new timestamped row. This helped to capture the movement of ideas and actions throughout the video and make note of interesting or intriguing events and ideas that could easily be located and re-watched. Alongside these descriptive summaries, I also recorded any notable actions, movements, interactions, ideas, and decisions that stood out to me or possibly connected with my research questions.

After the video tables were compiled, I reviewed the transcripts and re-watched the videos to see initial patterns and emerging insights (Merriam & Tisdell, 2016). At first, I did not impose any models, theories, or conceptual frameworks onto the data. Rather I read the data several times to see what made sense with my working hypotheses (LeCompte & Schensul, 2010), was responsive to my research questions, or required further investigation (Merriam, 2014). I added to the tables "observer's comments" (Merriam, 2014, p. 172), any additional impressions, questions for further exploration, possible connections to other art or play events, conversations with the children, or any clarifying information from the adult interviews.

Analysis of Research Question 1: Examining and Mapping the Data onto the RAISED Between Cultures Model and Related Literature

The next step of analysis involved mapping the video transcripts onto the RAISED Between Cultures model (Georgis et al., 2017). This was a guiding framework for my research study and my first research question: *What are the personally significant experiences and influences in young newcomer children's daily lives?* I revisited the tables and videos to identify meaningful segments of data that could potentially answer part of my research question (Merriam, 2014; Merriam & Tisdell, 2016)—the various influences, experiences, culture, and everyday activities of the girls. This process of analysis is more intensive from the initial preparation of data in order to come to the meaning-making in the materials and what is represented (Merriam & Tisdell, 2016). These video segments were mapped onto the six factors or levels of the RAISED Between Cultures model (Georgis et al., 2017)—1) children's culture; 2) family pre-migration experiences; 3) post-migration systemic barriers in the host country (i.e., systems, programs, and policies); 4) the post-migration family and community strengths; 5) children's early socialization environments (i.e., the child's home and typically early learning and care settings); and 6) child outcomes which are determined together with families (see Appendix D-3). Preliminary or short-hand designations were then used to capture salient and specific attributes (Merriam, 2014; Merriam & Tisdell, 2016).

After each case's video data had been transcribed and organized both chronologically and mapped onto the RAISED Between Cultures model, I revisited the transcripts to identify any additional meaningful patterns in relation to the first research question within the art-making and play events. This process was repeated several times and interpretations were refined. Alongside this process, I also reviewed the still photographs, field notes, visit summaries, interview transcripts, and personal impressions, to examine them for additional details and information to support the selected segments from the video data. These segments were organized and grouped according to preliminary or inductive themes and categories of recurring findings occurring within and across (Merriam & Tisdell, 2016) each girl's experience to help answer the first research question (see Appendix D-4). These themes were also examined and refined in how they related to my initial literature review and additional supporting literature. These findings, illustrative and descriptive vignettes, and discussions are presented in Chapter 4.

Analysis of Research Questions 2 and 3: Examining and Mapping the Data onto Related Literature, and Theoretical and Conceptual Frameworks

To answer my second research question: *How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of their experiences, and communicate the personally significant?* I further interrogated the video data. I started by identifying, from the video transcripts, sequences of play and personal art-making where the girls were sharing their perspectives, ideas, and narratives about their lives or imagined scenarios. I followed a similar process in the previous section where video transcripts and supporting data were reviewed several times and inductive or common-sense interpretations (Hedegaard, 2008) were applied. Data were then reviewed several times to refine these interpretations and sorted into potential themes (see Appendix D-4). Within this process I drew from a variety of theories, conceptual frameworks, and related literature (Hedegaard, 2008) in the fields of children's art and play to further refine ideas, identify meaningful patterns, and situate understandings. These findings, illustrative and descriptive vignettes, and the discussion related to the participants' creative and imaginative approaches are presented in Chapter 5.

Although I was primarily focused on how the girls were using art-making and play as tools or vehicles for communication and exploration of ideas, I was also interested in various adult strategies, approaches, and pedagogical decisions to support the girl's art-making and play. Subsequently, I re-watched the videos and undertook the same data analysis process of thematic analysis (see Appendix D-4) to better understand the pedagogical and methodological implications of engaging in this type of work with young children to answer my third research question: *How do adults support young newcomer children's play and personal art-making and their communication of the personally significant?* These findings and relevant experiences from both the home and school environments are presented in Chapter 6.

Evaluation Criteria to Support Interpretation

Interpretations of qualitative case study research are local, specific, and situated constructions of meaning (Hughes, 2010; Merriam, 2014; Patterson & Williams, 2002). In my research study, interpretations are bounded within the experiences, school and home environments, interactions and relationships with significant people, and the perspectives and meaning of these two young girls during their kindergarten year. This specificity and singularity are in contrast to traditional research paradigms that rely on rigour, replication, and constructs of validity, triangulation, and credibility as evaluation criteria (Denzin &

Lincoln, 2008; Guba & Lincoln, 2008). This is unachievable and incompatible within the constructivist paradigm and interpretive research methods—like qualitative case studies and arts-informed research—because it assumes that these "concepts [and interpretations] are objective, measurable components that can be achieved through adherence to certain methodological procedures" (Patterson & Williams, 2002, p. 32). In interpretive work there is "no single set of procedures for establishing validity . . . because there is no single correct interpretation of phenomena" (p. 32).

The goal of my case study was not to establish the truth or validate findings through replication, but rather to communicate to the reader a better understanding of the phenomenon that is reasonable and believable. In this process, I sought "to understand the perspectives of those involved in the phenomenon of interest, to uncover the complexity of human behavior in a contextual framework, and to present a holistic interpretation of what is happening" (Merriam & Tisdell, 2016, p. 244). This was achieved by presenting a descriptive persuasive account (Patterson & Williams, 2002) where the reader was provided with enough detail on how the multi-method study was conducted; access to enough evidence through a series of vignettes, snapshots, and a narrative account (Clough & Nutbrown, 2019; Vasconcelos, 2010); and my process of analysis to support the findings. I also ensured that the interpretations were clear and the conclusion made sense (Merriam & Tisdell, 2016; Patterson and Williams, 2002). This involved paying attention throughout the research process—participant recruitment, data collection, coding, and thematic analysis—to any personal biases and positionality as I was the primary instrument for collecting and producing meaningful information (Hughes, 2010; Merriam, 2014). I kept accompanying notes alongside the different data sources to record personal impressions, critiques, questions, and points of further clarification. This served as a running record throughout and highlighted any potential issues or limitations within my research process. As mentioned previously, I built in a process of reflexivity to help co-construct my interpretations, meanings, and understandings (Clark, 2017; Edwards, 2010). In this approach of reflexivity and member checking I revisited my observations, ideas, and interpretations with each of the girls throughout the study. I would remind them of what they had previously shared with me or what I observed and would ask what they thought about the idea or topic. I sought further clarification of the girls' perspectives and experiences shared with me and preliminary findings by taking my interpretations back to the mothers and teachers after the classroom visits to help situate my interpretations. Additionally, multiple methods were utilized as this produced a comprehensive portfolio, mosaic, or assemblage of data that

allowed for crystallization (Clark, 2017; Clark & Moss, 2011; Merriam & Tisdell, 2016) or greater clarification of the meanings of the data gathered, important aspects of the case, interpretations made, and understanding the complexities of the case (Vasconcelos, 2010). Although the research study's findings cannot be generalizable or transferable to the larger context, the detailed thick descriptions (Clifford, 1990) and interpretations provide substantial information or as richly detailed a picture as possible (Merriam & Tisdell, 2016) so the reader can make their own decisions regarding the transferability of the results to other contexts.

CHAPTER 4

FINDINGS: ADDRESSING THE FIRST RESEARCH QUESTION

Situating Newcomer Children's Everyday Lives, Experiences and Perspectives

This chapter presents key findings from Butterfly and Rahala's personal art-making and play experiences in relation to the first research question: *What are the personally significant experiences and influences in young newcomer children's daily lives?* As outlined in the previous chapter, I mapped the data onto the RAISED Between Cultures model as a framework to situate and understand the various influences and complexities existing for these particular newcomer children. These findings could be presented chronologically or focused on one girl at a time, however, I have chosen to organize and present their data together within the six nested factors or levels. The findings are focused on a specific factor or level of the model so the reader can compare and contrast these two girls' experiences. Presenting the findings in this way, however, does not mean that I viewed or thought of these various factors as separate and distinct from one another. Rather, they were understood to be interconnected and dynamic influences that came together to impact the child's daily life, experiences, and development. When every factor or level is brought together, they help to assemble a holistic picture and understanding of each girl within her unique perezhivanie—her prism of personal, social, and environmental characteristics, emotions, perceptions, and interpretations. Additionally, many of these findings were communicated or revealed in quick moments and scattered fragments throughout the play and personal art-making activities (see Chapter 5 for further information about the specific communication processes utilized by the girls). When these fragments were pieced together as a mosaic of findings one could identify particular preoccupations or unique areas of importance for each girl.

The presentation of these salient findings and significant themes is also contextualized within illustrative vignettes or descriptive examples along with corresponding images of the art-making and play activities. These accounts present descriptive details of what was explored, represented, and expressed during the girls' creative and imaginative processes. Included in the illustrative vignettes are direct quotes and phrases from the girls, along with descriptions of their actions, decisions, emotions, and body language that made up their communication of the personally significant—as this was central to the research study. These findings are also supported with details from the mothers and teachers to help

clarify interpretations. These narrative examples are quite detailed in order to provide the reader with as rich a picture as possible and provide sufficient information to illustrate the findings and interpretations. These details aim to capture the unique perezhivanie of each of the girls by describing their personal characteristics, emotional responses, thoughts, and interpretations, along with the specific environmental contexts and influences (Fleer, 2016; Veresov, 2017; Vygotsky, 1994). The findings presented reflect "a holistic representation, of one's relation to one's lived environment" (Mitchell, 2016, p. 26)—Butterfly and Rahala's unique perezhivanie. Additionally, the illustrative examples and selected vignettes are discussed or situated within a particular factor or level to highlight a specific aspect or consideration as outlined by the RAISED Between Cultures model to best represent the case, although it may fit within other factors or levels in the model.

A more detailed discussion of the particular approaches and processes that the girls utilized in their play and personal art-making, along with the role of the adult and environment (i.e., materials, space, time, and opportunities) to support their creative and imaginative explorations in relation to the second and third research questions will be discussed in the subsequent chapters. There were additional ideas, narratives, and thoughts occasionally communicated during and through the girls personal art-making and play (i.e., imaginary situations of forbidden or discouraged ideas related to hurting boys, changing sisters into monsters and evil witches, or movement into various fantasy and spontaneous fantasy play narratives). These additional ideas warrant further exploration and analysis at a later time, however, the scope of this chapter's findings will focus on the narratives, perspectives, experiences, and ideas related to each of the girls' home and school culture, everyday lives, and experiences as this connects to the purpose and focus of the first research question.

Reveal Culture

Concepts of culture in relation to visible culture—language, clothing, and food—and less visible cultural aspects—daily routines and activities, child rearing practices, culturally influenced behaviours, actions, values, and gender expectations—previously discussed were used to understand and contextualize what Butterfly and Rahala revealed during their play and personal art-making. During these creative and imaginative childhood activities, each girl revealed particular aspects, influences and complexities of their culture and daily life that were personally meaningful and significant to her. Although some of the findings presented are distinct and unique for Butterfly and Rahala, the process of how each girl revealed her culture was similar. At times, this occurred through specific actions and

accompanying conversations within the play and art-making processes, from additional questions or prompting from me or the materials to elicit more information about these ideas or in revisiting the final artifacts and products created.

Butterfly's Culture Revealed

Butterfly was born in Canada to parents who had immigrated from India—10 years earlier for her father and 7 years earlier for her mother when she came to Canada for their arranged marriage. She lived in Mumbai, India with her maternal grandparents from infancy until she was 3 years old. Her parents lived in Canada during this time. In her home, her family spoke Telugu and Punjabi with her and her baby sister. Her mother cooked for the family, made sure they were eating by feeding them, and tried to do crafts like painting and bead work when she was not working (conversation with mother). Through these daily activities, Butterfly had strong examples of traditional female gender roles, concepts and expectations, and specific caretaking and homemaking characteristics and behaviours. Although I knew a few details about Butterfly's cultural background and her home practices, I did not observe visible expressions of her Indian culture first hand as she came to school dressed in typical clothing and accessories for common for Canadian girls (i.e., flowered dresses, Disney princess backpack and umbrella, running shoes, etc.); she spoke English in her communication with me, peers, and her teacher rather than Punjabi or Telugu; and she tended to eat typical Canadian food (i.e., grapes for snack, cookies, juice boxes, etc.). Additionally, in my observations—before our intentional and focused play and art-making activities—she did not actively reveal any information about her Indian culture, daily practices, and influences. Rather, it was during our interactions and conversations in her various art-making activities, within the constructed narratives during play, and from the prompting and support from me that Butterfly revealed particular aspects and her perspectives of her Indian culture, and gender roles and expectations. In this section, I present key findings from Butterfly's personal art-making and play activities. These include some of the recurring daily culture, activities, female gender roles, and practices of the family that were important to her along with the personal tensions and challenges she experienced with her home culture and family practices.

Daily Culture, Gendered Activities and Practices of the Family. A prominent area of Butterfly's culture that was revealed were concepts and ideas related to daily activities from her home and her understanding of corresponding gender roles within these activities. She echoed or closely reproduced concrete situations she remembered from her real life within her play (Vygotsky, 1978, 2004) with the ethnic dolls and classroom

dollhouse (10th visit, May 10; 11th visit, May 17), and within her created doll and cardboard dollhouse (12th visit, May 23; 13th visit, May 28; 17th visit, June 11; 19th visit, June 18; 20th visit, June 21). As such, these processes were interpreted as a "memory in action" (Vygotsky, 1978, p. 103) and synopsis of her reality (Bodrova & Leong, 2015). In closely observing her planning, actions, and decisions in her play and art-making, Butterfly demonstrated her understanding of the differences in daily household tasks related to gender and what she understood as what a female and a male should be doing in the home or their roles. Throughout her play there was a strong preference to select female dolls—a grandmother, a sister, a mother, or herself—and to take on more traditional female roles of homemaking, organizing furniture, cleaning or tidying the home, decorating to make it beautiful, cooking, and hosting parties (10th visit, May 10; 11th visit, May 17) similar to what she experienced in her own home. Although the primary focus of her play and art-making was on traditional, culturally-shaped female activities she did also express some understanding of male roles in the home. For example, in her earlier doll play, she had decided that the dollhouse was "kind of broken" outside and needed to be fixed (May 10). To fix the house, she selected a grandfather doll and had him climb up the wall to fix the roof. Greater details and illustrative examples of how Butterfly used these materials and play and art-making processes "as life" will be presented in the next chapter's findings. However, a short example is included in Vignette 1 to situate her understanding and replication in play of traditional female gender roles that are commonly held by her Indian culture.

Vignette 1: Butterfly playing "house"

Figure 7

Butterfly and Anna playing house

During my 10th visit (May 10), Butterfly and Anna decided to play with the ethnic dolls I had brought and the classroom dollhouse. Butterfly selected a grandma doll with brown skin and grey hair to play in the dollhouse. Her grandma sat and watched television in the living room and then went upstairs to the bedroom and decorated the room with a plant, a chair, and a bed.

Then the doorbell rang and a guest arrived at the house. She came down and answered the door and then visited with the guest who came to the house.

A bit later in the play more guests arrived and then they were brought into the house by Anna. When this happened Butterfly took the grandma doll into the kitchen to "go cooking." She then left the grandma doll in the kitchen and while more guests were brought into the house by Anna, Butterfly turned her attention to the rooms in the dollhouse and focused on setting up the rooms. She found a bed for the other bedroom and repositioned the television in the living room.

Similarly, Butterfly echoed these same ideas and experiences from her daily life and culture when she was engaged in creating her own doll to represent herself and her cardboard dollhouse throughout the research study (12th visit, May 23; 13th visit, May 28; 17th visit, June 11; 19th visit, June 18; 20th visit, June 21). She continued to incorporate ideas of homemaking, decorating to make it beautiful, and cooking and hosting parties into her planning and representations with the art materials. An ongoing preoccupation for her involved preparing materials for parties (i.e., food and decorations) over several visits. This culminated in playing the party that she had been preparing for weeks during my last visit (20th visit, June 21). During this party she took on the role again as hostess with her created materials.

In these imaginary and creative worlds Butterfly drew on her experiences, understanding, and participation in many of these daily activities from the home and included aspects of this into her art-making and play. This was confirmed from my conversation with her mother which revealed that she performed many of these culturally-shaped female homemaking tasks in the home that Butterfly drew on and represented in her play (i.e., cooking, decorating, cleaning, and making things pretty). At home, Butterfly saw her mother take on these activities and she also helped her mother with some of them—she rolled out dough for chapatis and pakoras and assisted with the cooking. This conversation also revealed that every few months her family would get together with other families from India for parties and get-togethers. Additionally, the importance of these parties was discussed by Butterfly while she drew a plan for her cardboard dollhouse. During her drawing she commented that her "best friends" would "come to parties at my house" and they would "decorate and play" (13th visit, May 28).

Although Butterfly appeared to have a preference to echo the traditional female roles and activities from the home in her play and art-making, there were additional home practices that were revealed. Although they were not directly reflected in her artifacts created or her play decisions and actions, the materials prompted conversation and sharing from Butterfly. One practice that was discussed several times (7th visit, April 30; 15th visit, June 6; 16th visit, June 7) was co-sleeping or bed sharing—as highlighted in Vignette 2—which is a common practice among interdependent cultures in the Majority World (Germo, Change, Keller & Goldberg, 2007; Johnson et al., 2013).

Vignette 2: Co-sleeping practices at Butterfly's home

Figure 8

Butterfly explaining co-sleeping.

On my seventh visit (April 30), Butterfly initially tried to create a "bedroom base" with plasticine and 1 minute later she changed her mind and decided to "make a table and some chairs." Curious to know more about her ideas of home and to get to know her, I prompted her and asked what kinds of things she thought should go into the house. She replied, "even a bedroom." This remembering prompted her to recall a home experience of co-sleeping. Butterfly then mentioned that "I evens tried to learn how to sleep in it all by myself, like a big girl." I knew that in many newcomer families siblings or parents shared bedrooms, so I prompted her for more details. I then asked if her sister stayed in the same room as her and she commented that she did, and her "my mom also sleep in my room with me and my sister." I checked if dad slept with them, and she told me that there "is another bedroom for my dad that he sleep in."

Figure 9

Butterfly's sleeping arrangements at home.

This discussion of co-sleeping did not come up again for a few weeks until she began to decorate a cardboard bedroom that she made for her dollhouse (15th visit, June 6) and this provided a physical prompt for discussion and a reminder of some of her home experiences. While she coloured the walls of the bedroom I asked if she shared a room at home with her sister. She confirmed that she did, and she added again that "my mom sleep with us in our bedroom." I clarified if mom or dad slept with them, and Butterfly said "only my mom. I got also my dad got a long bed and I sleep on his bed. You know what with my mom, I sometimes, sometimes I sleep with my mom in my dad's bedroom. It's so comfortable there." Anna, her peer, added to the conversation that she sometimes slept in her dad's bed when he was at the office, and this prompted Butterfly to then tell me "I never been to my mom's office or my dad's office anymore. Sometimes my mom goes to work, and my dad goes out to work." She then continued decorating her cardboard bedroom and commented that Anna's bedroom also looked cool and the conversation about co-sleeping had passed.

The next visit (16th visit, June 7) Butterfly and Anna continued to work on decorating the cardboard dollhouse rooms along with some of the cardboard furniture—refrigerator, bed for Butterfly, carpets, a table—they had made in the previous days. Butterfly gave me instructions to make a cardboard bed for Anna and I commented that she shared a bedroom with her sister. She corrected me and replied "with my mom. I don't know how to sleep with myself yet. It's too scary."

Personal Tensions and Challenges with Home Culture and Practices. Although Butterfly revealed aspects of her daily culture that were important and even enjoyable to her, there were other times that she appeared to dislike aspects of her Indian culture—as expressed through disgust or rejection. A few times during our play and art-making activities she also expressed her preference for a few Canadian or Western practices. These incidents caused disappointment and surprise for her because her parents did not participate in them at home, despite her growing awareness of differences between home and school practices. Short vignettes focused on her strong dislikes, her preferences, and a particular event with the tooth fairy are presented in Vignette 3. These help to illustrate a few of the personal tensions, clashes, and challenges she experienced as a newcomer child between two cultures and practices.

Vignette 3: Butterfly's food preferences

Butterfly and another peer, Manjeet, were drawing pictures of their families on my ninth visit (May 8). During this activity, Manjeet drew a picture of her sister and told me that she was eating bread in the picture. Butterfly heard our conversation and added "I like toast bread" while she drew her mom's hair in her picture. I had not heard her, so I asked again what type of bread she liked to eat, and she replied, "toast bread." I was curious to find out more about the types of Indian food she might eat at home, so I refocused my questions to learn more about her home culture and experiences. I asked her if she liked to eat naan bread as this is a common bread in Indian households. Butterfly raised her voice and said "aaah ew!" as she indicated with her face and body disgust at this food. She then shook her head quite strongly to indicate no, crinkled her nose and told me "I don't like that kind." Manjeet joined in and told me that she did not like naan bread either and instead preferred ice cream and lollipops. Butterfly then commented that "those were junk food" and could be "eaten only some days, only one or two or three, only a few times or you're going to get cavities like me." She then returned to drawing her mom's hair and the conversation shifted to a discussion about how she brushed her teeth with a glowing pink toothbrush and her sister had a green one as she built off of the conversation about cavities.

Butterfly, during my next visit (10th visit, May 10), continued her sharing about her food preferences. She and Anna decided to play with the ethnic dolls and the classroom dollhouse. Butterfly had a grandma doll and at one point in her play the grandma was cooking. She then moved out of her play and turned to me and told me that she was "going

to do cooking on Monday" and that she was going "to do chicken salad, that's my favourite. My mom never makes salad." She appeared disappointed that her mom did not make the types of Canadian food she preferred. One way that she dealt with this disappointment and her preference for non-Indian food was to have the dolls in her play and the food she made in her art-making represent what she preferred. Chicken nuggets, salad, ice cream, candy, and birthday cake were what she served at the imaginary parties she hosted (11th visit, May 17; 13th visit, May 28; 17th visit, June 11; 19th visit, June 18; 20th visit, June 21).

This preference for Canadian food was also confirmed by her mother. During our conversation she mentioned that Butterfly's favourite place to visit was a restaurant and she always wanted to go to those places. Every day she would ask her mother and father and say, "let's go to restaurant" (conversation with mother) but her parents would not go because they did not have the time nor did they want to. Her mother mentioned that they would sometimes try to go once a month, but they did not go as often as Butterfly would have liked to.

Butterfly's tension with particular aspects of her Indian culture was not isolated to food. One incident occurred when she decorated a room in her cardboard dollhouse (16th visit, June 7). While she drew on the walls, she showed a few peers what she was creating. She then told me that Anna had found some more decorations from the classroom. I asked if she had lots of decorations at her house to see if what she was drawing was a reflection of some of the things from her home. Butterfly replied "yup and I'll bring some tomorrow, I'll bring some tomorrow" as she thought I was asking her to create some more decorations to bring for this art project at school. I clarified and asked if she had any special decorations in her house from India. She replied very firmly "no they're from Canada!" In this moment she did not acknowledge any objects in her house from India but rather that they were from Canada. When I spoke with her mother she commented that Butterfly's grandparents sent many things from India to them, so their house had many decorations and objects from India. Butterfly, however, did not see these objects as from her Indian culture but instead as being from her life in Canada. Butterfly then started to decorate her cardboard rug and told me that she had these at home but that she was making up a design to make it clear that this was not going to be the same as what was at home.

Although Butterfly indicated on a few occasions her rejection and tension of aspects of her Indian culture in her daily life, these were her tensions and challenges. One time a peer appeared to make a negative comment about something from her home life and she

fiercely defended it. Butterfly and Anna were making a blanket and cushions for their cardboard dollhouse (14th visit, May 29) and they had a conversation about food they liked to eat. In previous discussions Butterfly had told Anna that she "liked to eat chicken nuggets, ice cream, and candy." Anna said she liked apples and that they would keep the doctor away. On this occasion Butterfly said that she "liked to eat jhunkas"—which is a vegetable dish often eaten with chapatis—and told Anna "them are healthy." Anna replied she thought they were junk referring to the word she had heard. Butterfly got very upset with her and said, "no them are healthy my mom said!" and turned to look at me for back-up.

Another interesting tension that Butterfly revealed during her personal art-making was her surprise in her family, in particular her father, not participating in the Canadian practice of the tooth fairy taking a child's tooth and leaving money or a small prize in return as highlighted in Vignette 4.

Vignette 4: The tooth fairy leaves "no surprises" for Butterfly

Butterfly was drawing a plan for the dolls that she and Anna were going to make (12th visit, May 23). While she and Anna drew, they talked about having a loose tooth. Butterfly turned to me and said "my tooth is falling out. One time I had a tooth fall out and one time I put it under my pillow, and I looked after but it was gone and no surprises there. I thought the tooth fairy come." I confirmed with her that the tooth fairy did not come, and she replied "no but I didn't see any surprises" as she indicated that the tooth fairy should have visited her house and left some money or a prize. She then picked up a dark pink marker to colour her sleeves on the drawing of herself. Anna reminded her that the tooth fairy should leave a surprise. Butterfly ignored this and started looking for teal and blue markers and continued colouring her doll plan.

On my next visit the following week (13th visit, May 28), Butterfly again brought up the tooth fairy while she was drawing plans for the cardboard dollhouse she was planning to make. While she drew some happy face decorations on the bedroom wall, she told me "I'm losing a tooth. The tooth fairy going to come" and that she thought it will come when she is asleep. However, she then told me "the tooth fairy not real. I lost a tooth, just a tiny tooth and I put it under my pillow. A little bit and it was gone but no surprises there." I clarified if nothing—like money or a prize—had come and Butterfly replied, "I think my daddy took it and he didn't pretend like a surprise at home."

Although these are two short fragments of conversation during her art-making, Butterfly demonstrated that she knew about these particular aspects of Canadian culture from school and popular culture, and she knew what the tooth fairy did. She followed the expectations of what to do and was disappointed that there were no surprises or prizes in exchange for her tooth. All that happened was the tooth was taken away and she revealed her disappointment in her father not participating in Canadian culture and following along with things that she had learned outside the home.

Rahala's Culture Revealed

Rahala was born in Canada to parents who immigrated to Canada before she was born—her mother was born in Sri Lanka and her father in India. Although Rahala was born in Canada, her family—mother, father, and older sister—moved to Sri Lanka when she was little and lived there for several years with her maternal grandmother. Her family moved back to Canada when she was 4 years old. Her family spoke Sinhala at home and regularly practiced Buddhism. Her family also lived intergenerationally—they lived with her maternal grandmother in Sri Lanka and now with her paternal grandfather in Canada. In Rahala's home, she also engaged regularly in various art-making activities—drawing, painting, and making objects—with her father and grandfather and visiting the library with her mother. Similar to Butterfly, Rahala did not reveal any information about her daily culture, practices, and influences during my observations—she came to school dressed in typical contemporary Canadian clothing (i.e., T-shirts, leggings, running shoes, etc.), she spoke English at school, and quietly followed the rules, routines, and activities of the classroom. It was during our conversations and interactions that occurred while she was engaged in various art-making and play activities—along with prompting and support from me—that she revealed aspects of her daily culture and activities. In this section, I present the salient findings regarding her experiences and practices in her daily life, as well as a focused discussion on personally significant parts of her Sri Lankan culture, words and concepts from her home language, and Buddhist religion that she shared with me.

Daily Culture, Activities and Practices of the Family. For Rahala, her art-making and play activities served as prompts to quickly open up conversation and the opportunity to recall a few personally important details about her home life. For Rahala, her Sri Lankan culture, connection to her home language, and Buddhist religion were very important to her and will be discussed in-depth in the following section. What is presented here are a few personally important details about some of her daily activities, family cultural practices,

understandings of adult, child, and female culturally-shaped gender roles, and key influences. It is important to note that sometimes the conversation shared did not directly correspond to the prompt; rather this focused time provided her with the opportunity to recall and share what was on her mind and important at the time. These short fragments of sharing were helpful because they gave me a glimpse into some aspects of her home life. This was important as Rahala was very quiet in the classroom environment and would not share much information about her personal life with others (classroom observations and informal conversation with Ms. Madison). However, the art-making and play opportunities helped her to feel comfortable to share personal information with me and her peers.

For example, in one of my earlier visits I asked Rahala to draw a picture of who was in her family as a way to find out more about her home life (6th visit, May 8). While she started to draw her sister at the beginning of this activity, she told me that she liked to co-sleep with her father at home. She and her sister would go in "when it's almost morning" because they wanted to stay with him. Other times they would go in and co-sleep as a way to be comforted "when me and my sister have bad dreams"—one of which was a recurring nightmare about dogs that would chase her mother, sister, and herself as she had experienced in real life (see the Identify Post-Migration Barriers section for further details). Immediately after this, she then told me "my grandmother moved back to Sri Lanka" and "I even went to school in Sri Lanka." Later in the visit she reminded me that "my sister and my mother and my grandma were born there [in Sri Lanka] but my dad and grandpa were born in India" and that "we don't live with my dad's grandpa because it's my dad's place, but we live in Sri Lanka a long time." Another time, Rahala shared about some of the Sri Lankan foods that she enjoyed eating. She had joined me in the hallway to start one of our visits (7th visit, May 15) and looked at the playing cards I had brought. She was going to show me how to play a Sri Lankan card game called Juse. She then decided that she was hungry and told me about the yummy grapes she was going to eat and how in the mornings she ate "roti with butter" and "rice" that her mother made for her. Rahala then decided that she wanted to draw and decided to draw a fox and shared some facts about foxes ("a fox will bite and sometimes they don't," they are scared of humans "all of the time, they think that they will catch you," or "there's another fox that you don't know. Bat eared fox with ears like a bat") and that she learned about them because she watched Wild Quest videos at home that she took out from the library.

Other times, however, Rahala's conversation and sharing directly connected to the art-making and play activities that she was engaged in. One ongoing preoccupation from

her daily life was about the rules she and her sister followed at home and what she had learned at her Sunday school. Her creative and imaginative explorations and corresponding conversation allowed her to make visible what was in her mind's eye, to attach meaning, try on what was established, and share feelings about it (Fleer, 2001; Goouch, 2008; Matthews, 2003; Vygotsky, 1978). For Rahala, it was very important to let me know that she was the one to know and follow the rules at home—in particular with makeup—and that her sister would disobey them. Vignette 5 highlights these experiences with her sister and her perspectives about breaking the rules. In this example, Rahala was aware of the importance of listening to her mother and the expectations of being a child, but the imaginary scenario in her art-making activity also allowed her to explore aspects of being a girl and the use of makeup that is a common activity for females.

<center>Vignette 5: Rahala follows the rules at home</center>

Rahala was drawing a picture of her sister and added her glasses to the drawing (6th visit, May 8). She commented that her sister wore "glasses and sometimes she takes them off." Later, as she coloured in her sister's clothing, she added that "my sister always takes off her glasses and goes close to the television" and would need to be told to "move away because she did not listen."

Figure 10

Rahala pretending pink paint is lipstick.

Weeks later (10th visit, June 6), Rahala was painting a mandala and decided that the pink paint stick could be a "lipstick and I am going to put it on my lips!" I reminded her that it was paint and she waved it in front of her face as a joke and then told me that "I am just pretending." She then told me that she was not allowed to do this at home. She said "my mom have real lipstick but my sister always pretends to put it on. She doesn't want our mom to be upset so she keeps it in a secret place but sometimes she wants to put it on me, but I don't like it" reminding me that it is okay to pretend with the paint lipstick, but she is uncomfortable with her sister disobeying her mom with the real

lipstick. She also mentioned that she was frustrated that her sister tells her what to do "all the time."

On my twelfth visit (June 17), Rahala and Rebecca, before painting, were talking about painting their nails and toes. Rahala told her that "people should not use them because it has chemicals" and Rebecca reasoned with her that her toys were painted so it was fine. Rahala then informed her about the rules from her mom about using make-up. She said "really? I don't like to put, my mom said not to put, but my sister keeps using it." Later, Rahala decided to paint a person and she told the person on the paper that "I am going to give her orange lipstick". Rebecca mentioned that she liked pink lipstick and Rahala "likes blue lipstick." This discussion of lipstick turned back to the earlier conversation of nail polish and Rahala told me "one day my sister put clear nail polish on my feet" and she motioned to her feet and had wide eyes and then added "but my mother didn't even notice." I asked if her mom did not want her to wear those kinds of things and Rahala said "yeah but we have to take it off, still they cannot see but I still want to wear nail polish." Although she knows that makeup is against the rules, if she and her sister can use invisible colours then it is not breaking the make-up rules and they can still participate in important female activities.

As introduced earlier, it was also important for Rahala to let me know that she followed the rules in other places such as at Sunday school. While she coloured a mandala with gold and silver paint (10th visit, June 6) she was reminded that "it looks like a temple from Sri Lanka" and that she "goes there on Sundays to learn." According to Rahala, Sunday school was where she was taught about cleaning, what happens if people did something bad, and learning for Sri Lankan people. She then told me a bit more about some of the stories that her teacher read to her and taught her (specific details and stories are presented in the following section). It was important during her painting to tell me that one of the boys from Sunday school "he's kind of naughty because he doesn't listen to the teacher." She also added that "one of the girls she's not good and one boy, no two boys not good." She clarified that in total there were two boys and one girl that "were not good at listening, but I listen."

Additionally, these creative and imaginative processes provided Rahala with the opportunity to change functions or contexts from her reality (Devi et al., 2018; Fleer, 2001; Vygotsky, 1978). For example, Vignette 6 illustrates how the art-making and play offered opportunities for her to acknowledge the existing rules at home around her appearance and

to then include changes she would not normally be permitted to do in reality. This allowed her to imagine things differently, to "break the rules" that she had to follow with no consequence, and to participate in aspects of female culture she held important.

<p align="center"><u>Vignette 6: Rahala can wear make-up in her drawings</u></p>

Rahala finished drawing her sister and worked on drawing herself (6th visit, May 8). The marker slipped and she noticed that she had some marker on her hand and "it looks like a rainbow." She told me that she wished that "my hands were rainbows, and my hair was a rainbow, and I would have a rainbow outfit, rainbow earrings and shoes but not my skin." I asked if she wanted to live in a rainbow house and told me "no it is pretending." She continued to colour and told me "I want a rainbow mask and that would be nice and a rainbow crown for me and even my sister." After this conversation she picked up a blue marker and coloured her hair so that it would be "shiny blue." She decided she would "make myself into a blue fairy." Even though she was not allowed to have earrings in real life she drew them and then gave herself eyeshadow and lipstick.

Importance of Sri Lankan Culture, Home Language and Buddhist Religion.

The art-making and play activities during my visits also functioned as important prompts for Rahala to share about parts of her Sri Lankan culture, special words, and phrases from her home language (i.e., Buddha, pada haris, damas, and Juse), and Buddhist religion. This was something that she did not feel comfortable doing at school. For example, during my sixth visit (May 8), Rahala was drawing a picture of her family alongside her peers (Rebecca, Ayaan, and Gurbir). While she added details to her sister on the paper, she whispered quietly to me "do you know a word you don't know." I asked her what the word was, and she replied, "it's a word, the word that's secret no one knows it and some people know and it's called Buddhist." She then quietly told me that it meant that "Buddhists are kind to other people," and "Buddhists always meditate and this means putting your hands on your lap and closing your eyes." She spoke quietly to me that she does this at home "in the night and even, I do it all the time."

She expressed her discomfort about sharing her home culture and beliefs at school another time during our visits. This time, it was just Rahala and I and during the visit we painted paper mandalas (10th visit, June 6). While she painted, she gradually told me about some of the stories she learned at Sunday school. The first was about "a mean step-king, a mean dad but the other one dies but the mom, the mother was dead and then the Buddha

helped the kid because it was not in a good place." The second story was "a little boy, he was in the lowest level because he was just cleaning. It was a royal family. I don't know what it was called but I can remember that there was farmers but he was in the lowest place. There was a royal family, farmers and a servant." They were interesting stories and I asked if she ever told Ms. Madison and she replied, "no, it's only for like, only for Sri Lankan people." I prompted a bit further and asked if she shared these stories with any of her peers at school. She told me that "we can't but maybe we could share it but not for the kids, otherwise they'll be like what is that? What is that? If I tell them."

Despite her hesitation to share with others at school, the play and art-making activities and materials provided safe contexts for her to feel comfortable sharing these personally meaningful ideas and experiences with me and gradually with her peer Rebecca (who participated in many of the activities alongside Rahala). This ability and comfort of Rahala to discuss and highlight her cultural knowledge and beliefs with others was essential because it helped to support and build her bicultural identity and sense of belonging (Adams & Kirova, 2007), and to connect with her important words and phrases in her home language. Even from our first art-making activity (5th visit, April 16) it was evident that her connection to Sri Lanka was very important to her. While she drew a picture of her family members, she was very excited to tell me "I lived in Sri Lanka and my grandmother moved there." The next visit (6th visit, May 8), while she drew another picture of her family, she reminded me again that her grandmother moved back to Sri Lanka, that she had been and went to school there, and instructed me on how to play a special Sri Lankan card game called Juse. She was quieter and more "forgetful" when she told just me about more personal experiences—Buddhists, meditating and visiting a temple with elephants—in the presence of a few peers (Rebecca, Ayaan, and Gurbir). I asked her if she went to temple, and she told me "yes I go there in Sri Lanka and even there's elephants like I forget." I asked if it was a ceremony and she replied "it's kind of but I can't remember what it's called." As she finished drawing her family and Ayaan and Gurbir had left the table, she was lively again with conversation and told me that "my sister, mother, and grandmother were born in Sri Lanka but my dad and grandpa were born in India," "I have lots of cousins there" and "we live in Sri Lanka a long time." Interestingly, what resulted in greater sharing from Rahala was when I brought in responsive materials to support her conversation as illustrated in Vignette 7.

On my eighth visit (May 23) Rahala decided to play with the plasticine. She rolled it out and then noticed that the lids of the plasticine containers had moulds of animals. She looked at the one with a fish and then picked up one she was not sure of.

Figure 11

Rahala exploring the plasticine moulds.

It was a seal and while she tried to figure it out, she asked me if I "knows Komodo dragons and that even in Sri Lanka are Komodo dragons." She told me that "we have to lock the gate so they won't come . . . otherwise they bite you." I remembered Rahala had told me before about the elephants at the temple, so I asked her if she saw them as well in Sri Lanka. She told me "yes lots of them even in pada haris." She then explained this was a kind of celebration "even for Buddhists, the Buddha." I asked her what she did for the celebration and she told me that "you eat lots of things and we had a celebration." I asked if there were elephants in the celebration. She replied "yes lots of elephants and "I can't even count how many in Sri Lanka but I didn't see elephants in the parade because it is in Canada." Rather, the parade in Canada "was with Buddhists." I asked if she also ate food and what else she did. She told me that "we play some games but not that much, we worship the Buddha, but we don't play games." I told her that was okay because sometimes celebrations are for doing special things. She picked up another jar of plasticine and I asked her if her mom and dad and sister went with her. She said that "my dad could not come because he had work, but I went with my mom, sister, grandpa, and my mom's friend."

A few weeks later (10th visit, June 6), I brought in some new art materials for Rahala to interact with. I found a colouring book with step-by-step instructions for creating various

mandalas from different religions. I showed her the cover mandala and asked if she had seen one of these before. She replied "I saw some of these in Sri Lanka." I asked her if she wanted to look through the book. She took the book and started circling the picture and told me that "this looks like a float or something like a Ferris wheel." She looked through a few more pages and then stopped, pointed to the dragon on the paper and said "hey." Rahala then told me that "it looks like a Sri Lankan monster." I asked if she saw one and she told me that she had seen "only the dragon head" as she flipped through a few more pages.

Figure 12

A book of mandalas for Rahala.

She turned the pages back to the dragon and pointed to it clarify again and said, "I seen the head only, not the body." I clarified that it was only the head and she replied, "yes and when we go inside, there was like a dome again and it was like a palace and these two sides on it." I asked if it was elephants or dragons as she had discussed elephants before. She clarified "dragons" and that "in the middle sides there was elephants and in the middle was a queen." I asked where it was, and she told me "I don't remember," and she turned back to the dragon page again and said, "but I still know the head and I don't know what comes after, but I still know that the elephants come after." I mentioned that it seemed like there are lots of elephants in Sri Lanka and she replied "I don't know which part is the elephants." She then turned a page and told me that "there is too many elephants, there's 100 and some people kill the elephants because the tusks got pearls in them and then they stopped killing because they didn't find any pearls."

She turned the page again and was excited because she found a heart mandala and asked "do you have any colouring pages?" for her to colour and that she wanted to use the paint sticks. A few minutes later she talked about the type of drawing she liked to do at home

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with her dad and grandpa—"they have printout things . . . of fairies, dinosaurs, and fox" and
"we colour them," and "I draw with my dad and grandpa." I prompted Rahala again and
asked what other kinds of art or things she saw when she was in Sri Lanka. I chose to
prompt again because she had shared some interesting stories earlier in the visit. She
replied "like do you know that thing like a pyramid thing? It's like, we go there to like learn
about how to be kind." I asked if it was a temple and she told me "yes a temple in Sri
Lanka." I questioned her if she also went to temple in Canada and she replied "yeah but it's
a damas school but we call it a Sunday school because we go there only on Sundays." After
she stopped painting this picture, she took the book and looked through the mandalas
again. The pictures prompted her to tell me that "we even saw snakes on the palace" where
the dragons were. I asked if they were real, and she confirmed that they were carvings on
the palace.

These art-making materials and time for creation and exploration provided
opportunities for Rahala to be comfortable sharing many details about her experiences.
This, in turn, supported her to talk more openly about one of her home practices with
Rebecca—with whom she had been playing and making art with for several weeks—rather
than feel like she could not share about these types of things as she indicated a few weeks
earlier (6th visit, May 8). For example, on my 11th visit (June 13), Rahala had drawn and
coloured a picture of a princess. Rebecca drew a picture of a flower and told us that her
mother hurt herself at work. I told Rebecca that "you should always try to be careful" and
Rahala told us that "I always be careful." She then told us "my mother, you know what they
call, it was not mindfulness, she left her phone at the office but she went back and she was
not mindfulness." I asked if this was something that they talked about at home. Rahala
answered "yeah, there's a book at home" that she used to learn about this.

Influences and Importance of Western Culture in Children's Daily Life

As important as it is to reveal and understand the home culture for newcomer
children, it is also essential to understand additional influences and impacts of other
cultures. By examining these influences and impacts and not just the home culture, adults
in their lives can better understand what newcomer children perceive to be important and to
find ways to possibly nurture and support these outside influences to help them along their
continuum of acculturation while promoting positive bicultural adaptation (Adams & Kirova,
2007; Georgis et al., 2017). Although the RAISED Between Culture model is focused on the
home culture of the newcomer family and how this influences child development, the

influence and importance of Western culture—in particular aspects of Western girl culture and gendered preferences—cannot be ignored in these girls' everyday lives and experiences. In this section, I will highlight particular ways that Butterfly and Rahala connected with Disney princess culture, how it was embedded in their daily lives, and impacted their preferences and understandings. This connection for young children—girls in particular—to popular culture such as Disney and princess culture is a common experience (Forman-Brunell & Eaton, 2009; Josephidou & Bolshaw, 2020; Karabon, 2017).

Butterfly's Experiences. This importance of Disney princess culture in Butterfly's life was shared through her conversations and interactions during her personal art-making and play. The illustrative examples that follow revealed that for her this was an important source that shaped her thinking and experiences. Butterfly also used Disney princess culture as a system of personal comparison and at times to shape her art-making and play decisions. Additional findings about how Disney princesses specifically impacted her views and opinions of her personal identity and her preference for light-coloured skin will be discussed later as one of her post-migration barriers.

My first encounter with the importance of Disney princesses in Butterfly's daily life and activities occurred during my seventh visit (April 30). We were making furniture and seat belts for airplanes with the plasticine. At one point she stretched it into a skipping rope and told me that she had "an Elsa and Anna one at home" along with "an Elsa and Anna toy basket" indicating that she had this popular Disney princess culture as part of her toys and belongings at home. These Disney princesses, Anna and Elsa from the blockbuster movie Frozen (released in 2013), were still extremely popular with young girls when the research study took place. The sequel, Frozen 2, was to be released later and this added to the availability of Frozen toys and merchandise present in children's daily lives. Princess culture was also prominent in the classroom with books and toys present and it was a continual topic of conversation amongst the girls while they played, ate snacks, or got ready for home time (field notes and observations). Butterfly's interest in Disney princesses at home was also shared as she drew plans for her dollhouse (13th visit, May 28) and told me that her favourite movie was Disney princess. Later in her drawing, Butterfly also incorporated Olaf—the snowman from Frozen—into her dollhouse plans. During the next visit (14th visit, May 29), Butterfly showed the plans she drew to Anna and told her "look, it is a Disney princess" for one of her drawings. She also pointed out "this is Olaf. I tried to make it Olaf" and then she pretended to be him and said "I don't want to be here" as she referenced him on the wall. Additionally, while she made her cardboard dollhouse rooms during that visit she told

me that she brought her umbrella to school and that "it's kind of princess-y" and she told me she liked princesses and wanted to clarify though that "there's no Elsa on it."

The personal importance of these princesses to Butterfly's identity was confirmed when she told Fatima, one of her peers, and I that she wished she "could be like Elsa" while she played with the ethnic dolls that I brought (11th visit, May 17). Fatima wished that she could be Rapunzel and Butterfly told us again that she wished that she "could be Elsa." The next week (12th visit, May 23) during her art-making she commented that a pink marker could be used over the dark brown she coloured for her doll plan and it "could make it lighter, this can make me a princess" as she would then resemble her favourite Disney princesses. In another art-making activity of decorating her cardboard dollhouse (14th visit, May 29) she indicated that she wanted to be Cinderella for Halloween.

Other Disney princesses—Cinderella, Snow White, Rapunzel—were used by Butterfly to plan for and understand her personal art-making. For example, I had asked her to draw a picture of her family (9th visit, May 8) and she decided that she would draw her mother and while she planned her drawing she thought out loud "maybe we can give her a ponytail or a bun like Cinderella?" She then settled on drawing long straight hair and when she looked at it she said out loud "oh no, I make her hair too long, like Rapunzel." She realized she could not undo her drawing and decided that "maybe her hair is growing up." When she finished drawing her mother, father, and herself she saw that she made her fingers too big but then decided "it's okay, I know what to do. I'll make daddy a prince and my mom a queen and me a princess." Later, when Butterfly and Anna drew their plans for their dolls (13th visit, May 28), she saw that Anna drew long hair and she commented that she had short hair and commented that Anna's hair "it's like Rapunzel." Butterfly then drew her short hair and told me "it looks like Snow White, right? It looks like Snow White?" I told her that it looked like nice hair and Butterfly, satisfied with that answer, said that she had drawn enough hair. Visits later, when she was making the hair for her doll (19th visit, June 18), she told me "I got it short" and when I started to cut some black pipe cleaners for her doll's hair she instructed "like this short, like Snow White."

Rahala's Experiences. From the illustrative examples that follow, Rahala, in her art-making, also included some aspects of princess culture and this served as a prompt for her to tell me more about some of her home experiences. Rahala first included princesses in her conversation while she drew a picture of her family (6th visit, May 8). While she added details to her and her sister's clothes, she told me that she had "a crown and a princess wand at home for me and my sister." Rahala decided to add a crown on top of her head in

the drawing and she then drew a crown on top of her sister's head. After Rahala finished she turned to me and asked if I knew "what her sister's favourite character is" and then proceeded to tell me "it is Elsa" (from the Disney movie Frozen). I told her that lots of people like Elsa and Rahala told me "I like Moana and even Mulan" (both Disney princesses). I asked if she watched these movies at home and she told me "the only one that I watched was Moana." While she coloured the crowns, she then told me that for Halloween (8 months earlier) she "was a fairy and my sister was Elsa. I had wings but I accidentally broke them so I will instead be a princess without the wings for next Halloween and I will have a wand and a crown, and my wand can do magic, any kind of magic, even it can make you fly." Rahala then picked up the blue marker and coloured her sister's dress and told me that it looked like Elsa's dress.

Additionally, although Rahala did not depict princesses in her doll play during our last visit (13th visit, June 18), she demonstrated a preference for a white-skinned, blonde-haired doll as illustrated in Vignette 8. This was a common finding for children with skin colours that were not white (Jesuvadian & Wright, 2011; MacNevin & Berman, 2017), which I argue was shaped by influences of princess—and Western—culture that was present in her experiences at school and at home.

Vignette 8: Rahala imagines a blonde-haired doll

Rahala started her play with the ethnic dolls on my last visit (13th visit, June 18) and selected a brown-haired, brown-skinned girl doll with the red dress and a blonde-haired, white-skinned girl doll to play with. She also selected a black-haired, white-skinned girl doll and asked Rebecca which one she wanted to play with. Rebecca picked out the blonde-haired doll. Rahala started to tell her "no you want to be this one" as she pointed to the black-haired doll and tried to get the blonde-haired doll back. She played with the brown-haired doll, but the blonde-haired doll appeared to still be in her mind as she played. Later Rahala had in her hand the brown-haired and black-haired dolls, but she looked around and asked "hey where is the other girl? Where is the other girl that I keeped?" She saw that Rebecca had the blonde-haired doll and told her "I like her" indicating that she would like to have that doll back.

Rebecca kept the blonde-haired doll and to remedy Rahala not having it, she picked up a red-haired doll with white skin. She then pretended "we have to do makeup first" and spray the red-haired doll "with yellow" to make it now have blonde hair in her imagination. When

she said this she pointed to the red hair and told me "she has maroon hair and she has yellow and she wanted to change it" as she pointed to the blonde hair on Rebecca's doll. She also decided that there could only be one blonde-haired doll—which she now had—so to remedy the fact that Rebecca was playing with the blonde-haired doll she pointed to it and told me "and she wants to change it to black." In this imaginary hair dyeing, Rahala was able to have a blonde-haired doll and Rebecca's was transformed into something different. She then went back to adding makeup onto the dolls' faces. Later Rebecca dropped the blonde-haired doll and Rahala picked it up and would not let it out of her hand for even a few minutes. The girls moved the dolls around the house and they were mixed up. Rebecca managed to pick up the blonde-haired doll again. Rahala ended up with the red-haired doll again and in this moment decided that this doll would have its hair "go back to yellow again." The girls decided later in the play to have a staring contest and Rahala tried to get the blonde-haired doll away from Rebecca, but she would not give her up and she told Rahala that they needed to share the dolls.

Acknowledge Pre-Migration Experiences

As previously discussed in Chapter 1, pre-migration experiences of newcomer families and reasons for migration vary and can greatly influence the child's and family's settlement and adaptation to new contexts. Uncovering and understanding what these were for Butterfly and Rahala was essential as the findings suggest that some of these early experiences still carried lingering traces of influence and continued to shape their thinking and views. These findings also demonstrated that creative and imaginative explorations in their play and art-making, along with a supportive adult, provided an opportunity for their perspectives to be heard. This is important because young newcomer children's views, ideas, and understandings about their pre-migration experiences are frequently excluded or unseen in the literature and research.

Butterfly's Familial and Individual Pre-Migration Experiences

Although Butterfly was born in Canada, she lived in Mumbai, India with her maternal grandparents from infancy until she returned to Canada at 3 years of age. She was left in India as a baby and her parents returned to Canada to work during these years (conversation with mother). Early on in our visits, Butterfly was willing to discuss her time in India and from her perspective she was born in India. Additionally, when she went back to see family in India she visited "my real mom and dad" (7th visit, April 30). At the time, I was unsure what she meant by this statement although with the additional information

about her pre-migration experiences clarified by her mother it was clearer why Butterfly regarded those early life experiences during her formative years with her grandparents as time spent with her "real mom and dad." In her daily life in India, she spoke Telugu and Punjabi, spent her time at her grandparents' shop which they ran, and played with toys like LEGO bricks and dolls. She also informed me that she did not play outside in India because she "did not have a garden" (7th visit, April 30).

Butterfly also attended school while she lived in Mumbai. Butterfly's mother let me know that she did not enjoy her time at school in India. Many days she would tell her grandparents that she was not feeling well as she did not want to attend. Butterfly did talk with her mother about this, and she would tell her that "the teachers always keep beating me" (conversation with mother). When she returned to Canada she had a strong connection to her Indian culture and Telugu language. For example, Butterfly initially rejected books and watching television programming in English and told her mother "no, I don't want to watch English, I want only Telugu language" (conversation with mother). Her mother then commented that things had changed a lot since Butterfly returned to Canada and at the time of this research she only wanted English programming and English things—signalling a rejection of her home language. Although Butterfly did not mention these particular experiences during our play and personal art-making visits, there were several times she shared about some of her fears from her personal experiences and time in India. At times she also used her own fears to interpret other children's experiences.

Lingering Traces of Scary and Fearful Experiences in India. Throughout the art-making and play activities, when Butterfly shared about her pre-migration experiences and how she remembered her time in India, it was in fragments and pieces. These memories that she told me about—as illustrated through Vignette 9—were focused on how she found India to be scary. Although not a prominent topic of conversation during the visits, when she did recall details she brought forth lingering traces of fearful experiences.

<u>*Vignette 9: Butterfly is scared of India*</u>

During our first art-making activity (7th visit, April 30), Butterfly was making different shapes—table, chairs, bed, carrot—with plasticine. Later in her exploration she switched her mind and decided to flatten the carrot and rolled it out "to make seat belts." She told me what she made and I asked if they were for a car. She informed me that they were "for an airplane." I asked her where the airplane was going and one of her peers, Zoe, commented

that it was going to Kelowna—a Canadian city. Not satisfied with her peer's answer Butterfly told me "I know. India."

Figure 13

The seatbelts trigger a scary experience for Butterfly.

She then rolled out a few of the seatbelts and commented that they now looked like a snake. I was curious about why she selected India, so I asked her if she had ever been on an airplane to India. Butterfly responded "I was born in India" and confirmed that she remembered it. She then went back to working on her snake. This plasticine snake prompted her to tell me about "a creeping yellow and golden animal" that "can climb on walls and bite". Zoe lunged forward and roared, and Butterfly jumped back and yelled "aaah!" Ethan asked her if it was a snake she was talking about and she replied it was not. She then stopped discussing the animal and commented that "it is hard to make anything" with the plasticine.

Butterfly then picked up the plasticine snake and told me "it looks like a bracelet, a star bracelet" and placed it over my wrist. I wanted to see if I could generate any more talk about India and used the previous airplane seatbelts as a prompt. I pointed out that she had an airplane on the table and that it was a long trip to go to India. Butterfly agreed and added "yeah and it is a long trip to go back to Canada. You need two airplanes" "I remember going every time." She then told me that one time in the house in India she fell and that "there was blood coming and then I feel better." I asked if this was because her mom helped her, and she told me "no my mom still in Canada." She then turned to talk with Ethan about how the plasticine was not colourful. She stopped and checked with me if she could do this again tomorrow.

A few weeks later (9th visit, May 8), Butterfly and her peers, Manjeet and Ruby, drew pictures of their families. Butterfly told me "my mom, dad, and baby sister live with me." She had not mentioned any grandparents, so I asked because many newcomer families live intergenerationally in the home. She replied "I have two grandpas in India and one works in

a shop." Building on our previous conversation about how she was in India I asked again if she visited them. This time she replied very animatedly "no I scared of there" and shook her head. I asked why and she brought up again the scary gold animals. "They are a little bit small, actually they are medium and them are kind of gold, them got very long tails" and "they bite and climb on walls." She ended this part of the conversation with a comment of "I am scared of there" and turned to look at the ethnic dolls to find the people that were in her family.

Of interest was also how comments from other children about their experiences or their ideas prompted Butterfly to project her own fearful feelings from her pre-migration experiences in India onto other children's experiences. In this action she still carried some of those lingering traces with herself. For example, part way through the drawing family activity (9th visit, May 8), Butterfly coloured her father's shoes with a marker and while she did this I asked Manjeet where her grandparents lived, and she replied it was Pakistan. A few minutes passed from Manjeet's response and then Butterfly turned to me very concerned and asked me "it's scary in Pakistan?" I replied that I did not think so and then told her that things could be scary in lots of places. This was done to help minimize her idea that overseas locations away from Canada were scary. Butterfly seemed okay with this answer and then decided that a "haunted house could be scary" as well. She quickly moved onto the next planning decision for her drawing and decided "next I'll make me, I'll make me next and then my sister and then my grandma."

A few weeks later, another small prompt from a peer triggered a particular memory of India and this additionally shaped her art-making decisions. During my 13th visit (May 28), Butterfly wanted to create a cardboard dollhouse so she drew a plan of what she would like to build. While she drew, Ethan came along and showed me a picture of a monster he had drawn. While Butterfly drew sparkles in the living room of her plan she told us "when I was in India there was a scary guy there. It was a haunted house. I was so scared." After that quick interaction with Ethan she then told me about adding "some monsters, toys spiders, a red spider with red eyes, smiling, it's a girl spider" to her dollhouse plan.

Rahala's Familial and Individual Pre-Migration Experiences

Rahala was also born in Canada and lived in Canada for the first few years of her life with her father, mother, and older sister. Her father was born in India and her mother in Sri Lanka and after they married they lived in Sri Lanka. Her older sister was born there and a few years after she was born the family, along with Rahala's maternal grandmother,

immigrated to Canada. Her grandmother lived with them and helped take care of the girls while her parents worked. When Rahala was 3 years old, her maternal grandmother wanted to move back to Sri Lanka, so the family migrated back to Sri Lanka to live with her and take care of her. It also provided the girls with the opportunity to connect with their Sri Lankan heritage and culture. She was proud that she was the "only one born in Canada" but that she had "lived in Sri Lanka a long time." While Rahala was there she attended preschool and from our ongoing conversations she told me that she enjoyed attending school in Sri Lanka. Her mother told me that although Rahala and her sister spoke Sinhala at home they struggled in school to keep up with the language, so they were sent to a private Montessori school. This was a long day for the girls with a minimum half hour journey each way along with an early start requiring them to wake at 6:00 a.m. to make the school start for 7:30 a.m. (conversation with mother). They had recently moved back to Canada—a year before Rahala started kindergarten—because her parents wanted the girls to have good opportunities with education and future opportunities with university and employment that Sri Lanka could not provide. When the family moved back to Canada her maternal grandmother stayed behind and her paternal grandfather from India immigrated with them to live with them in the family home. Several times during the art-making and play activities, Rahala told me that she missed having her grandmother living with her (7th visit, May 15; 10th visits, June 6; 13th visit, June 18).

     Fondness for Experiences in Sri Lanka. For Rahala, she continually referenced and referred to her time in Sri Lanka while she engaged in various art-making and play activities and overall they were positive experiences for her. For example, during our first art-making visit (5th visit, April 16) she had drawn a picture of who was in her family—her sister, father, mother, and grandfather. She then told me that she had not drawn her grandmother but told me "did you know my grandma went to Sri Lanka." I asked if she had visited her there and she replied that her grandmother lived there. I asked what kind of things she did there and in her response she compared her experience there with her life now in Canada. She replied "we can go outside you know. There's no snow even. Every day you go outside." During the next visit a few weeks later (6th visit, May 8) she drew another picture of her family and reminded me that she "even went to school in Sri Lanka" in case I had forgotten. Later, while she drew, she quietly told me about Buddhists, how they are kind, and they meditate. I had asked if she did meditation at home with her mother and father "in the night and even I do it all the time" and she responded, "there's a place that we go to for that." I asked if the place was in Edmonton, and although she attended a

temple in Edmonton (conversation with mother), she told me that this was something that she did in Sri Lanka. Her experiences in Sri Lanka were still extremely important to her and even a year later she referred back to them when she talked about things that she did in Canada. This recall of her memories from Sri Lanka prompted her to tell me about how she "has lots of cousins" and she played Juse—a Sri Lankan card game—with them. She also reminded me that she did not live with her paternal grandfather in Sri Lanka and that for her "we live in Sri Lanka a long time. We always lived there" even though the majority of her life she had lived in Canada.A few weeks later (8th visit, May 23), Rahala created a snake out of plasticine and this reminded her of Sri Lanka. She told me about Komodo dragons, snakes, and some of the activities she did at school (see the following section for more details). While she created her snake the conversation shifted to her telling me that she was in Sri Lanka until she was 4—even though she only lived in Sri Lanka for 1 year from ages 3 to 4. I asked if she moved back to Canada when she was 4 and she said yes, and it was because her "mom wanted to move to Canada just to try it." Although Rahala knew that she was born in Canada and lived most of her life in Canada, she thought of herself as living in Sri Lanka for the majority of her life. She also appeared to be content to stay in Sri Lanka and the reason she moved back to Canada was because her mother wanted to try Canada. I asked her a few minutes later if she missed Sri Lanka and she told me she did.

   Comfortable with Dangerous Experiences in Sri Lanka. Rahala's fondness for her experiences in Sri Lanka also supported her in managing what could be considered, for many, to be scary or frightening experiences with "Komodo dragons, snakes, and pythons" (8th visit, May 23) during her time there. It is important to highlight what Rahala shared in Vignette 10 as these were not scary or problematic experiences for her, yet she found an experience with a dog in Canada to be much more fearful (see the Acknowledge Post-Migration Barriers findings for more details).

   Vignette 10: Komodo dragons, snakes, and pythons are not a problem for Rahala
Rahala decided that she wanted to create with plasticine (8th visit, May 23). She started to roll out the black plasticine and noticed that the black lid had an animal shape on it. It was a seal and after she looked at it she told me that she "knows Komodo dragons" and that "even in Sri Lanka there are Komodo dragons." I asked if she saw them when she was there. She did and she told me that "they locked the gates so they won't come. Otherwise they will bite you". Rahala continued that "when something comes to our place, the people

will open the door, but animals won't because they don't know how to." She was safe then because the animals would not get in. She then said that if "people don't open their doors there's animals there so you have to stay in," and this was not a problem for her.

Later in her plasticine exploration she had made some flowers and was going to make a stem with the green plasticine. She started to roll it and I joked that I hoped it was not a real snake because that would be scary.

Figure 14

Rahala makes a snake like in Sri Lanka.

Rahala told me that "I can make a Sri Lankan snake" and she had made that in her own class. I asked if it was with Ms. Madison, her kindergarten teacher, and she clarified "no it was with my class in Sri Lanka." At that moment she decided to create a snake and asked for help to get the lid off the black plasticine jar. I asked her if the snakes in Sri Lanka are black, and she told me that "yes and sometimes they are grey but they don't have any." I checked with her if the snakes had a pattern and instead of answering she told me that "I can't wait to get a hamster" while she rolled the black plasticine. She then told me that "actually Sri Lankan snakes are small." I asked if she saw one and she told me "no, but I know what they look like" and they have a grey or white pattern. Rahala then picked up her plasticine snake and told me that "Sri Lankan snakes are not this big they are small." She decided that her plasticine snake was big, so she had to make it smaller. She twirled it around and told me that "some people have snakes as pets and they know how to handle snakes." This prompted her to tell me that one day her family went somewhere in Sri Lanka and "we saw a python". I asked if she was scared and she told me" no because someone

*was holding it so it would not harm them and they knew what they were doing". She then
held the plasticine snake up and told me that some pythons are really big.*

*Rahala then took a pen from me and started to create some eyes on the snake. She decided
that she needed to flatten the snake and did this with a popsicle stick. While she flattened
the snake she told me "I saw snakes but I don't like them," but then immediately changed
her mind that she "likes all animals." Rahala then asked if I could bring some animals for
her to play with at school. I asked if she had some in her classroom and she paused for a
second and said, "I don't know" and then said that she had lots of them "but there's no
Komodo one." Rahala then told me about an incident in Canada with a dog from her
neighbourhood that chased her mom, sister, and her, and that was much scarier than the
pythons, snakes and Komodo dragons she just told me about in Sri Lanka.*

Identify Post-Migration Systemic Barriers

Post-migration experiences can have a significant impact on the child's and family's
daily lives and outcomes. As previously highlighted, these are frequently characterized as
systemic and include policies (i.e., multiculturalism immigration, employment), structural
factors, service provision (i.e., health, education, social welfare, family services), societal
attitudes, and the host country milieu (i.e., economic, political, and social contexts). In the
literature, these can appear seemingly removed from the young child but if these become
ongoing barriers and challenges this can result in marginalization, discrimination, exclusion,
and oppression rather than inclusive and welcoming supports. This next section presents
what existed for Butterfly and Rahala and proposes a reframing of how post-migration
barriers could be contextualized as the findings suggest that they are understood and
experienced differently by young children.

Reframing Young Newcomer Children's Post-Migration Barriers

The RAISED Between Cultures model challenges educators to consider what they
know about the daily life and systemic challenges of a particular child and family and what
they are facing outside of the school context (Georgis et al., 2017). This systemic focus is
important and from my conversations with both of the girls' mothers there were ongoing
familial post-migration challenges with access to meaningful employment opportunities. For
Butterfly's context, her father, even a decade after he immigrated, experienced
underemployment in transient work and her mother worked part-time doing shift work in a
lower paying job in the service industry. For Rahala's parents, they were both university

educated yet they were not employed in their trained fields. Her parents had trouble finding work both times they immigrated back to Canada. The second time they came back they moved to a smaller city because it had a more affordable cost of living. Her mother was able to find work first and worked as an office assistant, but this was not the type of work she trained to do with her business degree. Her father was trained as a doctor and he struggled to be employed as a doctor. He eventually found a part-time job as a research technician, but he still needed to retrain. He started additional training but the classes were expensive so he could not take as many as he wanted.

The families may have experienced other systemic barriers such as societal attitudes and behaviours that were racist or discriminatory, but these were not shared with me during data collection. Although the two families both lived in an area of the city with growing populations of newcomers, including populations and communities from Southern Asia (i.e., India, Pakistan, Sri Lanka, and Bangladesh), there were societal attitudes of racism and discrimination still occurring in Edmonton. For example, the use of racial slurs and cruel comments, ongoing and overt discrimination, hostility, and exclusion, Islamophobic hate crimes against a mosque, and violent confrontations had recently occurred (Braat, 2019; Bourne, 2019; Mosleh, 2020). Additionally, although I did not witness any discriminatory behaviours or disparaging comments about their cultural backgrounds in the school during my visits, I cannot say for certain that this did not occur. This is because children, even from a young age, are acutely aware of their differences and they take on attitudes and values from home which can greatly shape their interactions with others who appear to be visually different (Van Ausdale & Feagin, 2001).

Although a few systemic barriers existed for both girls—particularly with their parents' employment—these contexts did not appear when they shared their understanding of their daily lives and experiences and perspectives about them with me. What emerged as a point of interest from the findings was that although adults' knowledge of post-migration contexts should acknowledge and identify systemic barriers, they needed to move even closer to the daily life and experiences of the child in order to identify what he or she saw as personally significant post-migration challenges—what is a personally significant barrier. Both girls shared ongoing preoccupations, tensions, and clashes that were the result of their post-migration lives that were made visible through their engagement in the play and art-making activities. These activities served as prompts or tools to reveal their perspectives and understandings about their experiences. In talking with the girls' mothers, they were each aware of these tensions that their child felt, however, their teachers were unaware of

these feelings and ideas from the girls. Specific examples of what these were for Butterfly and Rahala as shared through their personal art-making and play activities will be explored in more detail.

Butterfly's Post-Migration Barriers and Tensions: Exploring Personal Conflicts of Identity Through Dolls. Butterfly struggled with ongoing post-migration tensions and personal challenges related to her personal identity as she regarded her dark skin as inferior in comparison with her peers at school and within the popular Western culture of Disney princesses. Her expressed perspectives were revealed in an ongoing manner through short, scattered fragments of conversation and actions with the various art and play materials. Shortly into our visits she developed a preference for playing with the ethnic dolls and then wanted to create a doll to represent herself along with a cardboard dollhouse. What follows is a chronological presentation of vignettes (see Vignettes 11-15) that introduced the importance of her physical appearance, her preference for lighter coloured dolls, her gradual reveal of her tensions to attempt to accept, and then her rejection of her skin colour within her art-making.The first time Butterfly shared any information about her preoccupation with skin colour and the importance of it in her life was during my ninth visit (May 8). I had asked her and her peers Manjeet and Ruby to draw pictures of who was in their family as a way to get to know them and to possibly prompt conversations about their home experiences. I also had on the table ethnic dolls to serve as prompts for conversation and reference while the children completed the activity.

Vignette 11: Importance of physical appearance for Butterfly

Before Butterfly began drawing her family, she spent time looking at the dolls and having a conversation about which dolls looked like members of her family. She had decided to find a doll that looked like her dad and selected the doll with dark brown skin and black hair. She then picked up a mom doll that had white skin and black hair. I found a mom doll with brown skin and brown hair and showed it to her as I thought this might have looked more like her mom.

Figure 15

Trying to find a doll that looks like Butterfly's mom.

Butterfly saw the doll I showed her and immediately replied "we got brown skin . . . my mom and dad got brown skin and my sister's white." I clarified if she meant white skin and she replied "yes it is yellow, the colour of skin skin." In my subsequent observations at school I saw that her younger sister had lighter coloured skin than herself. I prompted her to see if she could find herself as one of the dolls. Butterfly searched the dolls and selected one with white skin and blonde hair. She studied the doll's clothes and appeared confused that the doll she selected as herself did not have a dress on but rather pants and a sweater. I searched for a doll with brown skin and a dress that could represent her. The doll I found had brown skin and brown hair and I asked if this would be like her for the clothes. She replied no but I reminded her that she did wear a lot of dresses with hope that she might have connected with this doll. She held onto the white skinned blonde-haired doll and mentioned "I got lots of dresses from my grandma and grandpa" and they sent them from India.

Next she brought the doll she was holding over to the parents she selected and then switched focus and looked through the dolls to find her sister. She told me that the sister doll should have "boinky hair like a clown." We spent time looking for one with curly hair and found one, but it had orange hair and Butterfly reminded me that it "has to have black hair." I managed to find one with brown skin that had black curly hair.

Figure 16

The doll does not look like Butterfly's sister.

I asked if the hair was like her sister's and she replied, "it's okay." She then looked closely at the doll's skin and reminded me that her "sister not have black skin." I asked if she had lighter skin and Butterfly said yes and then told me that the dolls we had for her family were okay because "every kind of stuff are different."

Butterfly then picked up the white-skinned doll with blonde hair again and told me "hey this doll has the same hair colour as you." She then decided that it was time to stop looking at the dolls and told me she would draw a picture of her family and it would include "even my grandpa and grandma." Butterfly then spent her time and drew her family members. She paid attention to their clothes, hair colour, hairstyles as she figured out whether to give her mom short or long hair or to put it up in a bun. She was also focused on the relational sizes of each person's height and body shape to represent her dad's big belly and ensured that her dad was taller than her mom. While she drew she commented on these features she added to her drawing. Our conversation continued to other discussions of foods she liked and disliked eating—toast bread and naan bread—as highlighted previously.

Before Butterfly added herself into her family drawing she revisited the dolls on the table. Again she picked up the white-skinned doll with blonde hair and while she looked at it told me "I have black hair." I found a doll with black hair, but the doll had long hair and she told me "that's not my style, I got short hair."

Figure 17

Butterfly accepts the doll with long black hair.

She gradually accepted the doll with long black hair as a suitable representation of herself when she told me "that's okay maybe when I am got long hair."

During this drawing event, I noticed that a lot of our conversation has been focused on looking for realistic representations of family members. So I provided a prompt and suggested that we might have to make some dolls and before I could finish Butterfly replied, "to look like me?" I clarified to look like people we knew next time I came, and Butterfly replied, "my mom and my dad, even my grandpa, my grandma." This prompt and possibility for recreating a realistic representation of herself became extremely important for Butterfly over the coming weeks as this was something that did not exist for her in the classroom.

Butterfly's preoccupation with skin colour and her preference for lighter skin began to be evident in her play with the ethnic dolls (10th visit, May 10; 11th visit, May 17). Similar to how she revealed aspects of her culture through her conversation, her views about her preferences were shared in small fragments while she played with dolls and the classroom dollhouse.

After the family drawing session, Butterfly and Anna decided that they wanted to play with the ethnic dolls and the classroom dollhouse (10th visit, May 10). They decided to recreate a real-life play scenario of having guests come over and hosting them. Anna had the guests ring the doorbell and they slowly entered through the door. While they did this, Butterfly organized the furniture in the house, arranged who would cook, and had a grandmother doll she played with exercise, watch television, and rest. While the girls had a pile of dolls waiting to enter the front door, Butterfly picked up a girl doll with black hair and white skin and told me "it kind of looks like me almost." She reconciled that the doll looked like her based on the hair colour but not her skin colour during her play.

Figure 18

Butterfly's doll she selected as herself.

Later in the house play, when all of the dolls were set up and settled in the house, Butterfly found the blonde-haired white-skinned girl doll from the previous day. She picked her up and told me "I love this character because of her golden hair." She then took the doll and carefully put it in a chair. In this action she abandoned her grandma doll in the downstairs living room and spent a few minutes playing with the new doll in one of the other rooms.

During the next visit (11th visit, May 17), Butterfly wanted to play with the dolls again. She used this play opportunity and revisited her homemaking and hosting guests for a party that she previously played. She refined this play scene further, when prompted by Anna, by creating a girl party and the removal of the boy dolls from the play. This time she selected the girl doll with brown hair, brown skin, and a red dress.

Figure 19

Butterfly finds a doll with the same skin colour as herself.

We had previously looked at this doll when she drew a picture of her family. This time when she looked at the doll she commented "look, she got the same skin as me" and she chose to use skin colour rather than hair colour as the criteria for how she saw herself represented in the materials. I commented that she was a beautiful doll and Butterfly told me "I love her hair" and then looked down at the doll and said "I wish I had longer hair. My hair is growing." Her peer, Fatima, commented that she wished her hair was like Rapunzel and Butterfly responded that she wished she "could be like Elsa." She repeated again that she wished she could be Elsa.

Although Butterfly initially acknowledged connection to the dolls through matching hair colour with the black-haired doll and skin colour with the brown-skinned doll, when the topic of Disney princesses came up she quickly switched her preference of appearance to be a light-skinned princess with blonde hair. We ended the visit by discussing what kinds of materials I should bring for next time so she and Anna could make a doll that looked like themselves.

I brought materials to make the doll for the next visit (12th visit, May 23). I suggested to Butterfly that she look at the dolls to figure out what she needed to make the doll. She examined the doll and told me "first we need to make heads and see." I added that she would need a body and Butterfly replied "and even feets" while she pointed to

them. I suggested that she draw a plan to follow before creating the parts and she agreed. Vignette 13 showcases some of her growing tensions and challenges to accept her dark skin colour and how she tried to negotiate with the materials to represent herself differently.

Vignette 13: Beginning tensions for Butterfly to accept her skin colour

Butterfly looked for a marker to start her plan for her doll. I tried to show her the different body parts she would need to draw. She ignored my prompting and instead was focused on the colour of her skin as she picked up a brown marker and told me "my skin is brown" and Anna replied that her skin is "peach, peachy." I corrected Anna and told her that her skin was lighter brown. Butterfly put down the brown marker and picked up a pink one. I reminded her that her plan should be to make the dolls look like them. Butterfly agreed and then pointed to her hair and said, "I got black hair too right?" I agreed and told her that her hair was a beautiful black.

Figure 20

Butterfly changing marker colours.

She decided that she would colour her hair later. I asked if she wanted to start with her head and she decided to make the body first and outlined it and her head and face with the pink marker. Butterfly told me "I'll make my hair and my eyes pink, maybe I'm wearing some makeup. I'll do my hair, where is the black?" I found a black marker for her, and she commented again, "I got short hair." She then looked at Anna's drawing and saw the long hair and said, "it's like Rapunzel." She drew her hair short and told me that it looked like Snow White. I confirmed it looked nice and she added a bit more hair and then decided "that's enough" and stopped.

Figure 21

Butterfly is hesitant to use the dark brown marker.

She then decided "I also going to make my skin" and looked for a brown marker. She noticed a medium brown marker and said, "it almost looked like my skin." I handed her another brown marker and she compared it against her skin and commented "too light." I passed her a darker brown marker which was the colour of her skin. She told me "too dark it will cover up the pink."

I encouraged her to try it and when she did she called out "aaah it's covering up the pink." I suggested to her that the pink would show up as the dark brown dried on her paper. Butterfly hesitated and said "okay I will wait for it to dry" not quite sure that this suggestion would work. I wanted her to keep the dark brown in her drawing because it was the same as her skin colour so I suggested we could use one of her favourite colours, teal, and use that to make the eyes. She agreed to use the teal and made a smile. She then picked up a purple marker and told me she would colour some pants. I told her I would then bring some purple fabric so she could match her plan. She decided that her doll would have purple shoes and the doll she drew was going to go out. Butterfly then looked at her coloured face and then pointed to the pink marker and commented "this can make it lighter, this can make me a princess." As she finished drawing her plan I asked her if she liked princesses and she commented "yeah I like to put flowers all over." Butterfly, Anna, and I finished the visit by making the body parts and accessories—fancy shoes, necklace, and bracelets—for the dolls. Butterfly was very eager for her doll and wanted to take it home that day, but I told her it would have to wait until the parts dried and we put them together.

In the coming weeks Butterfly worked on parts for the cardboard dollhouse. First she drew a plan for her dollhouse (13th visit, May 28) and then Butterfly, Anna, and I started working on creating the different cardboard rooms from her plan for the dollhouse (14th visit, May 29). Particular fragments and pieces shared during these personal art-making

activities highlighted further her tensions and challenges with her personal identity. The previous play and art-making activities had opened up conversation about her preferences for lighter skin, her beginning resistance to her dark brown skin, and the desire to be transformed into a Disney princess as well as being aware of how she looked. It was during the dollhouse construction that Butterfly shared some additional perspectives that demonstrated how she considered her skin colour to be a problem and that this was a continual preoccupation for herself.

<u>*Vignette 14: Butterfly negotiating and attempting to change her skin colour*</u>

While Butterfly and Anna created their cardboard rooms (14th visit, May 29) they tried to figure out if they should make a bed or the monster hand from Butterfly's plan that she drew the previous day. Anna was talking out loud trying to decide what to do and while she did this Butterfly turned to me and said, "my skin is almost getting white." I asked her how she thought that had happened and she replied, "I taking a lot of showers." Before I had a chance to clarify what she meant she then commented that her little baby sister poked her in the eye. Anna heard this and added that her baby sister is evil and the discussion between the girls now focused on their sisters being evil. This topic of their evil sisters had come up previously (11th visit, May 17; 12th visit, May 23; 13th visit, May 28). I asked why they thought their sisters were evil and Butterfly did not answer the question but instead shifted the conversation to what her sister will be for Halloween. She said, "my baby's going to be a ladybug" and "actually I will be Cinderella for Halloween." Although not a comment directly on her skin colour she again selected a light-skinned Disney princess to be what she would like to dress up as. Butterfly then went into the classroom to get some scissors so she could cut the cardboard pieces.

Figure 22

Butterfly picks up the preferred gold paint stick.

Her focus of skin colour and her preoccupation with changing her skin colour came up again on a subsequent visit (15th visit, June 6) while the Butterfly and Anna decorated the bedroom walls for the cardboard dollhouse. From the materials, Butterfly picked up a brown paint stick and told me "my same skin." I agreed and

commented that it was a beautiful colour. Butterfly, instead of accepting the compliment, replied "my skin is getting whiter colour. My sister, my sister is peach now. Like dark skin Anna" while she pointed to Anna's arm and showed me her lighter brown colour. I asked her why her skin was getting lighter rather than darker. Rather than answer this question she picked up a gold paint stick and commented that she liked it.

While she held the paint stick she then told me "because light skin is more beautiful." Anna came back to Butterfly's previous comment about her skin colour and corrected her and told her that her brown skin was a peach colour. I commented that I thought her skin colour was beautiful, trying to build up the value of her skin colour and show her that her brown skin was also beautiful. Butterfly ignored me and turned to Anna and told her "I think your skin colour is more beautiful." I told them they are both beautiful skin colours. Butterfly did not comment on this and Anna pointed out that her sister was Butterfly's skin colour now and has the same colour as her. Butterfly then abandoned this conversation and shifted it to a discussion that her hair was black in colour.

Butterfly's preoccupation with not accepting but rather rejection of her skin colour and reality of her appearance culminated during one particular event where she outright rejected painting her dark skin colour onto her doll that she created. This occurred on my eighteenth visit (June 13), 2 days after the girls had finished the cardboard dollhouse and is presented in Vignette 15.

<u>*Vignette 15: Butterfly's rejection of her skin colour in her art-making*</u>

At the start of my visit (18th visit, June 13), Butterfly and Anna still wanted to decorate the kitchen and living room and they informed me that the bedrooms were finished. They spent a minute talking about the pieces of cardboard and masking tape they made from the previous day that was going to be ice cream while they coloured the kitchen walls. While they worked on this, I wondered out loud if the paint sticks might work on the modelling clay for the doll parts. I added this prompt and wonder because I wanted the girls to have a chance to make their dolls and play with them before my visits were finished. Butterfly heard me and started picking up her doll pieces while I started painting blue onto my body part. While I painted, Butterfly asked me "what's your favourite colour?" and I told her blue; she then told me "my favourite colour is pink." I joked with her if we should make the heads pink and she told me "no, no, no!" I asked what colour she needed and this time she said "I need light brown" as she did not want to use the dark brown like she did for her doll plan.

At this stage it was not necessarily rejection of her skin colour but rather a bit of resistance to accepting her dark skin colour.

Figure 23

Butterfly agrees to select the dark brown paint stick.

Butterfly did, however, select a dark brown paint stick and told me "maybe I can do the eyes first and then I'll colour it brown" indicating that she would use the dark brown paint only for her eyes. She showed me that it was working. Next, she noticed that the paint stick had painted more of her head than intended and she told me that it would be tricky to paint the face the way that she wanted. I suggested to her to paint one side and then flip it and let it dry. She reasoned with me that the "paint will get on the table." I told her she could put a piece of paper underneath it and Anna went to get some paper. Butterfly sat at the table and switched to decorating the cardboard refrigerator while Anna got the paper.

Butterfly then picked up a purple paint stick and told me that it was pretty. I reminded her that she wanted a doll to look like her so she would need to finish painting her skin and she told me "it's hard." I asked her why and she replied that "first I want to do the eyes and mouth." I reminded her that we could add those after she painted her skin. I could see she was starting to think about why she could not paint her head with the dark brown paint. She sat there thinking about how to avoid the dark brown paint—demonstrating further resistance to the dark brown paint for her skin. Butterfly came up with a solution in her mind to her problem and to remedy her dilemma she picked up a gold paint stick and said, "oh there's light brown, there's light brown."

Figure 24

Butterfly tries to negotiate that the gold paint stick matches her skin.

I prompted her further and asked if it matched her skin or if the dark brown one did. Butterfly held the gold paint stick up to her arm and gestured with her eyebrows that it matched. She then picked up the dark brown paint stick and looked at both of them in her hands. I told her that the one that she had matched against her skin was gold and she replied, *"this is not gold, it's brown."* Ethan—one of her peers that had previously completed some of the art-making activities with us—joined us at the table and replied that he used it and it is gold. Butterfly heard this and threw the gold paint stick back into the basket and looked upset. She then picked up the dark brown paint, looked at the head, fidgeted with the lid for a few seconds and reluctantly started to colour a small part of her head. I could see that she was trying to resist and delay the painting, so I checked with her that the painting was going okay. She immediately stopped and asked for help. I encouraged her to keep going as she had put a little bit of dark brown on. She stopped painting with the dark brown and told me *"you paint it on."* She put the head piece down and picked up her body piece and said, *"I'll make the body."* She picked up the pink paint stick to paint the body.

Figure 25

Butterfly switches paint colours.

With this action, she physically rejected painting her skin with the dark brown paint and moved to a more desirable and pleasing activity of painting her clothes with one of her favourite colours. Butterfly appeared much happier as she painted her body with the pink paint and said "maybe I make, maybe I'll wear some new clothes. I got new clothes in my home." I asked her what kind and she replied, "pretty party clothes." She then painted her shoes purple and her bracelets and necklace orange. Anna came over and looked at what Butterfly was doing and asked her if the ball that was painted lighter was her face. That part was for my doll and Butterfly started to reply "no my face" and then changed the conversation and said "I'll colour my, where is my necklace, where is my necklace? I need some jewellery" and did not answer Anna where her head was. It appeared that Butterfly did not want to show the dark coloured head to her friend and instead was focused on finding and painting her jewellery.

This tension and preoccupation with her dark brown skin for her doll was shared one last time. I visited the following week (19th visit, June 18) and Butterfly and Anna found their dolls they made and were trying to make them stand up. They had their dolls say hello to each other. Butterfly told Anna "I can see you" and Anna replied, "I can't see your eyes." Butterfly told her it is "because of the brown."

Figure 26

Butterfly's doll that looks like herself.

Anna then asked if they could be neighbours and they changed the conversation and discussed they would live in a big house. The girls then selected a few of the ethnic dolls to

play with and began to recreate the party they had played before with their cardboard dollhouse. At one point, Anna gave Butterfly a grandpa with grey hair and brown skin and told her "hey, this is your grandpa." Butterfly took him and moved it back to the bag and said "no, he's no look like this. Teacher, he's not look like me. He not got the same skin as me. He's got black hair and light skin. Peach skin." She was still very adamant about having dolls with lighter skin be part of her play. Interestingly, later in her play she picked up a girl doll with brown hair, brown skin, and a red dress that she played with several weeks earlier. She looked at it and then asked me "this one looks like me?" I told her it did a little bit and then Butterfly, Anna, and Ethan started to create traps in the cardboard dollhouse using masking tape for the rest of the visit.

Rahala's Post-Migration Barriers and Tensions: Exploring Personal Fears in Canada and Tensions Between Home and School Cultures. Rahala carried with her fond memories of her pre-migration experiences in Sri Lanka. At times her post-migration life in Canada produced ongoing tensions and fear in her daily experiences in her neighbourhood and at school. Although Rahala had experiences in Sri Lanka with Komodo dragons, snakes, and pythons these were not of concern for herself. Rather, one encounter with a dog in Canada produced an enormous amount of fear and tension for her and this continued to be a challenge and issue for her. She expressed her fears and perspectives about this several times during our various art-making and play activities. She also revealed a few post-migration tensions she felt in sharing her cultural experiences at school and participating in certain school activities that differed from her experiences in Sri Lanka. These different personal fears, challenges, and tensions were kept to herself at school and she did not share these with her teacher who was unable to better understand Rahala's personal stressors and how to help support her adjustment. Greater details and examples of what Rahala shared through her art-making and play are shared in the two examples that follow.

<u>*Vignette 16: Rahala's recurring fear of dogs in Canada*</u>

The first time Rahala shared about her fear of the dogs in Canada was when she explored making different animals with plasticine (8th visit, May 23). While she made a snake with plasticine she told me about her time at school in Sri Lanka and some of the animals that she saw—"Komodo dragons, snakes, and pythons." When she rolled out the snake and moved it around in circles in the air I asked if she moved to Canada when she was 4 years old. She confirmed she did and that it was because her "mom wanted to move back to

Canada just to try it." She immediately told me that "one day a dog tried to catch us" (her, her mom, and sister). I asked if it caught her and she told me, "actually it was trying to catch us, but we went inside quick." I asked if it was here—referring to Canada—and she told me that "my mom actually tried to shout at it and it didn't go away." She contrasted this with her experiences in Sri Lanka and told me "Sri Lankan dogs, when you shout at them they just go away, but Canada dogs no."

A few weeks later Rahala and I were painting mandalas (10th visit, June 6) and while she was painting she told me about the temple she saw in Sri Lanka with dragons and about going to the temple for Sunday school in Sri Lanka and in Canada. This shifted to a conversation about how her dad could not attend because he "has to go to work on Sundays but after Sundays he's staying Monday and Tuesday" and that "I like when my dad is staying" at home on Mondays and Tuesdays. She then told me this was because "if my grandpa stays I'm scared because one day a dog came with my mom and my mom was worried and my sister was worried a little bit, but I was the most worried." She also clarified that "because my sister was bigger than me, so she didn't not worry that much." I mentioned that she talked about the dog before and she said "my mom told it to go away but it didn't. She tried to shout at it, but it didn't go." I asked her if she told her mom that she was scared and she replied, "yeah and my sister was making fun of me for being scared but now she stopped." When they got home they talked about the dog and her "mom called the number of the dog". I asked if that was like the animal shelter and she said yes. She then said that "they had to teached the dog how to be nice to people. The girl took her off the leash and she's not going to take it off the leash." I agreed that would be a good idea. She then told me "I know and hamsters are okay for people," and "I am going to get one soon and today I am going to get a haircut."

The following week (11th visit, June 13) Rahala decided to paint another mandala and Rebecca drew a picture of a cat. While they drew, Rebecca talked about her cat named Cookie at home and that there was a mom cat that was on her driveway. Rahala told her "I think cats are lazy." Rebecca then said that she wished Ms. Madison's dog Cooper could colour. She had brought up Cooper, a large goldendoodle, because he was at school visiting and was down the hall in the classroom. I asked Rebecca what she would like Cooper to colour. Rahala interrupted and said that "maybe he could colour," and I suggested that he could use his paws. I could see Rahala was a little nervous so I asked if this was Cooper's

first time at school and I mentioned that he seemed like a very nice dog. Rahala immediately told me "one day a dog chased me." I commented that she told me about this before. She continued "even my sister and my mom and we went to the house, and I was really scared." I agreed that sometimes dogs could be scary. She said yeah and looked down the hallway towards her classroom while she answered me.

Figure 27

Rahala is looking for Cooper down the hall.

She then pointed towards her classroom and said, "I hope a dog don't come out here." I tried to help minimize some of her fears and told her that Cooper seemed to be a friendly dog and that he reminded me of Clifford the Big Red Dog. She replied "oh you mean the story. I like that one." I said Cooper might be like that and she told me "not to me, I don't like real dogs, they're too spooky." I said that some dogs can be spooky and some can be nice. Rahala then told me, "do you know wild dogs eat people?" She looked down the hallway again and stopped colouring and said again "wild dogs eat people." I said that sometimes it could happen. She looked down the hallway again and then went back to her painting with the red paint stick.

She stopped and told me that she was making a rainbow—this was similar to the painting that she did on my last visit (10th visit, June 6). She then asked me what my favourite colour was and told me "mine is teal." This conversation seemed to distract and calm her nerves for the moment. She and Rebecca talked about the different pink paint sticks and

then she could hear some people down the hallway out of sight. She looked towards her classroom and turned to me and said "I don't want to get a dog because me and my mom are scared of dogs." I told her that she probably should not get a dog then. Rebecca added that her mom was also scared of dogs and saw one in Kelowna, and she had screamed, and the dog got very excited. I said that the dog might have been trying to say hi but if she was scared she would not know that. Rahala said out loud "don't dog." I told the girls that if you are scared it can be hard though. I told her that I was scared of birds and Rahala was surprised and asked why. I told her that sometimes they chased after me. Rahala told me that "they do not peck at or chase you." I told her that sometimes they would for me so that was why I do not like them. Rahala said "I like birds." I told her that I liked dogs. She was surprised at this and told me again "I don't like dogs." I told her that everyone has different things they like and do not like. Rahala then said "I like puppies because they are so cute. I like Bella" (a small puppy that would come visit the school). I asked if she visited the classroom and Rahala said she did and "even saw her outside of school."

Rebecca decided that if she came she would be friends with Cooper. I said that Cooper was very big and he seemed like a horse or pony that you could ride. This made Rahala laugh and she said "maybe Bella could ride on him." She thought that a dog riding another dog was kind of funny. She then asked if Rebecca and I knew how to whistle and she showed me how she could whistle. Rahala went back to painting and she told me again that she liked puppies, "only cute ones." Rebecca said she liked Yorkies because they did not shed and Rahala then said that skunks shed. The girls talked about how to get rid of skunk spray with tomato juice. Rebecca then told Rahala again that her cat was fuzzy and named Cookie. I helped Rebecca with some pipe cleaners for her picture and Rahala said out loud that she was "kind of nervous about that" and she looked around and said she was "kind of scared today." I asked her why and she whispered it was "because of Cooper." I reminded her that she did not have to pet him and she added "until I'm ready." I told her that was a great idea. She then looked down the hallway again and stopped painting. I told her that she did not have to touch the dog.

Figure 28

Rahala is still nervous about Cooper in the school.

Rahala stood up while Rebecca tried to comfort her and Rebecca told Rahala that her mom now was confident of Rebecca touching the dog. Rahala sat down and said "don't, don't touch the dog." I commented that he had been here in the morning and he met lots of friends and he did not do anything. He just let them pet him and he was very happy in an attempt to help her feel a bit more comfortable about the dog that was down the hallway. Rebecca even tried to help and told Rahala that Cooper licked her and smelled her. I said he was friendly, but for Rahala that was not helpful because she replied that Cooper was "too friendly." I agreed that Cooper might be too friendly for some people and Rahala said "not for me" indicating that she found his overfriendly behaviours were too much and in fact scary for her. She reminded me again that she really does not like dogs and "even if they want to play, I don't like them." She then checked down the hallway again to make sure that Cooper was not coming out of the classroom.

Later, Rebecca, Rahala, and I drew pictures using only three markers at a time. They called this "the three-marker challenge." While we drew our challenge pictures, Ms. Madison came by and stopped to see what we were working on. Rahala showed her the skirt that she was drawing and then her teacher left. Right after this a boy came running down the hallway making noise and Rahala said "someone's going to get in trouble." I said he should walk and she said, "he doesn't like the dog, maybe he does but I don't know if the dog is going to like

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him running." I said that could make the dog nervous and Rahala looked down the hallway again worried that Cooper was going to come out of the classroom. She then hummed to herself and concentrated on her drawing and decided that she was going to make it for her grandpa and hoped that he would like it. She continued colouring her picture but kept looking down the hallway to make sure that Cooper was not coming out of the room.

This fear of Cooper down the hallway continued to be an issue throughout this art-making visit. Later in our activities, Rebecca drew a picture of a cat and decided that she was going to put a leash on the cat. I asked if she thought a cat would like to be on a leash. I said that I had seen many dogs with a leash but not cats. Rahala stopped drawing and shuddered and told me "don't say that word again." Rebecca then said that cats are scared of cucumbers and Rahala asked "how you know that?" Rebecca told her she saw a video on YouTube about this. Rahala said that she saw that and then returned to her drawing and said, "I never liked dogs." I told her that she said that a few times today and that was okay as there are lots of things that I did not like. Rahala asked me what I did not like and I told her again that I did not like birds. She replied "what?" as she was quite surprised again by my answer. I told her that they were scary to me but I did like the little birds. She asked me "are you scared of eagles?" and I told her I was. She asked "how about a bald eagle?" and Rebecca asked about magpies. I responded that I did not like those birds, but I did like the little birds like chickadees. Rahala stopped drawing and did the chickadee call "chick-a-dee-dee-dee-dee." I then told her that I liked blue jays and penguins but not seagulls. Rahala then asked me "do they make you nightmare?" and I told her that they did. She replied that "dogs make me nightmares. My dad says before when my mom caught the dog and the dog was there we had to sleep with them, we had to." I told her that it was a good idea if she was scared. She then told me "then I got a scared and bad dream." I asked if she still slept with them and instead Rahala replied "still I'm scared to go home"—thinking about the scary dog in her neighbourhood. She said that she would be okay "but only if I have a friend to come."

As we finished up our visit, Rahala was still scared of Cooper in her classroom and when it was time to go back she paused and stayed around the table. She then told me "I don't know if I can go because of the dog there." I asked if I should go with her and she nodded her head. She held my hand as I went with her down the hallway. I then went and picked

up her pouch out of the classroom and she waited outside so she would not have to go in and see Cooper.

Although not as prominent in her sharing and discussion, Vignette 17 presents two short fragments to give the reader a sense of some of the other post-migration tensions that Rahala experienced at school in contrast to her home culture.

Vignette 17: Discomfort and tensions between Rahala's two worlds

On my 10th visit (June 6) Rahala had created some silver stars on her night-time mandala that she painted and decided that they would be people. She then shared some stories from her Sunday school about the mean step-king and how Buddha helped a child and a story about a servant boy who cleaned for the royal family (see Importance of Sri Lankan Culture, Home Language and Buddhist Religion section for specific details of the stories). I asked her if she learned these from Sunday school and if she had ever told her teacher, Ms. Madison, or her peers about them. Rahala presented a few reasons why she did not share these ideas. She told me that they were "only for Sri Lankan people" and these were "not for kids, otherwise they'll be like 'what is that? What is that?' If I tell them," indicating discomfort with sharing aspects of her home life with her peers.

Rahala and Rebecca, during my last visit (13th visit, June 18), were playing with the classroom dollhouse and ethnic dolls and decided that they were going to have a sleepover. While they were playing, Rahala heard some music coming from the other classroom and she said, "they're having a Go Noodle." I asked if they did that a lot and she replied "yes and I don't feel, I feel like I'm kind of doing something kind of wrong" as she referred to the dancing. I asked if she danced at home and she said she did. I asked if she danced at school and she replied "sometimes, but I do not like them."

Support Family and Community Strengths

Identifying what family and community supports and strengths existed for Butterfly and Rahala was of great importance as these offered positive influences and protective factors for the girls. My observations, conversations with their mothers and teachers, and listening to what was shared during their play and art-making revealed that they had many positive and supportive factors similar to the literature previously discussed. These included: bi/multilingualism, strong cultural capital of the family, intergenerational support, extended relationships with other families in the community, educational aspirations, and

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familial interest in their daily lives and activities. These are highlighted along with a presentation of what they considered to be personally important supports in their lives—as this provides a richer picture of how they used these to navigate and understand their experiences.

Butterfly's Supports and Strengths

Butterfly's family had strong cultural capital that she experienced in her daily life. She grew up in a multilingual household with Punjabi and Telugu spoken and her parents highlighted her Indian culture through connection with food, activities, beliefs, and values. For example, her mother cooked with her (i.e., chapatis and pakoras) and taught her traditional beadwork, painting, and sewing that she had learned from her mother. Butterfly's mother told me she was encouraged by her own mother (Butterfly's grandmother) to learn these types of crafts and it was now her turn to teach the next generation these traditional arts and crafts. Her parents also had strong educational aspirations for Butterfly and her sister as evident by Butterfly's attendance in school from a young age in India and preschool in Canada—which was not mandatory. Additionally, although her grandparents still lived in India, she was in regular contact with them, they were interested in her daily activities (as highlighted in the next section), and they would send materials to support the family's life in Canada. Her family also had built up a community network with a large number of families (15 to 20) that were originally from India. They would get together every couple of months for birthday parties and celebrations. Butterfly told me about these parties while she drew a plan for her cardboard dollhouse (13th visit, May 28) and told me that her best friends would come to these parties at her house, and she frequently integrated parties into her doll play.

There are two specific supports and strengths that emerged as personally significant for Butterfly. Both of these supports were recurring in her play and art-making and she frequently integrated them into her activities, conversation, and sharing. One was the importance of her grandparents, in particular her grandmother, in her life and the other was the importance of her peer network in the classroom which functioned as her own meaningful community network, similar to how she had this with other families in her neighbourhood.

Importance of Grandma From Afar. As introduced earlier, Butterfly's grandmother was in regular contact with her and during the research study Butterfly told her about the doll and the cardboard dollhouse that she had been working on at school. When I talked with Butterfly's mother at the school she asked if she could take a

photograph of the creations as Butterfly's grandmother was very excited to see what she had made (conversation with mother). Although Butterfly was physically distanced from her grandmother, they both continued to be important parts of each other's lives. Many times these intergenerational supports are involved directly in children's care and support for their development, learning, and well-being (Bélanger & Cadiz, 2020; Kağıtçıbaşı, 2007; Nsamenang, 2009). However, as in Butterfly's case, they may be removed from the day-to-day life of the child, but they can still have an important impact in his or her development. Although Butterfly shared a few details during her play and art-making—how her grandparents would send clothes to her from India or that she did consider them to be her "real mom and dad" (7th visit, April 30) when she lived with them—she did not share many more details about how she understood this support of her grandmother in her life. Rather, Butterfly demonstrated the importance of her grandparents, in particular her grandmother, through the repeated inclusion of her within her play and art-making processes and explorations.

For example, when I asked Butterfly to draw a picture of who she lived with in her family in her home in Canada (9th visit, May 8) she commented that her grandparents lived in India. She decided that she wanted to add them into her picture of her family even though they did not live with her at the moment. During this drawing activity she also spent time looking through the ethnic dolls that I had brought trying to find dolls that looked like them. At one point while she drew she also wondered out loud to herself "who will care for my grandma and grandpa?" Her desire to include her grandmother continued when I suggested later that she could make a doll that looked like herself. She was excited and then wanted to create additional dolls "to look like people right?" and stated that she wanted to create dolls to include important members of her family—"my mom and my dad, even my grandpa, my grandma." Although Butterfly did not create a grandmother doll, Vignette 18 highlights her continued inclusion of a grandmother in her imaginative play.

Vignette 18: Butterfly's grandma doll

Butterfly and Anna decided to play with the ethnic dolls and the classroom dollhouse (10th visit, May 10). She looked through the pile and found one of the grandma dolls from a previous drawing activity. She and Anna spent a few minutes arguing back and forth about who could be the "real grandma." They settled that there could be "lots of grandmas." Butterfly showed me her grandma doll and told me that "this is the old grandma doll with grey hair, and I love her dress."

Figure 29

Butterfly playing with the grandma doll.

She carefully took her grandma doll into the dollhouse and played by herself. The grandma doll cooked, watched television, and rested in her bedroom and in the living room. At one point the door was opened and Butterfly decided that a monster came into the dollhouse. She then checked on her grandma doll and said "it's okay, she is fine" as she indicated that the monster did not harm the grandma.

Later in the play, her grandma doll was added to a larger pile of dolls and party guests that Anna decided were coming to the house. Butterfly could not find her and she stopped her play as she was worried and called out "where is my grandma?" She then spent time looking for the grandma doll and ignored Anna's play of ringing the doorbell and greeting guests. Instead she called out "grandma, grandma" and searched for her doll and when she found her she told the doll "grandma I love you." She played with the grandma doll for the rest of this visit and would not let the doll out of her reach.

Figure 30

The grandma dolls are the first to arrive at the party.

Butterfly spent several weeks creating the cardboard dollhouse and the doll that looked like her. On the last visit (20th visit, June 21) the materials were ready to play with. Butterfly and Anna decided to revisit the party in their play, and they had the dolls that they made of themselves. As they gathered the dolls for their girl party Butterfly made sure to look for her grandma doll first to add to the party and set her on the chair to wait for the party guests while the doll of her self went to the kitchen to prepare the food.

Peer Support From Within the Classroom. For families, social networks outside of the family unit help provide a secure base of development for children and to build social and cultural capital and resiliency (Ansion & Merali, 2018; Colbert, 2012; Milbrath & Guhn, 2019; Nsamenang, 2009). I argue the benefits of peer networks for the young child can function in a similar manner although recognition and acknowledgement of this for young newcomer children is not prominent. These networks may be overlooked because of the child's age or because they are not a familial network, yet if they occur in a child's daily social setting, such as a school or early learning and care centre, they can provide important daily support and benefits to the child.

During my observations of Butterfly, I came to see that Anna and Ruby were two girls that she played with exclusively in the classroom. During our play and art-making visits, Anna was also her important friend that was selected by Butterfly to participate in the majority of these activities. Another way that Butterfly demonstrated this personal importance of her social networks was through the regular inclusion of particular peers within her art-making and play processes, along with her created narratives and products. Vignette 19 highlights various examples of how Butterfly continued to include Anna, this personally important peer, into her creative and imaginative activities.

<u>*Vignette 19: Including Anna in Butterfly's play and art-making*</u>

During my seventh visit (April 30) Butterfly decided to create some chairs with plasticine and they were for the three friends—Anna, Ruby, and Ethan—she was playing with at the table. Later with the plasticine she wondered if she could create Anna with the plasticine. My next visit (8th visit, May 7), Butterfly played with the plasticine again and she decided to make a birthday cake and that it was for Anna. Later she made some additional food and gave that to Anna when she finished it. When Butterfly finished drawing a picture of her family (9th visit, May 8) she then wanted to make a picture of Anna to give to her as a present.

Figure 31

Butterfly plans for Anna to live in her cardboard dollhouse.

Later in our visits, Butterfly drew the plan for her cardboard house (13th visit, May 28) and she included a bedroom for herself and one for Anna. She also decided that her mom and dad would live at the house with her mom spending time in the kitchen and Anna's dad in the living room, along with herself and Anna.

Butterfly also spent a considerable amount of time decorating Anna's bedroom on her plan and then spent some time the next day (14th visit, May 29) to walk Anna through the details of her bedroom and how she decorated her bed. The girls got started on building their cardboard rooms and Butterfly thought that they could have a sleepover in real life. Anna told her that "my mom said no." Butterfly then pretended that they could have a pretend sleepover to remedy them not being able to see each other outside of school.

The next week (15th visit, June 6) the girls continued to decorate and construct the rooms and furniture, but before they started Butterfly spent time figuring out which room she would give to Anna and then to herself. While they completed that activity, I made a bed for the bedroom. I handed it to Butterfly and she immediately gave it to Anna rather than take the bed herself. She also ended this visit and told me that she would "make some pictures at home to bring for Anna's bedroom." The next visit (16th visit, June 7), Butterfly forgot that the bed from the day before was for Anna and she told me that I needed to make Anna a bed and instructed me to start working on that. When the girls started to paint their dolls' clothes (18th visit, June 13), Butterfly decided that they should have the same colour clothes and that way they could be "twinning" like twin sisters.

Rahala's Supports and Strengths

Examining Rahala's personal art-making and play activities, along with my observations and conversations with her mother and teacher, also revealed that her family had strong cultural capital that she could draw on. Rahala and her older sister grew up in a

bilingual house with Sinhala spoken and a strong connection to her Sri Lankan culture and Buddhist religion. She regularly attended temple and her family was actively involved with the community (i.e., attending celebrations and events such as the kite festival) and this was an important community network as they did not have additional family in Edmonton. As a result, Rahala drew on many beliefs and values from her Sunday school to guide her life. Her family actively practiced mindfulness and meditation. She also had the benefit of living in an intergenerational home at different times with her maternal grandmother and paternal grandfather. They helped care for the girls while their parents were at work and were supportive with housekeeping and childcare activities (i.e., cooking, cleaning, school drop-off and pick-up). For Rahala, although her grandmother no longer lived with her, these experiences were extremely important and she continually referenced them during our visits. At the time of the research study, her grandfather lived with her family and in addition to the supports described, he joined in many art-making activities with her and her sister. Rahala's father also engaged in many art activities (drawing, painting, making objects) with the girls and taught them many skills. Rahala would often reference the techniques or materials to use at school from her home experiences. In addition to these values and practices, her parents also had strong educational aspirations for her and her sister as evident by Rahala's attendance at a private Montessori preschool in Sri Lanka and their immigration back to Canada so she and her sister could have meaningful educational and employment opportunities in the future.

There are two specific supports and strengths that emerged as personally significant for Rahala. The first one was the importance of her Sri Lanka culture and Buddhist religion—as discussed in detail in the Reveal Culture section. This was an important family strength and community support that helped to shape her thinking and understanding of her experiences. The second was the importance of intergenerational support and, in particular, the role that her grandmother played in her life, which will be discussed in the following section. Similar to Butterfly, these were recurring within her play and art-making and she frequently integrated them into her activities, conversation, and sharing.

Intergenerational Support and the Importance of Grandma. For Rahala, living with her grandmother in Canada and when the family moved to Sri Lanka was a very important part of her life. In both contexts, her grandmother spent a lot of time with Rahala and her sister and this was a big loss for her when her grandmother stayed behind in Sri Lanka. Her grandmother's importance was first revealed during my fifth visit (April 16) when I asked her to draw the members of her family that she lived with. She told me that

she would draw her sister, her father, and mother and also her grandfather that lived with her. She then told me twice that her grandmother moved back to Sri Lanka and her paternal grandfather came to live with her. This exchange of grandparents in her personal life and change of supports continued to be an ongoing preoccupation for Rahala and is highlighted in Vignette 20 through her sharing of short fragments of what she was missing from her daily life.

<p style="text-align:center"><u>*Vignette 20: Rahala misses her grandma*</u></p>

Rahala, during our sixth visit (May 8), drew another picture of who was in her family alongside her peers (Rebecca, Ayaan, and Gurbir). She mentioned again that "my grandmother moved back to Sri Lanka" and that her father's dad came back to Canada. At the end of their drawing time, I commented that Rebecca had drawn a lot of girls in her family. Rahala then told me that she "has two boys and four girls in my family." I asked if she had four people and she said "I have five but if my grandma was still here or came then it is six." Even though her grandma had moved back to Sri Lanka for Rahala it was extremely important to include her grandma into her family.

The next week (7th visit, May 15) she mentioned her grandma while she drew a picture of a fox. She had told me "my grandpa showed me how to draw an elephant and I draw at home with my dad." I checked with her if her grandpa lived with her as I was learning more about her home life. She said yes and then told me again that "my grandma doesn't live with me" and that she had moved to Sri Lanka. She then said that her grandmother "is back home and is showing us all the pictures" her and her sister gave to her "when she calls us." Rahala also commented that sometimes her grandma would also show them pictures that they had made in Sri Lanka from before, "from a long time" when Rahala lived in Sri Lanka.

During our next visit (9th visit, May 30), she created a beach and water with the plasticine and this prompted her to tell me "finally we went to the beach" with her family and "we had a picnic at the beach." She also wanted me to know that everyone except "my grandma because she lives in Sri Lanka." Her grandma missing from her daily life was mentioned again when she and I talked about how she went to Sunday school in Canada and learned different stories about how to be kind and rules to follow (10th visit, June 6). I asked if she went with her sister and she told me that she did, along with her mom. She then mentioned

that her grandma and grandpa also went but "because my grandma's not here" in Canada
with her so her grandpa would go with them instead.

As we wrapped up our visits, on the last day (13th visit, June 18) Rahala and Rebecca
played with the ethnic dolls and classroom dollhouse. They had made a sandpit and a lake
similar to Rahala's beach and water from before (9th visit, May 30). Rahala told me that the
"lake" reminded her of a bathtub and that she had lots of baths. She immediately told me
that when "my grandma was here [in Canada] I would have lots of baths" and that she said
"I really miss my grandma and my bathtubs." She said that "now my grandpa was using it
but when my grandma was here I always used it."

Establish Connections Between Environments

The home and the out-of-home early learning and care environments (i.e., daycare,
preschool, and kindergarten) greatly influence a child's early social and emotional well-
being, development of identity, culture, and language, and his or her learning. For
newcomer children, these environments can have vast differences in practices, values, and
goals which can lead to personal conflicts and tensions as they exist within these places.
Increased awareness of differences along with greater connection and bridging between
these two environments can support children's continuity of experiences, their bicultural
identity, and sense of belonging.

This section highlights what connections existed between the home and school
environments for both girls and presents a short overview of how the play and personal art-
making activities supported greater connection between these environments. A more
detailed discussion of the particular processes and approaches the girls utilized will be
explored in the following chapter as these findings address the second research question.

Butterfly's Home and School Connections

One inclusive approach that school settings can take to connect with the child's home
is to reflect the language(s) and home culture(s) of the child (Georgis et al., 2017). From
my conversations with Ms. Anderson and my observations I discovered that there were a
few opportunities to regularly include, celebrate, and connect to the children's home
cultures and lives. The school held an annual cultural day celebrating the food and clothing
from the children's families but outside of this celebration there was no inclusion in the daily
activities and environments that they inhabited. At the classroom level, a questionnaire was
sent home at the beginning of the school year for parents to fill out, along with a request to

send a family photograph to be displayed in the hallway. The questionnaire was to gather information about who lived in the child's household; who would regularly pick up the child; languages spoken at home; previous experience with preschool, play groups, or out of home activities; and the types of celebrations or holidays the family celebrated. This gave Ms. Anderson a quick overview of the child's home experiences but it was not used to connect with or shape classroom experiences. Exploring additional opportunities and ways to connect with the children's home lives and cultures and how to use that to create culturally-inclusive practices was something that she was aware of, but she had not explored as much as she would have liked to (conversation with teacher).

There were, however, a few approaches used that attempted to connect with the children's outside of school lives. For example, for the last 5 months of the school year (January to June), the children participated in a show and tell activity where they were encouraged to bring in an object from home and talk about it. This was done as a way for children to share important things from their homes, but many children chose topics that did not necessarily fit with their home life. For example, one of the weeks I was there the letter for the children to focus on was the letter "g." That week Anna talked about geckos for her sharing even though she did not have one at her home (16th visit, June 7). Another ongoing activity was a "City of Edmonton" booklet that the children worked on each week which highlighted different places in the city. This was done to teach the children about where they lived rather than learning about their experiences.

Additionally, the classroom environment was Reggio inspired and designed to try and mimic a home environment with soft-lit lamps, shelves with wooden bowls and baskets, natural materials, and neutral colours. The children's personal art-making creations made at school during their play centres and their products of learning were highly valued and placed on the walls as artifacts. There was, however, no evidence of any artifacts from the home on the walls of the classroom except by Ms. Anderson's desk—this was where she displayed a few drawings that children had made for her at their homes. Despite these few attempts to connect to the children's home lives and experiences there was minimal evidence of culturally inclusive and responsive pedagogical practices and materials in the classroom, despite the higher proportion of newcomer children present.

For Butterfly, the art-making and play activities in the research study offered her focused time and opportunities to explore ideas and preoccupations that were personally significant while encouraging her to share more about home life (i.e., toys, materials, and activities) which she did not regularly do in the classroom. This provided a glimpse into her

home life and from this I gathered additional information about her interests, what was important to her, and her preferences. These creative and imaginative experiences also acted as prompts for her to recall many details from her personal life and to make a meaningful connection of her home life to what she worked on at school—which was lacking for her. Because she had support to engage in these meaningful activities at school, she had high levels of motivation to continue them. Many times she did not want the visit to end and negotiated to continue playing and creating or tried to discuss how she could bring the materials home with her. Her interest and motivation also prompted her to "bring home" to her parents greater conversation about what she was doing at school and this resulted in the gradual inclusion of similar materials and activities from school into her home. The interest from her mother and grandmother (as discussed in the Support Family and Community Strengths section) then resulted in her then bringing activities and materials from the home back to school. For example, as our doll and cardboard dollhouse creations developed she began to construct pieces for the dollhouse at home and would bring them to school to support her art-making project. In this sense, the play and art-making acted as a bridge to support greater connection between Butterfly's home and school environments.

Rahala's Home and School Connections

Rahala had similar experiences as Butterfly in the classroom and at school. Her parents filled out the questionnaire at the beginning of the year to give Ms. Madison some information about her experiences. Rahala would have participated in the school's annual cultural day and in her classroom she also participated in the show and tell as an attempt to connect with her home life. Ms. Madison also spent time completing the City of Edmonton booklet with the class to learn about the city that they lived in, and it was approached with the same purpose as Ms. Anderson. The classroom environment and materials were quite different from the other classroom. Ms. Madison's room was very colourful and the majority of the walls were busy and covered with teacher-created and commercially purchased educational posters. She did keep a small part of the wall by her desk for some of the children's drawings they made at school. From my observations, again there was little to no attempt and evidence of culturally inclusive and responsive pedagogical practices and materials in the classroom.

The play and personal art-making activities during this research study, however, were an extremely important way for Rahala to connect what she was doing at school to significant experiences, interests, and people from her home life. As discussed previously, she was very quiet and was not always comfortable sharing about her home life. These

creative and imaginative experiences were highly engaging for Rahala and early on she was very comfortable sharing about her experiences and perspectives with me (i.e., the toys she liked to play with, the extensive art-making she did at home, her Buddhist religion, meaningful words and phrases from her home language and culture, her experience with the dog). Similar to Butterfly, these activities acted as prompts to recall these details from her personal life and to make a meaningful connection of her home life to what she worked on at school—which was also lacking for her.

Determine Child Outcomes Together With Families

"Parents, educators and care providers all want young children to have the best future possible" (Georgis et al., 2017, p. 22). The ability of the different adults in the young child's life to collaboratively work together towards common goals of child development helps to build a strong support network for the child. This can greatly enhance his or her continuity of experiences, demonstrate respect for the child, and support positive development of identity. The RAISED Between Cultures model highlights the need for the adults in the child's life to engage in these practices. A short overview of the practices that occurred is presented, followed by a discussion of how the findings of the girl's art-making and play could have helped inform greater conversation between these two important socialization environments of the home and the school.

From my conversations with both the mothers and teachers of Butterfly and Rahala, there was no indication that child outcomes for learning and development were determined together. For example, Butterfly's mother told me that she did not give much information to the teacher about her home life or goals for Butterfly. Additionally, she did not meet to discuss her learning and development regularly—apart from the scheduled parent-teacher conference at the beginning of the year—which was unfortunate because many times Butterfly told her mother she found school boring and did not want to go (conversation with mother). On the classroom side of things, both Ms. Anderson and Ms. Madison used the questionnaire previously discussed to gather information from parents. This was for information about the child's experiences or lack of experiences but not to shape or guide ongoing conversations with families about child development goals. As discussed in the previous section (Establish Connections) there were a few additional opportunities taken to try and incorporate the children's home lives through cultural days and show and tell. Although these events and activities did acknowledge some home experiences, they were not used to inform and shape the children's learning and development in partnership with the parents.

The Role of Butterfly's and Rahala's Personal Art-Making and Play to Shape
Conversation

The scope of this arts-informed and play-based research study did not focus on investigating ways or approaches that the parents and teachers could have engaged in collaborative conversation about child development goals. I argue that more time and opportunity to share findings and information from the girls' art-making and play and the ability of the art and play to act as bridges between the school activities and the home could open up an avenue for communication. Butterfly's mother told me that she was very engaged and motivated to participate in the art-making with me and when she was at home she told her mother that she missed her teacher. Her mother asked why she missed her teacher and Butterfly replied that it was because she was making a dollhouse and dolls and wanted to continue to do this (conversation with mother). By opening up a space to converse about these meaningful activities that Butterfly was engaged in at school and the outcomes of our conversations, her parents and her teacher could have been able to begin connecting about her experiences and the potential to working together. They both could have had more information about her knowledge, concerns, and hopes, particularly around her struggle with her racial identity and view of seeing her skin colour as less beautiful and then worked together to support her through shared outcomes. Similarly, for Rahala, the art-making and play and the opportunity to talk with her mother provided a chance that did not exist for her teacher to talk about the impacts of her culture and pre- and post-migration experiences. This could have generated greater conversation between her two worlds and helped to create a welcoming and culturally responsive network of supports.

CHAPTER 5

FINDINGS: ADDRESSING THE SECOND RESEARCH QUESTION

The Role of Children's Personal Art-Making and Play for Meaning-Making and Communication of the Personally Significant

The focus of this chapter discusses the approaches and processes that Butterfly and Rahala used in their various play and personal art-making activities and experiences related to the second research question: *How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of their experiences and communicate the personally significant?* Although there were findings that emerged from the girls' play and art-making—setting a direction of how others should use the materials, enjoyment of activities, or importance of realness in representation (see coding framework in Appendix D-4 for more information)—only the findings related to the second research question will be presented. What is presented is focused on the particulars of how the girls used play and personal art-making for meaning-making and communication of the personally significant.

Of importance is also the recognition that both girls' communication processes were dynamic and nonlinear. What they revealed was frequently within quick and scattered fragments throughout the visits as "children rarely walk in straight lines; they meander to points that appeal and attract, powerful things call out to them" (Lester, 2018, p. 21) within their meaning-making processes. To make sense of how and what the girls communicated, the relevant fragments were identified and brought together under a particular understanding, function, or role to help form the illustrative examples and descriptive vignettes that are presented.

The discussion begins with a presentation of how the girls' creative and imaginative processes—and related products—were understood in this arts-informed and play-based research study as ways to represent and communicate or articulate their experiences, perspectives, feelings, and theories. This is followed by a closer examination of how their creative and imaginative sense making processes also functioned for them "as life" or an echo or memory of their daily experiences. The chapter concludes with a discussion of how personal art-making and play functioned as prompts or tools for conversation and to recall the personally significant, how ideas and representation flexibly moved within and between play and art-making experiences and activities, and the ways that art-making served as a

bridge to connect their home and school lives. Guiding theoretical and conceptual frameworks of children's development, perezhivanie, play, and personal art-making previously discussed along with related research and literature were used to support analysis and interpretations. Although the findings in this chapter are also separated into sections I do not regard these processes, actions, and behaviours as exclusive or independent of each other. These are understood to be interconnected and interdependent and in any given visit the girls moved fluidly between the various functions and roles.

Additionally, there were numerous examples available from both girls for each understanding, function, or role in the girls' art-making and play that could be presented. The intention is not to prove that these occurred or to quantify the frequency of occurrence, but rather to select examples that could best represent the case of this study (i.e., understanding how young newcomer children might use play and personal art-making processes for communication and exploration of personally significant ideas). As a result, a key illustrative example and descriptive vignette rather than a comprehensive presentation of all the events are presented as supportive evidence to give the reader a sense of what occurred in the study.

Communication and Meaning Making Within Play and Personal Art-Making

Paying attention to and investigating both the processes and products in the girls' play and art-making was necessary as these were important parts of how they communicated, made meaning, and understood their daily lives. This section discusses the various ways that the girls used their creative and imaginative activities to communicate about their experiences and what was personally significant. These various forms of communication gave insight into aspects or elements of their unique perezhivanie—their personal, emotional, and environmental characteristics they experienced and were consciously aware of and the meanings they attached (Fleer, 2016). In this sense, communication through their play and art-making represented a "reflective activity of interpretative perception and sense-making of their lived social environment" (Mitchell, 2016, p. 26).

One important form of communication that occurred within the girls' play and personal art-making was representational communication. This is a predominant view held that recognizes children's marks, symbols, and constructions; their language, gestures, and actions shared—in both process and product—as a direct form or representation of their communication. When these expressions are examined they can provide evidence of their thinking in action and act as a direct reference to their worlds (S. Cox, 2005; Kress, 1997;

Lindqvist, 2001; Matthews, 2003; Pelo, 2017; Sunday, 2017). This function of communication did occur and illustrative examples of a plasticine exploration (see Vignette 21) and a drawing activity (see Vignette 22) showcase how the girls' ideas, thinking, and meaning were directly embedded within the process and product of creation.

Further examination and analysis of the girls' creative and imaginative activities revealed, however, that many times their forms of communication and expression did not directly represent or align with their processes and products. Rather, their communication or thinking in action in this expanded view was mismatched or misaligned with their expression and representation. The corresponding vignette (Vignette 23) demonstrates how the girls' thinking in action and reference to their worlds occurred alongside, rather than directly represented within the process and product. This expanded understanding is important, as both contexts, when brought together, resulted in a richer picture of each girl's perezhivanie—how they understood their everyday lives, experiences, and environments; what they were aware of; and what they considered to be personally significant (Veresov, 2017; Vygotksy, 1994).

A final form of communication explored in this section is how Butterfly and Rahala used both play and personal art-making to recall, reconstruct, and re-enact meaningful activities, actions, and people from their daily lives. This type of play and art-making is understood "as life" and was examined because it provided additional insights about the girls' experiences, emotions, and attitudes in relation to their social environment—their daily activities, events, roles, and relationships (Veresov, 2017; Vygotsky, 1994).

Representational Communication in Creative and Imaginative Processes: Butterfly's Airplane and Dollhouse Plans

As introduced earlier, children's thinking, intentions, and expressions can be represented within both the processes of exploration and creation and/or the final or finished product (S. Cox, 2005; Kress, 1997; Lindqvist, 2001; Pelo, 2017). These forms of representational communication directly connect to, align with, or depict a range of expressions (i.e., ideas, perspectives, emotions, understandings, and experiences of children). It is also important to note that when young children are engaged in this form of communication or thinking in action, care must be taken to pay attention while they are engaged as the "evidence" of the process or product may not realistically connect to the intended message. For example, S. Cox (2005) shares an anecdote of observing and listening to a young child while she forcefully drew dots and an oval on paper. Her accompanying conversation revealed that the marks on the paper represented a duck pond

and ducks despite the lack of "visual referents which would identify the marks as an aerial view of ducks on a pond" (p. 118). These concepts were used to examine the data for particular events of representational communication as a way to understand more about how the girls relied on this for sharing the personally significant and making sense of experiences. Two detailed vignettes are presented to highlight how this occurred both within art-making processes and how meaning was imbued within the final product.

This first example (Vignette 21) draws attention to how continued exploration of a rolled-out piece of plasticine was imbued by Butterfly with a range of personal meanings she communicated throughout her process. This vignette also highlights how her ideas were refined, transformed, and shifted into additional meanings as her familiarity with the material, internal feedback, external prompting, and ongoing conversation helped her to construct "an alternative reading" (S. Cox, 2005, p. 119) of what she intended to communicate. During this process of exploration and representation, her initial meanings assigned were focused on naming and transforming the plasticine she created into a range of familiar objects (i.e., table, skipping rope, octopus, carrot). As she progressed through this activity her chunk of rolled out plasticine was reshaped and it began to represent activities from her home life. This was eventually transformed into a seatbelt for an airplane and a snake that allowed her to recall and represent particular aspects of her pre-migration life. For Butterfly, the adaptability of the material and its ability to be shaped and reshaped also contributed to her refinement of her representational communication with the process of exploration and expression.

Vignette 21: Butterfly's plasticine airplane

Figure 32

Butterfly's plasticine transformations.

Butterfly, Anna, Ethan, and Zoe decided to play with the plasticine that I had brought for our visit (7th visit, April 30). This was the first time that Butterfly came along to participate in one of my art-making and play-focused visits. She opened up a jar of white plasticine and started to break pieces off and rolled a few of them on the table. She explored for a bit, deciding to make "a house", then "some furniture," then "a bedroom," and finally settled on making "a table." I asked if I should make a chair to add to her table and she confirmed that she would like that. Butterfly attached one of the rolled-out pieces to one of her chunks of plasticine for a table leg. The table fell and she decided that it now "looks like an octopus." While I continued to make the chair I asked what kind of things might go into a house and she told me "even a bedroom." She then recalled that she "evens tried to learn how to sleep in it all by herself. Like a big girl."

She then stretched the plasticine octopus leg into a long strand and informed me that it was now "a skipping rope like my Elsa and Anna one" (from the movie Frozen) that she had at home. She moved the plasticine and it folded onto itself and it was transformed in her mind again to the base of the table. She placed the chunks of plasticine from before around the folded strand of plasticine and now represented the table and four chairs for herself and her friends that she was at the table with (Anna, Ethan, and Zoe). Butterfly then picked up the strand and circled it around the chairs.

Butterfly explored for a few more minutes with another clump of plasticine. She made different shapes, pulled it apart, flattened it with a red popsicle stick, and noticed that the red dye had transferred onto the white plasticine and decided "maybe it's colouring paint." Butterfly then rolled out the plasticine to a similar shape as her table and told me that she was making "seat belts." I pointed to her chairs and asked if they were going to go with her seatbelt into a car. She laid the strands of plasticine across the chairs and told me "I know, India."

She rolled out a few more of the seatbelts and changed the meaning of the strand into a snake. I wanted to revisit why she selected the airplane for India, so I asked her if she had ever flown on a plane to India. She told me "I was born in India" and she clarified that she remembered it as she rolled out her snake. The snake prompted her to tell me about the "creeping thing and that it can climb on the walls and that it can bite"—these were the yellow and golden animals she found scary. After Zoe scared her she decided "it is hard to

make anything" and she decided her strand now "looks like a bracelet, a star bracelet" and placed it over my wrist.

A bit later I revisited her remaining airplane parts on the table and reminded her that it was a long trip to India in her plasticine airplane. She agreed and told me that "it is a long trip to go to Canada, you need to go to two airplanes." This airplane helped her to recall the memory of how she hurt herself in India and was bleeding.

Vignette 22 showcases how Butterfly was able to represent and communicate some of her ideas, emotions, and experiences within a created final product—her plan she drew for her cardboard dollhouse that she was going to build. Interestingly, in her representational communication she was able to reflect aspects of both her real life and her desired imaginary outcomes or contexts. Her representational communication was embedded throughout her drawing process, however, there was much less adaptability and transformation of her communication given the more permanent action of mark making and recording of lines on the paper and the set purpose of creation (i.e., drawing a dollhouse plan). In her process she added to or enhanced what was on paper as a result of internal feedback, external prompting, and ongoing conversation, but she did not engage in the same in the moment transformations of communication as she did with the plasticine.

Vignette 22: Butterfly plans her cardboard dollhouse

Figure 33

Butterfly's cardboard dollhouse plans.

Butterfly started to work on drawing a plan for her cardboard dollhouse (13th visit, May 28) that she wanted to build. She drew her bedroom and I suggested that perhaps she draw a bed so that people would know that it was a bedroom. She drew her bed and coloured it her favourite colours ("pink, purple, and teal"). I asked her if there was another room she was going to draw and she thought she would draw "a kitchen" next. Butterfly said "maybe we put some pictures in our house" and she drew some with happy faces. These pictures on the wall of her plan are like the ones she has from home, but she told me these are better than the ones she has at home because her sister "scribble on them." She then told me at home that she "gots a tent with some walls, my daddy gave it to me." Butterfly added a crown to the wall and then decided for the kitchen that "we need to make a refrigerator" like she had at home, and later in her kitchen plan she also needed to "make a doll refrigerator" and "one for the ice cream."

In her kitchen plan she drew a stove which I told her was a good idea for her dolls to cook with. She then added some red and yellow on the stove "because it's hot" and that "red is for the fire." I said to her that her red colour was a good idea because it showed us to not touch because it was hot. This red stovetop prompted her to tell me that "once I got a dream that I touching fire. I got scared dreams anytime. Next I'll make the oven red. I need to remember, and I'll make the numbers. We better need a handle. What about if it's broken?" In Butterfly's kitchen her oven handle is not fixed but she can change this in her plan.

She moved onto other rooms and first drew a living room with a door, a television, and sofa like she has in her own home, and she left the television screen blank because "it's turned off." The next room "will be another bedroom, this is Anna's bedroom" and in there she drew a bed for her important friend Anna. Butterfly paused to look at her plan and used the objects and rooms drawn to assign who was going to live in the house. My mom is in the kitchen" with the stove, "Anna's dad is in the living room" with the sofa and television, and each bedroom was for "me and Anna." She decided "I'm going to have a fancy, a fancy bed" into her room.

While she decorated her fancy bed and drew pictures on her walls I asked her what she was going to do on the weekend. Butterfly told me "I'm going to play with my sister, play with

my new ball tent." This idea prompted her to stop and tell me that she was done with her bedroom and now "we better need a play area." I asked what kind of toys she would put in there and she drew "a girls' soccer ball, next some music instruments, a piano." I asked if she had a piano at home but this was something she did not have. She replied "no I just got something else, now a monster hand, them are super scary Frankenstein hands." She then added the monster hands into the room and this prompted her to add some other scary objects (i.e., "toy spiders, a red spider with red eyes") and "decorations and some sparkles on it." These decorations prompted her to decide that "it will be a party today and I'll decorate my room, the living room and Anna's room" in her dollhouse plan. These parties were like the personally meaningful parties that she had in her real life with her "best friends" who would come to her house to "decorate and play." She decided that her plan then needed some additional details from her own house—a chimney and her house numbers (83).

Communication Alongside Creative and Imaginative Processes: Rahala's Mandalas (Part 1)

Children's communication and narratives alongside their representations and explorations should also be paid attention to as this can reveal important information and the personally significant (Einarsdóttir, 2007; Kress, 1997). Although children's shared conversations and ideas are found to be entangled (Sunday, 2017) with their acts of creative and imaginative expressions—as previously introduced—they may not align or match what is evident or directly represented within the process and/or product. These "alongside" communication processes were equally important because they revealed aspects of each girl's perezhivanie and demonstrated their developing consciousness or "emergent awareness of one's experience through sense-making of the environment" (Mitchell, 2016, p. 17) through "interpretations of one's own unfolding experiences in response to this environment" (p. 17). The ideas and interpretations they shared alongside the creative and imaginative activities were astute and gave insight into their awareness, insights, and intelligent perception of their environments (Mitchell, 2016). This distinction is important as this occurred several times throughout the research study (i.e., Rahala painting a rainbow and talking about pre-migration experiences in Sri Lanka or drawing a picture of a hula person and sharing personal fears of dogs; Butterfly creating masking tape traps to keep the boys out of her cardboard dollhouse and sharing how her skin is getting whiter). Vignette 23 focuses on a short segment of Rahala's colouring of a night-time and rainbow

mandala with stars and her sharing of stories from her Buddhist religion that occurred alongside this activity. The mandala also served as an important prompt for her to connect to and recall personally significant activities and experiences that will be explored in a later discussion.

Vignette 23: Rahala's stars and stories from Sunday school

Figure 34

Rahala's stars prompted stories.

On my 10th visit (June 6) I had brought a colouring book with step-by-step instructions for creating various mandalas from different religions. Rahala told me that she had seen some of these before in Sri Lanka. We talked about the dragon mandala and she told me about the temples and how they were decorated (see Vignette 7 for additional details). She selected a mandala to paint and she told me that she was going to paint it as a night-time sky around the outside.

After she finished painting the sky she added many silver stars onto the black sky and told me where they would go on her paper. I commented that she made a lot of stars. She then decided that the stars she just painted reminded her of people "doing different things, like 3 people, 2 people, any people" at her temple. I asked her if these "people" were like the people at her temple who told stories like the ones she had talked about before. She then told me "one time it happened and I liked the second story" but then she "can't remember" when I prompted her about this.

Rahala switched to a gold paint stick and coloured a few more stars and told me for several minutes about two stories for Sri Lankan people from her Sunday school (specific details can be found in the Importance of Sri Lankan Culture, Home Language and Buddhist Religion section). After we talked about her stories she decided that I could make my mandala "a palace" and told me that I could "put a black door so that no one could came in yet"—like the one that her family visited in Sri Lanka where they "were the only ones who went in there." She then picked up a gold paint stick and told me "I'm going to put some golden." Later she selected a red paint stick and decided "now I put a rainbow" onto her mandala.

A Closer Look: Play and Personal Art-Making "Is Life"

Another important outcome of the girls' play and personal art-making was how they used it to echo or reconstruct personally significant and meaningful activities, and roles from their daily life (Fleer, 2019; Kirova, 2010; Vygotsky, 1978). In this understanding, their creative and imaginative processes "is life", whereby they are recalling, re-enacting, and revisiting specific daily life activities and experiences as a part of their perezhivanie within their play and art-making. These particular events "in the child's social situation [or daily life] suggest the specific *content* of the child's *perezhivanie* (Mitchell, 2016, p. 11, emphasis in original). Viewing these "as life" re-enactments we can come to understand the "salient personal and situational constituents" (pp. 10–11) that construct "the personal meaning and significance of certain events" (p. 10) in the child's experience. Although the topics shared are related to concepts of representational communication and communication alongside creative and imaginative processes, what is occurring within the "is life" conceptualization is a communication of how the child understands, perceives, or interprets the specific activities, experiences, and roles in his or her environment. In this view, play and art-making are specifically focused on the child's daily activities, events, and roles rather than just communicating any idea such as a piece of plasticine representing an octopus or carrot. For example, in the previous chapter Butterfly, in her doll play, focused on gendered activities that a mother or grandmother would perform in the home—organizing furniture, cleaning, and tidying the home, cooking, and hosting parties (see Vignette 1). This focus of her play was based on the real life activities and roles that she had seen her own mother and/or grandmother take part in (i.e., learning traditional beadwork and sewing, baking, decorating cakes, and cooking food). Additionally, during these processes the girls revealed personally meaningful understandings and interpretations

within these daily life re-enactments. The findings presented here focus on the girls' specific processes of re-enacting daily life routines, activities, and roles—within a specific play event for Rahala and across play and art-making for Butterfly. These "as life" re-enactments complement the topics shared from the previous chapter (i.e., concepts of gender, personal identity, pre- and post-migration experiences, or cultural tensions and experiences that were communicated within and alongside their play and art-making activities).

   Play "Is Life": Rahala's Sleepover (Part 1). For Rahala, the following example of her play introduces and gives an overview of her play event and foregrounds some of the personally meaningful people, experiences, and activities from her daily life (Vignette 24). Pieces of her reality are reproduced in her play and this was understood as a reflection or echo of her daily life. In this event, Rahala's play decisions and actions demonstrated recollection of some memories or a short synopsis of what had happened in her own experiences (Bodrova & Leong, 2015; Vygotksy, 1978). When she was playing in this sense her play "is life" as she was recalling and replaying aspects and events that she already knew and had experienced from her life.

<u>*Vignette 24: Sister sleepover at Rahala's house*</u>

Figure 35

Rahala playing sister sleepover.

Rahala and Rebecca decided on the last visit that they wanted to play with the ethnic dolls and the classroom dollhouse (13th visit, June 18). Rahala selected some dolls and began to set up the furniture in the house. She put the sofa and chair in the living room, and the bed and television upstairs for a "friends sleepover" that she was going to have with her dolls. She spent some time setting up the bedroom, making a plasticine blanket, and then made the floor bigger with a piece of cardboard for all

her furniture. She made some pillows for the bed, decided that the dolls "can eat food while they're sleeping" in the bedroom. Rahala suggested that they could eat popcorn, doughnuts, gummy bears and birthday cake, and watch television. The dolls then switched roles and became "sisters" who also played in the bedroom and watched television at their sleepover and then went downstairs to look for some toys.

Later, Rahala decided that the sisters "have to have make-up first" and then they would join Rebecca's doll to play hide and seek. Before they did, her play switched again and one of her dolls became the mom and the sisters asked the mom "can we go outside to play?" They played outside and flew around in the air while Rebecca decided to make a sandpit for all of the dolls. Rahala came back around and planned with Rebecca how to construct it. She suggested to Rebecca "we can use the clay to make marks." Once the plan was set, she went back to the sisters and checked with the mom doll that they could go up on the roof of the house by asking "mom could we climb up?"

While Rebecca filled the sandpit with sand, Rahala asked the mom "can we play in the sandpit?" and then brought the sisters around to the back of the dollhouse for imaginary haircuts. Both girls then decided to add toys to the sandpit and Rahala then suggested that the blue plasticine "could be a water" and placed it in the sandpit and told Rebecca "this is going to be a lake that they can swim in." A bit later Rahala thought it reminded her of a bathtub and she wanted to now create one for the sisters to use. After this she started to give the sisters a bath and wondered "if there was a different cardboard box that would look like a bathtub." I told her they were running out of supplies so she took the sisters back to the bedroom to sleep. Later the sisters asked the mom "can we go outside?" and then took the sisters to the front of the house to play.

Later in her play the sisters decided that they were hungry and they told the mom "we want to eat popsicles" and came inside. The mom decided the house was too messy and told the sisters "clean up please" and then "go to sleep." Rahala told Rebecca that she needed extra pillows. Rebecca made them and a giant popsicle because the sisters were hungry. They ate "a coconut and vanilla popsicle" and asked for "more gummy bears." I pretended to give the sisters some gummy bears to eat. When the sisters finished eating Rahala took them outside to play hide and seek with Rebecca's dolls instead of going to bed. Rahala closed her

eyes and counted to 20 while Rebecca took one of her dolls and hid it. They played this
game four more times until it was time to go back to class.

Rahala first echoed real-life aspects from her own life by recreating important parts of her family home. She spent time setting up the furniture in the house (i.e., the sofa in the living room, the bed, television, pillows, and lamp in the bedroom) and then acted out real-life activities (i.e., have a sleepover, watch television, and eat) she would have done in the dollhouse. Also of interest is that she began her sleepover play as friends having a sleepover but then refined it to be a sleepover of sisters. This matched her real-life experience of sharing a room and bed with her sister and throughout the sleepover the dolls remained sisters echoing what she knew. When the doll's relationship was transformed to sisters she also included additional activities from her own life—searching for toys to play with, playing hide and seek, and putting makeup on—into her play.

Her play is life continued when she assigned one of the dolls to then be the mother and asked out loud "mother, yes why do we have this, can we just play? Can we go outside, no you're going to go" and then went around to the front of the house. She was echoing similar experiences of asking her mother to go outside to play and in real life her yard was in the front of the house and her dolls were also brought to the front of the house to play. She then injected elements of fantasy play by having the sisters able to go onto the roof and fly but she still played her real life by opening the front door and calling inside to her mother and asking if the sisters had her permission to and play outside and climb on the roof. The mother gave permission that it was okay to do this imaginary play because they were magic. Rebecca had finished the sandpit for the dolls and before the sister went over to it at the back of the dollhouse she called out "mom, can we play in the sandpit?" similar to what she would do in real life. Later in her play she again wanted to take the sister dolls outside and again asked if they could go outside again to the front yard to play. While they were playing outside the sisters opened the front door and called out for the mother because they were hungry. She brought them inside to the table with food and the mother fed them just like Rahala's own daily experiences. Rahala continued to play as the mother and echo her real life when she looked around at the house and told Rebecca that the house was "too messy and needed to be cleaned up." She turned to the camera and said that the children "had a messy room and the rooms needed to be cleaned up." She became the mother again and told the dolls "sisters, clean up please." She pretended to clean and then

told Rebecca to hurry up with the extra pillows so the sisters could go to sleep in the bedroom just like she does in real life.

Rahala also included other personally meaningful activities from her life into this play activity. For example, in previous visits (9th visit, May 30; 10th visit, June 6; 12th visit, June 17) she commented about the haircuts she had and the hair styles that she wanted, and she brought this into her play. While Rebecca filled the sandpit with plasticine, Rahala decided that the dolls needed to have haircuts similar to the haircut that she just got in real life. I joked with her and said that the dolls might cry if they got haircuts and she assured me and said, "I'm just pretending" and then used her fingers to cut the dolls' hair and made sounds ("chicka, chicka, chicka") as she motioned with pretend scissors in the air.

Another important activity was her having baths and how much she enjoyed them when her grandmother lived with her (see Support Family and Community Strengths section). She decided that the blue plasticine lake reminded her of a bathtub and referencing this personally important daily activity she decided that the dolls would have a bath so she needed to find a rectangle so it would look like the one in her home. She could not find the right container for a bath so instead her dolls ate some food and eventually went outside again to the front of the house to play hide and seek but she said there was no place to hide just like her own front yard.

Play and Personal Art-Making "Is Life": Butterfly Making a Home and Hosting Parties (Part 1). Butterfly also foregrounded within her play and personal art-making many personally meaningful experiences, activities, relationships, and people from her life. Similar to Rahala, she would reproduce or reflect her reality and memories within her creative and imaginative activities. Of particular importance was a focus on the culturally and socially constructed gender roles, relationships, and expectations that were enacted within and supported by the toys and materials (Brito et al., 2021; Josephidou & Bolshaw, 2021)—the ethnic dolls and dollhouses. This allowed her to explore these concepts and understanding of gender through differentiation of roles in her creative and imaginative activities and through "personal narrative construction" (Brito et al., 2021, p. 386). For Butterfly, this echo or synopsis of her life was an ongoing preoccupation and as a result was embedded within both her play and personal art-making and revisited many times. When she engaged in this form of imaginative remembering her play and art-making "was life" as showcased in Vignette 25.

Figure 36

Butterfly playing house.

Butterfly and Anna selected the ethnic dolls and the classroom dollhouse (10th visit, May 10) to play with. Butterfly selected a grandma doll and she had the doll watch television in the living room and then set up and decorate the bedroom. Anna brought some guests to the front door and rang the doorbell. The grandma came and answered the door ("who's there?") and decided "I will do some visiting" with the guests for a minute. She then decided to go into the kitchen and told me "oh wait I go cooking" to prepare food for them. While the grandma doll was cooking, Butterfly set to decorate the rest of the rooms with furniture. While she set up the dollhouse her grandma doll became mixed in with a large pile of dolls that Anna created to be guests in the home. Butterfly looked around for her doll and when she found her out of the pile she brought her inside to clean the house to get ready for more guests that would come inside.

When Anna had all the guests in the dollhouse Butterfly decided to arrange the people. She commented that" there is a lot of family here with us" and that the dollhouse was a bit small. She decided that the "kids will go watch TV" and the adults would "hang out" and visit in the living room. She then decided that her grandma doll would exercise and she would use the television in the living room for her exercise. She told us that the moms and dads would leave the living room and "are going to cook" in the kitchen and a grandpa doll "is going to climb up the wall and fix the house, it's kind of broken" pointing to the roof. When the grandma doll finished her exercise she rested her on the sofa. Anna called that dinner was ready and all of the dolls came into the house to eat.

In her play, Butterfly repeated many activities and actions from her own life. She greeted house guests like her parents did, she hosted the guests in the living room, and they watched television. Interestingly, she also began her play by having the grandmother

cook for the guests which reflected her own experience and understanding of what kinds of adult female activities her grandmother and mother performed. Later in her play she also recalled her own experiences of having the children take part in different activities than the adults. She reflected the types of activities she would have done as a child in her own life of watching television and observing the adults sitting together to "hang out." At the end of this play event, she also focused her imaginative play on regular, routine daily activities and tasks (i.e., cooking, watching television, exercising, resting, fixing the roof) that would be part of real life. These "as life" activities captured her understandings of both adult and child roles and differences in gender roles. Rather than engage in fantasy play narratives, that are common for children, her imaginative play was focused on playing life. This continued into her additional doll play and art-making activity as featured in Vignette 26.

<p align="center">*<u>Vignette 26: Playing house and planning for Butterfly's party</u>*</p>

Figure 37

Butterfly plays life with dolls.

Butterfly and Anna, along with Fatima, continued their doll and dollhouse play on my 11th visit (May 17). Butterfly set the house up the same way she did before as Anna and Fatima brought the guests over to visit again at the house. This time Anna decided that it would

only be the girls allowed in the house and she decided that it was going to be for a girl party. Butterfly thought that "maybe the boy dolls could join outside . . . they can play there." While Anna was busy sorting the dolls, Butterfly took her doll and brought it into the dollhouse to watch television. While her doll watched television she decided "it's snowing out there" referring to outside the dollhouse. She brought her doll to the window and looked outside to confirm that "it's snowing." She then decided that "I'll go outside and check on the boys" in the snow.

When the boys were okay outside, I asked Butterfly what she was going to do next. She told me that she was going to get the house ready for "a party in the house for girls." Fatima tried to bring a boy doll to the party, but Butterfly told her "no boys allowed . . . they are too loud" and closed the front door. I asked Butterfly what kind of food she would like to have for her party, and she decided to have "chicken nuggets and birthday cakes." She looked around and did not see a stove and asked, "hey how can we cook?" for the party. I suggested that she might need to make one and Butterfly agreed and also said "and food" for the dolls. We then made a list of all the things that she would like to make for the dolls and the dollhouse. Her list included: a refrigerator for food, some more beds, box boards, an oven, a bigger house, cardboard, and a stove. When she decided that was enough planning she took her doll back into the house and declared "okay I'll go relax now" and went to the bedroom.

A few weeks later (13ᵗʰ visit, May 28), Butterfly worked on the plan for her cardboard dollhouse (see Vignette 22 for specific details). She drew a bedroom for her and Anna, a kitchen, a living room, and a playroom. In her plan it was important for her to include many realistic objects from her own home—a refrigerator, a freezer, a stove she coloured red because it was hot, an oven with a handle and numbers, a sofa, television that was shut off, bed with blankets, pictures on the walls, a chimney, and her house numbers (83). In her play area she also included some of the toys that she had at home—a ball, a girls' soccer ball, and monster hands—and recreated in her mind activities from her daily life—the mom in the kitchen cooking and the dad watching television in the living room. One of the boys from class (Ethan) then came by and showed us a monster that he had drawn. From this Butterfly decided to add some additional decorations— monsters, spiders, and Olaf the snowman from the movie Frozen—along with lots of decorations and sparkles. With these

additions she looked at her plan and decided that "it will be a party today" in the dollhouse plan. This party would be like the ones she had at her own house.

In this second doll and dollhouse play event, Butterfly continued to play life activities by furnishing a home, watching television, and greeting guests. This time Anna added into the play event that the house would be for a girl party. This injection of a new scenario from her important peer was influential and shifted Butterfly's focus for her house play. The suggestion of a girl party created a new context for the remainder of her play (i.e., shutting the door on the boys to keep them out of the house, checking the window to see if it was snowing, and planning a party with food and materials) rather than just relaxing and watching television. Butterfly was also excited about this kind of play as it reflected the important family parties that she would often have at home. In her play she wanted to recreate this moment but noticed that there was no stove to cook her chicken nuggets and birthday cake for the party. The ability to re-enact her real-life party within her play was so important that when I suggested that we could make one she stopped her play and planned out all the food and furniture she would need to properly represent and play life. A few weeks later she also added many details from her own home into the dollhouse plan and after she decorated it she decided that the dollhouse was now ready to have a party day. Butterfly carried these important real-life representations—furniture from her home and hosting a party—into her art-making over several visits (14th visit, May 29; 15th visit, June 6; 16th visit, June 7; 17th visit, June 11). As presented in Vignette 27, when she finished creating these objects she brought them together in a final opportunity to replay the party and accompanying roles within her play that she knew so well from her real life (20th visit, June 21).

Vignette 27: Constructing real life objects to replay Butterfly's party

Figure 38

Butterfly made a home to play life.

Butterfly and Anna had spent several weeks making the additional furniture objects she needed out of cardboard and tape—beds with blankets, a refrigerator, stove, cushions for the sofa, a table, pictures to decorate the walls, a "real TV, the one to watch movies on," carpets for the living room, a front door—as well was the food for her girl party—ice cream, milk, and cake. When the rooms had been taped together to create the dollhouse (17th visit, June 11), Butterfly commented that it looked "like a real house." She then said "I think we need a bathroom, we forgot the bathroom" and this was an important addition to her dollhouse in order to truly resemble a real house like she had experienced in her own life. Throughout this process the primary focus of creation was on the objects to echo real life. There was the addition of traps "for the boys and then them never get in . . . I don't the boys to come" to as this was "only a girl party" that they were preparing their materials for.

On the last visit (June 21) all of the materials—the doll of herself, cardboard dollhouse, furniture, and furnishings—were ready for Butterfly to play with for the "girl's party." She brought everything down onto the floor and went around to the front door of her house and rang the doorbell. When she came inside the house, she told me to bring my doll in and for her to "wait on the couch." Butterfly took her doll to the bed and jumped up and down on it and then called out "aaah I falled off the bed" as she dropped her doll onto the floor. I asked if she was okay and she replied she was. Anna jumped with some of the dolls on her bed and Butterfly told her "don't jump on my bed!"

Butterfly then found her grandma doll from weeks earlier and that doll would go and get some ice cream for the party. She found her tape and cardboard creations from the previous visits and showed Anna the ice cream that she had made. I asked Butterfly what the special celebration was they were preparing for and she replied that it was a "girl's party, ice cream party only for the girls, I better get some more ice cream" as she continued her role as the adult. I then asked what friends were coming to the party and she replied "grandma, also grandma and our sisters." I checked to see if my doll could come to the party and she showed me where to wait in the house for the party.

While Anna brought in more girl dolls for the party, Butterfly was in the kitchen area trying to figure out where to put her ice cream. A few other girls asked if their dolls could come to the party and Butterfly allowed them to join. She then went to the "party fridge" in her dollhouse to get supplies and set up for the party that was going to start. Anna came again to the front door and rang the doorbell and Butterfly told her to bring the guests through. She giggled that she was having lots of party guests. Butterfly moved into the role of party host and helped serve the guests with ice cream in the living room.

Roles and Functions of Art-Making and Play to Support Communication and Meaning Making

There were also three key or predominant functions or roles that the art-making and play activities took throughout the research study. These roles or functions were important for eliciting conversation, creating connection between the home and school, and allowing for continuity of ideas for the girls. This section examines how the materials and activities were used as prompts and tools to support conversation (Pelo, 2017; Schwall, 2005) with each girl and to help connect to and recall personally significant activities and experiences. It also discusses how these creative and imaginative processes were considered as a movement. As discussed previously, children rarely distinguish differences between art and play (Arnott & Duncan, 2019; Czakon & Michna, 2018; Lindqvist, 2001) and when the various events were examined there were many examples of how the girls' fluidly and flexibly moved between art and play activities. An example from Rahala demonstrated this interwoven movement between her creative and imaginative processes within a particular event. Also presented is how Butterfly focused on a particular idea and preoccupation with the dolls and dollhouse and similarly moved between play and art-making within an event.

It also discusses how she also moved between creative and imaginative processes between events while remaining focused on her personal preoccupation. This section closes with a discussion of how these creative and imaginative processes also functioned as a bridge to connect the home and school lives through both conversation and activities.

As Prompts and Tools

An important role or function of the creative and imaginative processes were that they acted as extremely valuable prompts or tools for communication (Ryall et al., 2013) throughout the research study. There were two main functions or roles identified. First, they assisted with creating opportunities for conversation with the girls. As they became more familiar with me, the materials, and how their processes and products were valued, each girl was comfortable opening up and sharing important perspectives and views about their daily lives, interests, and experiences. This was a valuable way to get to know each one in a short period of time. The second role was to assist or encourage recollection and connection through the materials, activities, and conversation. This helped to better understand the significant places, people, and experiences from each girl's life.

To Support Conversation: Getting to Know Rahala and Her World. The creative and imaginative processes were extremely valuable prompts or tools to open up opportunities for conversation as ways to access each of the girls' personal interests, perspectives, and experiences (Clark, 2017). What is presented are various fragments that Rahala shared during the visits and activities (see Vignette 28). These were used to help me learn more about her and her life without having to conduct an interview. Instead, we could have a casual conversation while she engaged with the activity (Clark, 2017; Clark & Moss, 2011; Einarsdóttir, 2007). At times the conversation shared did not connect directly to the art-making or play activity. Instead it was a jumping off point or a prompt for Rahala to share something that was of interest to her from her personal life alongside her personal art-making and play.

Vignette 28: Getting to know Rahala

During our first focused art-making visit (5th visit, April 16), Rahala was drawing a picture of who was in her family and while she did this she talked about what her sister looked like ("she has curly hair and glasses"). She then told me "do you know my sister's favourite colour is all the colours because do you know that she likes all the colours, and I like all the colours and my dad likes all the colours. Only artists like all the colours." This provided an

important introduction to the important art-making she would engage in with her dad (who was an artist).

Rahala, while she rolled out plasticine on the table (8th visit, May 23), told me that it reminded her of dough. I asked if she did baking at home and she told me she did and "we have dough and sometimes we do that and when we're done with it we throw it away." I asked if she was talking about playdough and she confirmed she was. Rahala then told me that she "makes animals" with the dough with her sister and that she "has LEGO animals." Her favourite was "a pony toy, but my sister takes one of the ponies that I bought." Later I asked her what other toys she liked to play with at home and she told me "water balloons, lots of toys, even Barbie toys" but "it is hard to make them because it gets a bit messy." She then told me that they did not make water balloons very often, but she was "going to have water balloons for my birthday." Rahala finished telling me the order of important birthdays (i.e., her "birthday is in August 1" and "my mother's birthday came first") and then decided to make some flowers out of the plasticine.

On my seventh visit (May 15), Rahala decided that she wanted to draw a fox. I asked her what made her think of a fox as this was not a common animal. She told me it was "because of the forest." I asked if she went there yesterday and she told me she did. This sharing led into a conversation about Rahala knowing a bunch of facts about foxes because she learned this from Wild Quest. This was something that she watched at home "from a CD from the library." Later she told me she liked to draw at home and "my grandpa knows how to draw an elephant" and that her dad "does lots of stuff and drawing" with her. This was followed by her saying that she knew how to draw "a duck and tiger," and that "my sister teached me how to draw the tiger's head." She then told me more animal facts she learned from Wild Quest about elephants (i.e., "they are nicer than tigers") and pythons (i.e., "they squeeze their prey so they can't breathe anymore so that they can catch their prey and that is easier" and "sometimes if the animals don't see the python it goes under and twirls around it and that is not good"). After this discussion she wanted me to check what colour foxes were on my phone so that she could colour her fox in. I could already tell that art-making was a very important part of her interests and daily experiences.

Rahala was painting with watercolours (9th visit, May 30) and had been telling me about how to mix different colours together to make new ones (i.e., "it's mixing blue and green

that makes teal and if you want to make it lighter you can make it with white"). She then told me again about her favourite colour and that she liked "blue and teal." She added "my sister's favourite colour is pink, my mother's favourite is pink, and my dad's favourite colour is teal," and her grandma's (who lived in Sri Lanka) "favourite colour is purple, every shade of purple." She then commented "my grandpa's favourite colours is every colour because he's artist" and "he paints elephants." She also added that her dad was not just a doctor but "a doctor and an artist, he's both." She commented on my twelfth visit (June 17) while she painted with the water colours again that "even my dad taught me" how to mix colours, "my dad told me how to make yellow," and how to use a paintbrush with water "you have to be careful" and she then showed me the painting with water on her paper.

To Connect to and Recall Personally Significant Activities and Experiences: Rahala's Mandalas (Part 2). The play and art-making activities also served as important prompts or tools to assist the girls to recall and connect to meaningful and significant parts of their lives (i.e., their pre- and post-migration experiences, culture, and family supports). Similar to Kinnunen and Einarsdóttir's (2017) study, these creative and imaginative activities and concrete materials prompted or facilitated narration and a recollection of these earlier experiences, emotions, and specific places and people of importance. What follows is an example of how a purposefully selected material for an art-making visit with Rahala was able to generate important conversation and recollection of personally meaningful experiences.

Previously Rahala had told me about attending Buddhist temples in Sri Lanka that had elephants, her Buddhist practices of meditation (6th visit, May 8), and the Buddhist celebrations with parades and food (8th visit, May 23). To support further discussion during our art-making and play activities I brought in some additional materials to serve as prompts or tools for recollection and discussion with Rahala. I started my 10th visit (June 6) by showing Rahala a colouring book with various mandalas from different religions and step-by-step instructions for drawing them as presented in Vignette 29.

Figure 39

Rahala's mandala.

Today I showed Rahala the cover of a colouring book with mandalas (10th visit, June 6) and asked if she had ever seen any of these. She told me that "I saw some of these in Sri Lanka." I gave her the book to look through. She ran her finger over the mandala and told me "this looks like a float or something like a Ferris wheel." She flipped through a few more pages and then stopped and pointed to the dragon and said out loud "hey." She told me "this looks like the Sri Lankan monster." I asked if she saw one like a dragon and she told me "only the head" as she flipped through a few more pages. She then turned back to the dragon and told me "see" as she pointed and then said, "I seen the head only, not the body." She saw the dragon head "when we had to go inside" and "there was a dome and it was a palace and these two on the sides" as she motioned to the dragon head on the paper. I asked if they were elephants or dragons. Rahala told me "dragons" and "then in the middles sides there was elephants and in the middle was a queen" at the palace. I asked her where it was, but she could not remember. She returned to the dragon page and her memory and told me "but I still know the head and I don't know what comes after, but I still know that the elephants come after." We then talked about how "there is too many elephants" in Sri Lanka and that "some people kill the elephants because the tusks got pearls in them," and "then they stopped killing them because they didn't find any pearls."

Rahala turned the page and found a heart mandala and then decided that she wanted to start painting one herself and asked "do you have any colouring pages?" She decided she was "going to make it night." I asked if she had this kind of colouring page art and she told me that "they have print out things . . . of fairies, dinosaurs, and fox." A few minutes later she told me that she liked to draw at home with her dad and grandpa. While she painted the mandala I asked what other kinds of things or art she had seen in Sri Lanka. She told me that she saw "like a pyramid thing . . . we go there to like learn how to be kind." I asked if

this was a temple and she confirmed that it was "a temple in Sri Lanka." I asked if she also went to a temple in Canada and Rahala told me that she "go there only on Sundays," and it was called "damas school." When prompted she told me a few things she learned there (i.e., "like about cleaning, about what happens if you do something bad") and then she continued painting her mandala. After she stopped painting she took the book and looked at the mandalas again. The pictures prompted her to tell me that "we even see snakes on the palace" where the dragons were. I asked if they were real and she clarified "no it's not real snakes" rather they were carvings on the palace.

As the vignette showcases, this was a successful prompt for Rahala to recall important cultural and religious elements and personal experiences from Sri Lanka. As she looked through the pages, selected one, and painted she revisited and told me what she could remember about her experiences with the palace and temple several times. This also provided the opportunity for her to connect to her experiences and to be an expert in sharing about them.

As a Movement

The girls' various art-making and play activities and events also revealed that they flexibly moved between these creative and imaginative processes to support and sustain their ideas, thinking, and actions. This was an important role or function to understand as children's ideas, processes, or outcomes of creative and imaginative activities are rarely created in a linear manner (Lester, 2018). Their ability to move between various forms of expression greatly refined and enhanced their play and art-making explorations as they were able to maintain important lines of thinking throughout. These dynamic movements were found to occur both within and across (or between) particular activities or events. An example of how Rahala flexibly demonstrated movement within a particular play activity and an example of how Butterfly moved within and between various activities over several weeks highlights these two contexts.

Movements Within the Activity: Rahala's Sleepover (Part 2). For Rahala to sustain her play activity of "playing sleepover" she relied on the ability to move between creative and imaginative actions within this event. The primary way she did this was to move out of her imaginative play into actions of art-making to problem solve and create additional objects to support her play narrative. This was because she saw limitations in how she could act out her imaginary play with what existed. In order for her to continue she needed to remedy things by creating objects to support what she intended to play. Her

creations were additionally supported by prompts and suggestions from others (Rebecca and me), and this also helped to remedy unanticipated changes to her intended play or enhance things so she could return to her imaginative play narrative. When Rahala was satisfied with what she created she then moved back into her play. This process occurred several times as highlighted in Vignette 30.

Vignette 30: Rahala's sleepover supplies

Figure 40

Rahala problem solves to make things for her play.

Early in the visit (June 17), Rahala decided that she wanted to have a sleepover with dolls that were friends (see Vignette 24 for additional details). She began by setting up for a sleepover in the dollhouse bedroom and she started to play with the dolls. She had set up her bed and saw that there was no blanket or cloth for the dolls. She needed one so that it would match and align with what she knew a bed should have. At this moment she moved out of her imaginative sleepover play and entered into art-making activities in order to problem solve and create what was needed to support her play. Rahala stopped and created a blanket out of plasticine, placed it on the bed, and then re-entered her play event and brought one of the boy dolls to the living room to sit down on the sofa. She then brought her two girl dolls up to the bedroom to begin their sleepover (i.e., sleeping in the bed and watching television). She again stopped and exited her sleepover play and told me that the bedroom "is too small" and she needed to make the room bigger and asked "do you have any cardboard pieces cuz then it could go like this" and she motioned underneath the floor. She went over to the art materials and selected a piece of cardboard and asked "can you help me tape this? . . . I'll hold it and you tape please" to the floor. She checked that the floor did not fall down and when she was happy that it worked she spread the furniture out.

Rahala was ready to re-enter her sleepover play (this time as sisters) and Rebecca came over to her bedroom and disrupted Rahala's play when she wanted to use the television in the living room. Rahala was upset about this and told her "leave the TV, leave the TV" as she needed it for her to play the sleepover. To support her disrupted play, I suggested that she could make a television. She asked "how?" and I told her she could use some of the cardboard and she seemed happy and said "oh yes and I could make a channel" as the toy television did not have any pictures. She spent some time making a television and attaching it to a stand like she had in real life. Rahala cut out a small cardboard square and I helped her tape it "to make it stand." She then put the television into the bedroom and saw that the bed was also missing pillows so she made some from the plasticine. When the room materials were sufficient in her mind she returned to her sleepover play and placed one of the dolls on the bed and decided that "she's going to watch TV." She set up a table with food and then the girl dolls left the bedroom to look for toys and put on some make-up. They asked the mom for permission to go outside and then went to play hide and seek with Rebecca's doll in the front yard.

Later Rebecca suggested that the dolls needed a sand pit and Rahala exited her play and joined her in planning how to make the sand ("don't use the cardboard") and then re-entered her play narrative and went back to the front yard to play. I helped Rebecca make a cardboard box out of the scraps of cardboard and when I finished the sandpit, Rahala called out "mom can we play in the sandpit?" When permission was given she came around and moved out of the play and began to plan again what art materials would work best for the sand and suggested "we can use the clay to make marks". Rebecca filled the sandpit with the white plasticine and Rahala, satisfied with this, re-entered her imaginative play and gave her dolls imaginary haircuts while she waited. She then exited the play and decided that there should also be water beside the sandpit ("put the water right here"). She took her blanket from the bedroom and made the lake. Rahala and Rebecca added plasticine toys to the sandbox (i.e., duck, fish) and Rahala noticed a plasticine dollhouse and said "my dollhouse, it's going to be a small dollhouse" for the bedroom and she placed it in the bedroom. Rahala then decided that her play would have the dolls have a bath and she started to give the dolls a bath but since the lake she made did not resemble a bathtub she asked "if there was a different cardboard box that would look like a bathtub" that she could use. I told her we were running out of the supplies. She looked around and could not find one that fit her vision, so she re-entered her play and sent the girl dolls back to their

sleepover to eat food without a bath. The sisters then went outside to play and when they entered the house she decided that it was "too messy" so the dolls had to clean it up and then they could go to bed for the sleepover.

The sister dolls pretended to clean-up and then went to the bedroom to go to bed. Rahala stepped out of her play and looked in the bedroom and saw that there were not enough pillows so she asked Rebecca to make some extra ones and told her "to hurry up for the sleepover." Rebecca made them for her and also created a giant popsicle for the sisters to eat as she remembered they were hungry earlier in the play. Rahala, happy with the new additions, re-entered the play and the sisters ate the popsicle and then asked for gummy bears. I pretended that I had some and gave them to the sisters to eat. She then took the sisters outside to play hide and seek with Rebecca's dolls.

Movements Within and Between Activities: Butterfly Making a Home and Hosting Parties (Part 2). Butterfly also relied on the movement out of her imaginative play into art-making to create additional objects that then supported her desired play narratives—making a home and hosting girl parties. These movements occurred within the event—similar to Rahala's example—but also occurred between activities or weekly visits. There was a strong personal interest and motivation in playing house and hosting parties that greatly supported her lengthy exploration of these ideas over the remaining 11 visits. As will be discussed, Butterfly initially started this process predominantly as an imaginary play narrative and then moved into primarily personal art-making for many visits. When she was satisfied with what she created she then re-entered her imaginary play narrative with no additional need for creation of supporting objects. Her creative and imaginative processes were also supported by prompts and suggestions from others (Anna and me) and were helpful as they gave her ideas of how to remedy conflicts and problem solve between what existed and what she wanted to explore within the imaginary events.

Butterfly began with an imaginative play event and narrative of creating a home and having guests visit (10th visit, May 10). However, in her initial play the objects and materials present aligned enough with her intended narrative, so she did not move into art-making to fit her purpose during this visit. She had commented that the dolls she was playing with did "not look like us" and that the rooms were too small because the furniture kept falling out ("we need bigger . . . 3 houses"). I suggested that she could make a doll to look like herself and a bigger dollhouse. She was interested in the ideas but there was no flexible movement

into art-making in this particular event. The materials at this moment still fit with her intended purpose and were sufficient. It did, however, change when she re-entered a similar play event the next week of hosting guests, but the materials did not fulfil her additional play narrative of hosting a girl party as presented in Vignette 31.

<p align="center">Vignette 31: Butterfly needs different supplies</p>

Butterfly, Anna, and Fatima continued to play with the doll and classroom dollhouse (11th visit, May 17). Butterfly began to set up the house in the same layout as she did before. Anna and Fatima similarly brought guests again to the front door to come over and visit. This time Anna made a suggestion of "having a girl party" and this changed the focus of the imaginary play events for Butterfly. She still did a few activities similar to the previous time—watching television and getting ready to host guests. However, this time Butterfly decided that the boy dolls needed to join the play outside and later she went to check on them when she made it snow outside. She then went back into the house to get ready for the girl party and when I asked her what kind of food she was going to have she decided on "chicken nuggets and birthday cakes." She then exited her imaginary play and looked around for a stove. She did not see one so I suggested that she could make one. Rather than continue the play she stopped and decided that she would also like to make some food as there was not any in the house. We spent some time creating a list of food. She also added many items to the list (i.e., a refrigerator, beds, an oven, a bigger house) that she wanted to create to help support her imaginary play narrative. Butterfly did not move into the art-making during this visit but instead re-entered her play and took her doll to go relax in the bedroom. During this visit she was okay with the plan she created and she saved the art-making for a different day.

Butterfly spent several weeks (12th visit, May 23; 13th visit, May 28; 14th visit, May 29; 15th visit, June 6; 16th visit, June 7; 17th visit, June 11) constructing the materials she required to support her imaginary play narrative of the girl party. Both Butterfly and Anna made some cardboard rooms for the dollhouse with me (two bedrooms, a kitchen, and living room), a wide range of furniture and accessories (dolls that represented themselves, beds and blankets, a refrigerator, a freezer, a stove, sofa cushions, a table, pictures for the walls, a television and carpets, traps to keep the boys out, ice cream, milk, and cake). While Butterfly made the different pieces there was little movement into imaginary play as she was focused on creating the necessary parts for her play to use later on. When the rooms

were taped together to resemble the house and enough of the doll parts were put together to resemble a doll then Butterfly re-entered her imaginary play as highlighted in Vignette 32.

<div align="center">Vignette 32: Enough is finished so now Butterfly can play</div>

Butterfly and Anna had attached together their dolls' legs, arms, and heads to the bodies. Today's visit (19th visit, June 18) they were going to add hair and faces. While they were waiting for the supplies, they re-entered the play. They danced the dolls around, said "hello I can see you" to each other, and decided that they "can be neighbours" in the cardboard dollhouse they were going to finish decorating. I came along and asked if they were ready to tape the cardboard dollhouse together. Butterfly exited her play and set out the room order according to her plan that she previously drew ("the bedroom, the kitchen, the bedroom, the living room"). As I taped a few rooms together, Butterfly was satisfied with the house and re-entered her imaginary play and brought her doll by the fireplace. Anna decided that the boys would get burnt by the fire and Butterfly decided that the "girls will be safe, girls will be safe" so she could have her girl party. While they decided who was safe I taped a few more rooms together and then showed Butterfly. At this moment she exited her play and told me "I'll do my hair" and picked up the pipe cleaners so that her doll would be ready for the new dollhouse to play in. Butterfly then decided that she should also "put a girls' sign on the door then them not allowed" indicating that the boys could not come into the dollhouse and "that will teach them. I did a girl sign right here, they stay trapped." She then told me "you make the hair" while she made the sign. Later she decided "I'll decorate the house" and she would "just sprinkle decorations" into the rooms so they would match her plan. Anna and her spend quite a bit of time discussing where the decorations and furniture should go (i.e., "I'll put you're your plant in right here" or "don't do extra [decorations] here") and then they decide to add in more tape traps to "make the boy's trap" to keep them out.

When Butterfly finished creating all the objects and they were assembled the way that she wanted, she re-entered her girl party play narrative (20th visit, June 21; see Vignette 27 for additional details). The doll she created was brought into the cardboard dollhouse and she was busy answering the door for the girl guests that came over. After she jumped on her bed she went into the kitchen and found the supplies that she had made (i.e., the ice cream from her new freezer) to set up for the girl party that was going to start.

She exited the play to give permission for a few other girls to join into her play and then re-entered the play to get supplies from the "party fridge", let guests come into the house, and serve them ice cream in the living room.

As a Bridge: From School to Home (and Back Again)

Conceptualizing and understanding children's art-making and play as bridges was another key function or role that occurred in the research study. Bridges importantly allow two spaces to connect and ideally provide a channel for the movement of ideas and experiences between these spaces. For newcomer children, this can greatly support a continuity of experiences between the two spaces they inhabit. As presented in the previous chapter, there were minimal meaningful connections between the home and school environments for the girls (see the Establish Connections Between Environments section). The teachers more frequently sent information home but rarely did information and experiences from the girls' home life move back to the school. Interestingly, the play and art-making activities the girls engaged in at school during this research study were extremely meaningful and motivating for them. This created a bridge for them to share these experiences from school with their families at home. As highlighted from Butterfly's examples that follow, this occurred through increased conversation which prompted greater connection and continuity of experiences for her. Additionally, it also prompted engagement in the same activities in both spaces (i.e., the activity was started at school, continued at home, was then brought back to school, and then returned home again).

Connecting Through Conversation. One of the key ways that the creative and imaginative processes at school bridged home and school activities for Butterfly was through increased frequency of conversation about home and school activities. Our visits opened up opportunities to talk about what kinds of art materials Butterfly had access to at home and at school. Initially she revealed did not have many of the materials that I had introduced to her at school in her home. She was highly engaged with them and this opened up greater discussion with her mother about these things. My conversation with her mother revealed that Butterfly kept telling her mother about the things that she was doing and the days I was not at school Butterfly really missed me and missed engaging in the art-making and play activities.

Butterfly's conversation with her mother supported the gradual inclusion of some of the materials from school into her home. For example, the plasticine was a new material for her to use in the classroom and she commented that she "doesn't do this stuff at home" when I brought it for her first art-making and play visit with me (7th visit, April 30). Her

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continued interest in the doll and cardboard dollhouse construction activities and sharing what she was doing with her mother prompted her mother to buy some art supplies for Butterfly for the home. She informed me of this while she drew her plan for the doll (12th visit, May 23) and commented that "I no got markers in my home, but I got playdough now, purple, white." I had asked Butterfly if she told her mother that she used playdough at school and she confirmed that she had told her mother about this which is why she had it now in her home. Similarly, on my 16th visit (June 7), while Butterfly decorated her cardboard kitchen she told me that she "got some art stuff in my home, some markers" which she did not have before. Later she said that she "got crayons in my home and them were lost" but now "I got crayons in my home, yeah my mom buyed them for me at the Walmart."

Her mother confirmed this ongoing interest in the art materials from school during our conversation when she commented that at home Butterfly "always she asking 'playdough, playdough'" and even "if she don't have playdough when I making the chapatis or something she taking it" and "she take it with the roller and roll it and she do like this doll she making all this." During this time when she did not have the playdough or plasticine she took the chapatti dough and made her own dolls with it which mimicked the art-making activities from school. Additionally, because her mother knew more about these personally meaningful and significant activities from school she was also able to share this with her own mother who lived away from Butterfly. This helped to build intergenerational support and connection which is important for newcomer children.

*** Connecting Through Activities.*** As the play and art-making activities at school were extremely important to Butterfly they provided another way for her to connect her school and home experiences. She did this by bringing the dollhouse ideas she worked on from school into her home and then constructed pieces for the cardboard dollhouse at home. She then brought them back to school to further support her art-making project. For example, after we had made a list of materials required to build the cardboard dollhouse and make the dolls (11th visit, May 17), Butterfly went home excited about the art-making activity. She decided over the weekend to create pictures and collect decorations to add into her dollhouse at school. When I returned the next week (12th visit, May 23) we made plans for the dolls and created the doll parts out of modelling clay. Before we began this activity, Butterfly gave me the pictures and decorations she had made and wanted me "to keep them safe for later"—for when she was going to put the cardboard dollhouse together. At the end of this visit she checked that I was going to come back the next day ("you're going

to come tomorrow?") and then told me that she was going to "make more surprises for tomorrow" for the dollhouse. The art-making in this sense became a bridge to connect her school activities into her home life and to then bring them back into the school again.

Later, when Butterfly had decorated Anna's cardboard bedroom (15th visit, June 6), I had mentioned that she would need more pictures for the wall. Butterfly told me that she would make more pictures when she got home and bring them for the next day. Similarly, when she put her doll together (18th visit, June 13) she was excited about decorating it with the accessories she had previously made. She told me her plan: "I know what we can do, we can put a hair accessory. I made another accessory, another accessory, it's for you." She then started to plan what else she could add to the doll to make it finished. She stopped and asked me "we can come back tomorrow? We can make some accessories tomorrow. I got some accessories in my home I can make. I make some more necklace for us at home."

Butterfly, at the end of our visits, was able to bridge these extremely valuable and meaningful activities back again to her home. On my last visit (20th visit, June 21) it was time for the girls to clean up their cardboard dollhouse and dolls and get ready to go home. We decided to take the dollhouse apart. Butterfly and Anna took their bedroom and one of the other rooms (kitchen and living room) and their doll they had made home with them. They wanted to take their pieces home to show their families and to continue the play with them at home. With those actions, the cardboard dollhouse and doll art-making and play was finished at school and bridged back to home.

CHAPTER 6

FINDINGS: ADDRESSING THE THIRD RESEARCH QUESTION

Examining the Role of the Adult to Support Children's Personal Art-Making and Play

This chapter presents key findings in relation to the third research question: *How do adults support young newcomer children's play and personal art-making and their communication of the personally significant?* This research question was investigated because adults from both the home (i.e., parents, grandparents) and early socialization environments (i.e., teachers, educators) play an important role within the child's environment or perezhivanie in guiding and supporting children (Hedegaard & Fleer, 2015; Vygotsky, 1994). The experiences, materials, time, and opportunities provided along with the interactions and relationships that young children have in these settings and environments greatly influences their learning, development, well-being, and socialization (Fleer & González Rey, 2017; Pelo, 2017; Schwall, 2005).

During data collection, both Butterfly and Rahala were extremely comfortable and skilled with art techniques and playful, creative, and imaginative explorations. Additionally, they were able to communicate effectively through their personal art-making and play processes and representations in their final products. Analysis of the data revealed that supportive experiences and adults in both the school and the home played a foundational role in developing comfort and motivation for each girl to engage in their creative and imaginative activities. The salient findings along with concepts from related literature on adult and environmental supports are presented. First, the role of the teacher, the classroom materials, along with the pedagogical decisions and experiences at school that were observed and discussed by the teachers will be presented. This is followed by a discussion of the home experiences and the role of familial supports that were revealed from conversations with the girls and their mothers—as these played an important role in each girl's daily life. The last part of this chapter focuses on my role and the various prompts and approaches I utilized within the research study as this also had a great influence on supporting each girl's sustained interest and communication of their perspectives and the personally significant.

Supporting Creative and Imaginative Experiences in the School: The Role of the Teacher, Classroom Materials, and Pedagogical Decisions

As highlighted previously, there are a number of pedagogical approaches and practices to understand and support young children's creative and playful processes—as an expressive language, as part of children's inquiry, research, and theory building, or for sensory and imaginative explorations (Gandini, 2005; Katz & Chard, 2000; New, 2007; Pacini-Ketchabaw et al., 2017; Pelo, 2017; Vecchi, 2010). Additionally, the materials and physical spaces can influence opportunities for creativity and expression. All of these components, along with a supportive adult, can provide a rich learning environment for children and the opportunity for them to effectively communicate their ideas, theories, emotions, and perspectives. Additionally, when these are culturally inclusive, responsive, and relevant, they can help to provide a continuity of experiences that are authentic and meaningful for newcomer children.

This section begins with an overview of the shared play and art-making experiences and activities that all four kindergarten classes regularly engaged in as the teachers frequently planned activities together and provided all of the children with similar materials. This is followed by a discussion of the specific art and play activities, curricula, pedagogies, and experiences that were observed and shared by each teacher. There were key differences in the environments, views, and approaches used to support the children's creative and imaginative explorations, despite planning similar weekly classroom lessons. These differences did impact how Butterfly and Rahala understood and communicated throughout their play and art-making activities and experiences and will be expanded upon.

Shared Experiences at Green Park School

The children in all four kindergarten classes (K1A, K1P, K2A, and K2P) were very familiar and skilled with using various art activities, techniques, and inquiries and engaging in personal art-making and creating during their play. A large part of this was the result of both teachers regularly planning art activities or projects with the children (i.e., painting still life flowers or large whole group murals, painting clay pots for Mother's Day, drawing monthly self-portraits, or having a cardboard "Not A Box" creation day). Throughout the year, the children also used a variety of art techniques (i.e., drawing, painting, collage, stamping, finger painting) to illustrate their daily literacy learning. In the beginning of the year, they learned to use various art techniques to illustrate a range of fruits and vegetables for their "Eating the Alphabet" project. When I started visiting in April, the children were part way through another alphabet project—"City of Edmonton" booklets. In this literacy

project, they also created art visuals for each corresponding letter. For many of the letters, the visual representation required several steps or the use of details. Many of the children were quite skilled at the different art techniques at this time of the year. Additionally, the classroom Christmas and end-of-the-year celebrations also had an art focus where a large gallery of the children's projects were showcased in the gymnasium. While I was in the classrooms, I observed four different pieces that were created for the end-of-the-year celebration using a range of media to make a mix of individual and collective pieces.

As introduced in the research site overview, the children also engaged in free play activities and exploration during their "centre time"—typically after the recess break and for up to an hour most days. Each classroom had a range of materials for the children to play and engage with in personal art-making. These included foam building blocks, LEGO bricks, cars, animals, dolls, a house and kitchen area, puzzles, games, and dress-up clothes. The children in both classes also had regular access to markers, crayons, pencils, and paper to play and explore with. Additionally, each classroom had, at times, playdough or modelling clay, stickers, yarn, ribbon, and other loose items or recycled materials that were added into their centre choices. The objects were placed on low shelves and in open baskets that allowed for easy, independent access. The children were also free to move around and switch activities during centre time, depending on their interests and focus for the day. Sometimes during centre time the teachers and educational assistants would join the children in their creative and imaginative activities. Additionally, if a child or children expressed an interest in an activity or material to incorporate into their activities, the adults would try their best to provide it, if available.

The art materials were quite popular and many children accessed them during their play time and they were used throughout the classroom space and in a shared space outside the classrooms. I observed the children drawing or creating at tables, on the floor, or at the carpet area in many different groups or by themselves. Additionally, there were many children that used building materials such as blocks to create elaborate structures in their play. There was also a permanent painting station set-up in the hallway between the two classrooms and this was shared by both classes, where children could set up their own painting supplies each day. This was the only art "station" that was more permanent and had a limit to the number of participants because there were only four painting spots to share between the two classrooms. When I was at the school, I observed the children independently get their own water, paint brushes, set up the watercolour paint pucks, hang their papers for painting and to dry until the next day. If paper or paint was missing they

would seek out their teacher or the educational assistants to get more supplies for them. I would often see children looking out of the classroom to see if there was an open space or coming to ask if they could paint next. If a space was free the children would leave their activity in the classroom and start painting.

The other popular area in each classroom was the large carpet area at the front of the classroom where the children would build a variety of structures with building blocks. There were many elaborate creations and constructions made during centre time. They would also add in many toys alongside their creations (i.e., animals, cars, and people) as a way to support their imaginative play. These structures were often cleaned up at the end of the day because it was the shared seating space for the class. If their creations were small enough then they could save them on the shelves or at small tables to play with another day.

All of these shared practices helped to create rich play and arts-infused classroom experiences for the children and demonstrated that these creative and imaginative processes and products were valued and important. It also supported a comfort with using art and play and helped to build skills and techniques to support children's communication and expression.

Butterfly's Experiences in Ms. Anderson's Classroom

In addition to the classroom approaches and activities described, Ms. Anderson (K1A and K1P) aligned her pedagogies, experiences, and classroom environment within a Reggio-inspired, arts-infused, play- and inquiry-based approach to learning. Although this was her 7th year of teaching, she engaged in self-directed learning and professional development activities to further support her teaching practice and philosophies. She took part in an early years' professional learning group or community of practice with other kindergarten teachers in the city to discuss play, emergent curriculum, and Reggio-inspired learning. During these sessions, teachers would visit other classrooms, discuss pedagogy, and practice and share teaching experiences and projects. She also attended many professional development sessions on early years teaching and pedagogy (conversation with teacher).

The classroom environment was filled with natural materials, neutral colours, natural light along with soft lit lamps, shelves with many wooden bowls, and baskets of loose parts and art materials to support her teaching approaches (see Figure 41). Posters about the benefits of play and play-based learning and the different types of play were on the wall outside her classroom door for parents and other visitors to read.

Figure 41

Ms. Anderson's classroom materials and environment.

As discussed in the previous section, the children would complete a guided daily art activity connected to their literacy learning. During these activities, Ms. Anderson would model her approach based upon discussions with the children about different approaches they could take to represent their ideas. Afterwards, the children worked on their own visual representation to fit with the focus of the activity, such as making a building or a park for their City of Edmonton alphabet booklet. Most times they could decide on what they wanted to represent with the only criteria being that it corresponded to the topic focus. The majority of these activities involved drawing or creating shapes with paper.

The children in Ms. Anderson's classes would also complete a weekly art project such as still-life painting of flowers, drawing a self-portrait, or creating a collage with paper. This was to build their skill and technique with various art forms, to explore different artists, enhance their creativity and interests, or to visually communicate understanding and learning from an inquiry project through products and artifacts. She spent a lot of time discussing properties of materials, modelling techniques and approaches, along with think-aloud problem solving and self-talk. Art-making and creative explorations (i.e., constructing structures, baking, cooking, making puppets, dioramas) were activities that she engaged in as a child and an adult and she wanted to similarly spark her students' creativity in the classroom (conversation with teacher). These products of learning were highly valued and many of these were displayed on the classroom walls or showcased in the hallways throughout the school.

The children's personal creations—from their art-making and building—were often discussed in small and large groups and the children were encouraged to explain their

creations, reasoning, and approaches. If possible they would be displayed in the classroom for several days. Many times these explanations were video recorded and shared with the parents through a secure online app. The parents could then view, leave a comment, and indicate whether they liked the video, similar to other social media platforms. As a result, the children were very comfortable being video recorded and answering questions and sharing their ideas. For example, on my last visit in the morning (20th visit, June 21) a few children had built an elaborate building at the carpet during their centre time. Ms. Anderson stopped the children's playing and exploring and had them all come to the carpet to see the creation. She asked the children about their creation and pointed out the interesting features and took pictures to document this event. It was near the end of the day so she asked the children not to dismantle it up so their parents and siblings could come at the end of the school day and see what they had made. After the children had shown their families and went home she cleaned up the materials before the afternoon class arrived at school.

Although Ms. Anderson had the shared art activities (i.e., the alphabet books and kindergarten art projects and inquiries) and her daily routines and activities were planned ahead of time, she would frequently switch the order or add in new activities (most often arts-based), depending on what the children were interested in for the day. During the children's centre time she would frequently pull out some additional art materials and set up an art provocation at one of the tables for the children to explore. For example, on one of my visits (2nd visit, April 4) I observed that the children were interested in potions as fairies and witches had been in their imaginative play, so she gathered jars, food colouring, and water at a table for them to experiment with.

These creative and imaginative experiences, along with Butterfly's teacher and the classroom environment and materials, greatly nurtured and supported Butterfly throughout the year. This was evident in her own classroom activities and throughout the research study visits. For example, she was able to skilfully use both art-making and play to communicate and flexibly explore ideas through the plasticine, painting, drawing, and using dolls and a dollhouse. Additionally, she continued to develop great personal interest and motivation in these childhood activities throughout the research study. Part of this was the result of her personal preferences and another contributing factor was how she viewed our activities. Because of the prominence of Reggio inspired inquiry projects and explorations in her classroom, Butterfly considered our doll and cardboard dollhouse making as her own inquiry project. She was aware that there were many pieces to her "project" and after a few weeks of making doll pieces and drawing her dollhouse plan she knew that the next steps

were to create and decorate the rooms. As she put some of the materials away she commented that "we got a long, long storing time" (12th visit, May 23) for her personal project. Near the end of my visits she finished putting her doll together and told me "oh we're almost done our project" (18th visit, June 13). The next visit (19th visit, June 18) she played with her doll for a bit and then set up her house to get it ready for a final play event (20th visit, June 21) as in her mind her project was completed.

Rahala's Experiences in Ms. Madison's Classroom

Ms. Madison's classes would engage in the same daily art techniques connected with their literacy learning as previously highlighted. For her classes this was typically the main planned art activity for the day and this lasted for approximately 15 minutes. During this daily activity, an important focus for her was to help the children develop their skills for realistic visual representations for their literacy booklets. To support this, Ms. Madison guided the children with step-by-step instructions from start to finish for them to then follow to recreate a visual for their booklet. She preferred to have structured art activities so they could create correct final products (conversation with teacher). The children in her classes were encouraged to complete the same visual as she demonstrated and while they worked they were continually reminded to focus on making the object (i.e., the building, river, or street) as realistic as they could. Children who finished the art task early were encouraged to then add additional details to personalize their creation. The majority of the visual representations that the children made in their booklets involved drawing pictures with crayons. This preference for drawing in the classroom greatly influenced many children to select the same activity during their centre time. Although there were many areas and spaces to play at in the classroom, the majority of the time half of the children would spread out at the tables with baskets of markers and draw numerous pictures the entire centre time.

Ms. Madison preferred to have her activities planned out and organized. As a result she did not have as many spontaneous art explorations and activities in her classroom. Instead, once a month the children would complete a guided art project using a particular technique or skill as a large group as part of their art curriculum. Many of these special class art projects were hung in the hallway for parents to view or used as part of kindergarten celebrations. Ms. Madison did not complete as many art projects as Ms. Anderson or have as many individual products. Instead her classes more frequently would create large collaborative art pieces. During these art activities she would model the technique similar to

the literacy activities and then she would have small groups of children work with her or the educational assistant to complete their part of the project.

During centre time, the children had access to toys and some art materials that they could use if they were interested. They were kept in storage bins that the children could access. These materials were rarely kept out at the end of the day but rather cleaned up and put away back into the bins. The children had regular use of crayons, markers, white paper, trains, cars, LEGO bricks, and building blocks in the classroom and the painting station in the hallway for personal art explorations and creations. Many children would also go out into the hallway and paint in the shared space with the children from Ms. Anderson's class. As previously mentioned, each day there was usually a group of 8 to 10 children that sat at the tables and drew pictures and told stories as they drew. Ms. Madison told me that she would like to have different art materials available, but she found it difficult because the materials ordering process took too long or it was too expensive to purchase herself (conversation with teacher). The other popular play areas were the house and kitchen areas for imaginative play and the carpet area at the front where the children would build with blocks or play with the LEGO bricks. When I brought new materials into her classroom— plasticine, beads, paint sticks, small markers, and the ethnic dolls—the children were very interested and almost all of them preferred to explore with these materials whenever they were present.

For Ms. Madison, another important focus in her classroom was physical activity and movement as sports and physical activity were important parts of her childhood and adult experiences (conversation with teacher). To support this, the children participated in many dancing and singing activities throughout the school day. She primarily relied on online videos (i.e., Go Noodle or YouTube) and the child who was the helper for the day would help to select which videos to play.

She also preferred to use visuals for communication as her classroom environment reflected this (see Figure 42). It was busy and colourful with teacher created and commercially purchased educational posters and pictures. These covered the majority of the bulletin boards and wall space. She also kept some of the drawings created by the children during centres and given to her as a "present" and hung them on a small part of the wall beside her desk.

Figure 42

Ms. Madison's classroom materials and environment.

These art experiences and materials at school, along with support and modelling from her teacher, provided Rahala with additional skills and techniques to communicate and explore her ideas through plasticine, painting, and drawing. She also demonstrated a great personal interest and motivation in these childhood activities at school and in this research study. Interestingly, for Rahala these experiences—along with the ones at home—also became personally important in following particular steps and order in her art-making processes. For example, throughout the research study she would outline her drawing or painting first with black marker and then colour or paint the shapes. She was not comfortable deviating from this. On one visit in particular, Rebecca and she decided to use three randomly selected markers to draw a picture (11th visit, June 13). Rahala selected three markers but did not pick out a black and wondered out loud "wait, how can I do it without any black?" I reminded her that it was a challenge so it might not be easy. She looked over at Rebecca's markers and saw that she had black and was surprised that she was not going to use the black to start with to outline her drawing. The next time the girls selected another three markers, Rahala pretended to close her eyes and picked out four markers to make sure that she could select the black marker to begin her process.

Another area of importance for Rahala was to create realistic and detailed representations within her products. When she drew a picture of her family she made sure to add details like glasses, zippers, and buttons for shirts. When she noticed another child had drawn her mother standing on top of her grandmother's head, Rahala told her that "won't happen in real life" (5th visit, April 16). At another time (7th visit, May 15) she drew a fox and she commented that she did something wrong because the tail looked like a squirrel's tail. She said that it was not good because it did not look realistic and she was frustrated because she thought about it and her body knows it but "it's doing the other things wrong."

Supporting Creative and Imaginative Experiences in the Home: The Role of Familial Supports and Home Experiences

Positive home environments with parental warmth, close relationships, strong cultural values and identity, and nurturing child rearing goals have a significant impact on children's development, well-being, and socialization (Kağıtçıbaşı, 2007; Paat, 2013; Rieh, 2020). Both Butterfly and Rahala had a range of positive familial supports in their daily lives—bi/multilingualism, strong cultural capital of the family, intergenerational support, extended relationships with other families in the community, educational aspirations, and familial interest in their daily lives and activities. Although important, they are not highlighted here. Rather, this section highlights key familial supports and home experiences that connect to the third research question. The role and influences of the adults in each of the girl's daily lives, along with experiences that supported their creative and imaginative processes, in particular their art-making, are presented in the subsequent sections as these had important influences on their comfort, interest, and skill in using art for communication.

Butterfly's Experiences

Although I did not have the opportunity to visit Butterfly's home, both she and her mother shared with me some of the art-making and play activities that happened in her home. As highlighted in Chapter 4, Butterfly's mother had spent time teaching Butterfly traditional beadwork, painting, and sewing—like she had learned from her own mother—and Butterfly enjoyed these activities. In addition to this, her mother also engaged in other creative activities such as making paper flowers, baking, decorating cakes, and cooking food. When her mother cooked for the family, Butterfly would also help her cook chapatis and pakoras. Her mother told me that when she helped out she would often take some of the dough at home, roll it with the roller, and then use it like playdough to create people and objects with it. This was an activity that she really enjoyed if she did not have playdough at the time.

Butterfly also had some art materials in her home—markers, crayons, paper, at times playdough—and if she did not have items similar to what she had at school her parents would buy her some of the supplies so she could engage in different art-making activities (see the As a Bridge section for more details). Her mother told me that she was always colouring and drawing pictures and that she would always ask her parents to print the paper with pictures for her to colour and decorate (conversation with mother). In addition to the art supplies, Butterfly also had a range of toys that she regularly used in her imaginative play. The ones she told me about included a soccer ball, a red toy car, an Elsa

and Anna skipping rope and toy basket, monster hands, a tent, and a dollhouse. As discussed in the previous chapter, many of these objects were of great importance and were included within her creative and imaginative processes. In addition to the school experiences and activities, these home experiences to support her art-making and play through the provision of materials along with her interest in arts and crafts from her Indian culture and cooking at home with her mother helped to support her familiarity and comfort in these creative forms.

Rahala's Experiences

Early on in my visits to the school, it was clear that art-making and being an artist was very important to Rahala. She would frequently share that her father and grandfather were artists, and she would reference the techniques or materials to use at school from her home experiences (i.e., how to mix paint colours, making colours lighter, using outlines for drawings, how to draw particular animals). From my conversation with her mother and my visit to her home, I found out that Rahala, her sister, and her father continually engaged in art-making activities at home when he was not working. If he was working the evening or weekend shift, the girls would also draw or paint with their grandfather—often creating elephants. When their father was home, he was constantly drawing animals and people with them, and would also print out colouring pages for them. According to Rahala she "has too many printouts, lots of printouts, too many" (10th visit, June 6). He would also make things out of recycled materials for them. For example, if the girls saw something they liked at the store (i.e., dollhouse furniture and clothes for the dolls) he would figure out how to create it with art supplies and materials at home for little to no money. He even made and painted side tables, curtains, and picture frames to decorate the home because Rahala's mother wanted certain things from the store. Their dining area beside the open kitchen had a small desk beside the table and it was filled with pencils, pencil crayons, markers, paint, and paper.

In addition to these art-making experiences with her father and grandfather, Rahala also engaged in drawing activities with her older sister (i.e., drawing Cinderella, various animals). In these activities, her sister would often show her how to draw or teach her specific steps. Sometimes Rahala was upset that she "thinks that when I draw something I'll do something wrong" and that her drawings were done incorrectly and other times she was okay with the instructions (12th visit, June 17). To remedy this, Rahala told me that sometimes she figured it out on her own and reasoned that "I can do whatever I want when I draw" and "I don't have to listen all the time" to her sister's instructions. Her favourite

drawing subject was people, mostly girls. Many of the times I was at the school it was her sister that she drew which showed me how important she was in her daily life. Rahala's mother also showed me, when I visited their home, a special kite made from tissue paper that their grandfather had made for a Buddhist festival. When I saw it, Rahala told me she really liked the kite. She also had a range of toys that she regularly used in her imaginative play with her sister at home. The ones she told me about included L.O.L. Surprise! Dolls, a toy pony, Barbie dolls, water balloons, LEGO animals, and a scooter. They also had fairy wings and wands for dress-up. For Rahala, what was included in her creative and imaginative processes were not the objects but the techniques and skills she had been taught at home. These arts rich practices at home greatly supported her familiarity, comfort, and confidence in these creative forms.

Supporting Creative and Imaginative Experiences in the Research Study: The Role of the Researcher, Supportive Prompts and Experiences

This section examines the range of relevant prompts, supports, and approaches that I utilized to develop a shared or co-construction of understanding (Jordan, 2009) with Butterfly and Rahala. The approach to the supports offered was to recognize and encourage each girl's communication and representation of ideas, perspectives, and experiences from their positions as experts of their lives (Kirova & Emme, 2007a; Thomson, 2008) during these art-making and play activities rather than to meet a particular outcome of learning.

Findings presented first discuss how a reciprocal or intersubjective relationship was established between me and each girl as this was foundational for honouring each of us as equal partners to develop shared meaning (Jordan, 2009). The discussion of findings then focuses on particular adult-directed interactions and prompts—various questioning techniques including child interviewing, offering suggestions and possibilities, and using supportive artifacts and materials—along with how I supported child-directed interactions within their activities and discussions. Similar to the findings for the girl's play and personal art-making, there were numerous examples and occurrences available for the various supports, approaches, and prompts. Key illustrative examples are presented as supportive evidence to give the reader a sense of what occurred in the study.

Establishing Reciprocal Relationships to Support Processes of Co-Construction

As discussed previously, processes of relationship building with children and establishing trust and rapport is essential if adults want to work *with* rather than *on* children (Coady, 2010; Cosaro, 1996; Merriam & Tisdell, 2016; Tisdall, 2016). This intersubjective relationship building process recognizes that the "child's understandings are as valid as the

adult's and on many occasions the child will be acknowledged as more of an expert than the adult" (Jordan, 2009, p. 46). With this understanding, the goal in my interactions with each girl throughout the research study was to co-construct or create shared meanings about what they chose to share with me. To achieve this I would listen to their ideas and experiences, make supportive and relevant contributions, and make links between what was shared as a way to ensure that their voice and perspective was heard and valued (Jordan, 2009). My continued interest in listening and making meaning from each girl's personal narratives, along with the focuses of their play and art-making, greatly contributed to the information that was shared. This helped to gather a much richer picture of each of these girls' lives from their points of view.

Co-constructing meaning occurred through discussion about what was represented within their play and art-making such as discussions about the family members drawn. It also occurred many times "off the paper" or "outside of the artifact" when they shared an important or significant experience or idea alongside their play or art-making. One example of this process occurred early on in her family drawing activity (9th visit, May 8) when Butterfly shared that her grandparents lived in India. I asked if she ever visited them. When she replied that she did not and that she was "scared of there" I did not dismiss her fear or try to minimize it; instead I asked her why she was scared. She told me about the golden animals with long tails that would climb the walls and try to bite people. Using this information and imagining what this would be like as a young child I then asked her if they were big. Butterfly replied that they "are medium and them are kind of gold," and "them got very long tails." I then tried to look up a picture of them on my phone to see if I could find the animal she was talking about so together we could share the meaning of her experiences. I showed her some pictures on my phone, but they were not the animal she was talking about. Satisfied with being able to share this experience she decided then to move onto finding dolls that looked like her family so she could begin her drawing.

Similarly, Rahala had shared several times about her fear of dogs in Canada (7th visit, May 15; 8th visit, May 23; 9th visit, May 30). On my 10th visit (June 6) she was painting a mandala and she told me again about the dog that chased her, her sister, and her mother and that she had been worried. I told her that she had talked about the dog a few times before and she replied that her mother had told it to go away but it did not. In this response I made links between what was previously shared and acknowledged the importance of this event for her. When I did this it demonstrated that she was the expert in discussing this and that her experiences were valued. This time she expanded her story about the dog and told

me that her mother had called the number for the dog and I clarified if it was for the animal shelter. She agreed that this was what her mother had done and then she told me that they came to teach the dog how to be nice to people. Rahala then told me that the girl took the dog off the leash and I replied, "oh no" indicating that this was a problem rather than dismissing her experience. Next she shared that the girl would not do this again. Understanding her fear about this experience I told her that that was a good idea because you would not want to scare people. She then told me that she agreed with this and that she thought hamsters would be good for people and that she was going to get one. The next visit (11th visit, June 13), Ms. Madison's dog Cooper had come to class and from our previous experience of being able to co-construct meaning about her fears Rahala felt comfortable revealing much more about her personal fears. Additionally, I was able to support her by sharing that I was also scared of things like her (see Vignette 16 for specific details). Rahala and I sharing this moment built further trust between us and when the visit ended she very honestly told me that she was still scared of the dog in the classroom and that she did not know if she could go inside. I asked if I should go with her, and she nodded and took my hand while we walked down the hallway together. With my knowledge of her fear I went in the classroom for her so I could gather her supplies and she did not have to go inside.

Adult-Directed Interactions and Prompts

The use of adult-directed interactions also played an important role within the arts-informed and play-based research study to uncover valuable information from Butterfly and Rahala. My primary intention was to co-construct meaning with each of the girls in our shared interactions. However, there were times when I relied on various cues, prompts, and supports to lead or focus the discussion (Jordan, 2009) in relation to the purpose of the research study—to explore and better understand how young newcomer children used play and personal art-making as tools or vehicles of communication and exploration of their ideas and perspectives about their everyday lives at home and at school. This required purposeful planning for play and art-making experiences as this is "a multidimensional task" (Arnott & Duncan, 2019, p. 311) in order to successfully support these activities and experiences. Working in this approach, I utilized many common supports, cues, and prompts recommended in the literature. For example, children are commonly scaffolded or supported through proximal or face-to-face interactions (Arnott & Duncan, 2019). Throughout my visits I relied on using questioning in the moment, focused interviewing, and offering suggestions and possibilities. Arnott and Duncan (2019) also suggest that distal or

indirect scaffolding and supports are effective and at times I selectively introduced artifacts, toys, and materials to prompt conversation and sharing of experiences. It should be noted though that these were not understood to function as the more common view of scaffolding where adult scaffolding or assistance "enables a child or novice to solve a problem, carry out a task, or achieve a goal that would be beyond his assisted efforts" (Daniels, 2001, p. 317). I was not focused on providing supports to bring the girls into a higher level of learning within their zone of proximal development through problem solving towards performance or mastery of learning. Rather, these prompts were to support conversation and co-construction of shared meaning or intersubjectivity (Jordan, 2009). I have provided examples of how these various cues, prompts, and supports were utilized along with supporting examples in the next section.

 Questioning Techniques. Within the transcripts and videos of the visits it was evident that there was a prolific amount of questioning that I used throughout the play and art-making activities to gather information and co-construct meanings. One approach to my questioning techniques was to spontaneously use questions in the moment while I listened to or participated in conversation with the girls. The other approach was to purposefully ask questions to seek out information or revisit topics of discussion that related specifically to the research questions.

 The questions used were ones that helped to identify the main ideas that the girls were sharing, to seek further information about the topic that had emerged, or to clarify meaning (Daniels, 2001). Additionally, when I was specifically interviewing the girls I did revisit particular topics if the answers given were not clear or had not revealed much information. At times this did disrupt their flow of conversation but as we had built a reciprocal relationship—where they saw that I valued their expert opinions—these questions were not met with resistance. I also made sure that when I interviewed them they were engaged in the play and art-making activities to ensure they were comfortable so they could express themselves in a natural way (Jesuvadian & Wright, 2011). Additionally, the majority of the time the questions were effective at eliciting additional information and clarification but because these were in the moment I also acknowledge that not every question was effective. What follows are two illustrative examples with a discussion of some of the different questioning approaches utilized during the visit (see Rahala's Vignette 7 and Butterfly's Vignettes 9 and 21 for additional details). The examples presented are moments of spontaneous questions accompanied by specific interview questions as the girls revealed

information in fragments so the style and type of questions followed these scattered lines of communication.

In one example, Rahala was drawing a picture of her family (6th visit, May 8). I started to see her begin to draw a person. I started by asking her who she was drawing to help identify who she was representing. She told me that it was her sister and then shared what her sister's name was. Later, while she added details to her drawing of her sister, she informed me that her sister wore glasses and then she told me "do you know a word you don't know." This comment appeared out of nowhere and so I asked her what the word was to clarify. She replied, "it's a word, the word that's secret no one knows it and some people know and it's called Buddhist." She then told me about meditating and how to do it by "putting your hands on your lap and closing your eyes." As Rahala had now shared some information about her culture and religious practices at home I moved into child interviewing. I asked her if she meditated and if she did this at home. From this question she was able to tell me that she did this "in the night" and "all the time." Using this information I posed a question asking if she did this with her mother and father. Rahala did not answer that question and instead told me "there's a place that we go to for that" and she told me the temple name. Wanting to know more about her experiences I asked her if it was in Edmonton. She told me that it was and that she also "does this in Sri Lanka" and "even there's elephants" at the temple. Wanting to keep this momentum of sharing going I continued interviewing Rahala and asked if she went to Sri Lanka when she was little. This led into a lengthy sharing about where her family members were born, her cousins that lived in Sri Lanka, and sharing about the card game Juse that she liked to play (see Daily Culture, Activities and Practices of the Family section for details). The remainder of the visit was spent asking her questions about the objects she had drawn (i.e., princess crowns and wands) and the movies she watched at home.

These scattered processes of questioning also occurred with Butterfly. During one of my earlier visits (7th visit, April 30), she was playing with plasticine and I began by asking her about what kind of things she played with at home as a way to get to know her. Butterfly did not reply so I continued my questioning to try and initiate conversation. I then asked if she had a brother and she immediately replied "no I got a little sister" and she did not play with playdough "as she is still little." As this was a new material for Butterfly she stopped talking and then turned her attention to the plasticine and rolled it around. Seeing this I then asked her what she was going to make and she told me some furniture. I used this as an opportunity to clarify what she was trying to represent in her exploration. I asked

her what kind of furniture and she decided it would be a bedroom. She spent some more time making different things (i.e., table, octopus). I decided to revisit the bedroom idea and asked what might go into a house. She replied a bedroom and then she told me that she "evens tried to learn how to sleep in it all by myself, like a big girl." From this I switched into interviewing her as she had shared an important fragment from her home life. I then asked if her sister stayed in the room with her and she replied she did and that "my mom also sleep in my room with me and my sister." Using this information I sought further information about what had emerged and asked if her father slept with her as well. She told me there "is another bedroom for my dad that he sleep in." She then stretched the plasticine into her imaginary skipping rope and told me she had one at home. Since her conversation shifted to toys at home and was no longer focused on co-sleeping I then asked what kinds of toys she had and she told me "lots and lots." This was not clear so I asked what her favourite ones were to get more information from her. She told me that it was a red toy car. Butterfly played with the plasticine for a while and then decided it was going to be a seatbelt. To seek further information about her seatbelt I asked if it was for a car and she told me it was for an airplane and the airplane would be going to India. She then commented that her rolled-out piece of plasticine looked like a snake. As she mentioned a place from her pre-migration experiences I began to interview her again. I asked if she had ever been, and she told me yes, she was born there and then talked about the golden creeping animal that bites and climbs on walls. Zoe, Butterfly, and Ethan then started to talk about the animal and I wanted to revisit her discussion of India to see if she had anything further to share. I asked again if she had been to visit family and she replied she visited her "real mom and dad" there. I asked what kind of things she did there (i.e., what she played, if she played outside) and she told me she did not play outside because "she didn't have a garden" but that she played with LEGO toys ("it's colourful, it's girl LEGO"). Butterfly then showed me her sparkly dress and told me that the playdough looked like a star bracelet. I paraphrased what she had previously shared and commented that she had an airplane with little seats. I added that it was a long trip to go to India attempting to prompt her to share more about her experiences. She replied that "it is a long trip to go to Canada" and that "you need to go to two airplanes" to get there. This then prompted her to share about how she fell "in the house in India and blood was coming" and then she called her mother (who was in Canada) and "then I feel better."

Both of these examples represent a sample of the types of questioning approaches and processes I used throughout the research study. As the topics of conversation,

attention, and interest shifted rapidly I continually moved between spontaneous questioning to elicit clarification and interviewing as a way to help focus our discussions on the research questions.

  Offering Suggestions and Possibilities. Another important role that I played in supporting the girls' play and art-making activities was to offer a range of suggestions and possibilities. Similar to my purpose for questioning, the activities were approached with the goal of assisting the girls in making meaning within their creative and imaginative processes rather than mastering or achieving a particular skill or goal (Jordan, 2009) with their art-making and play processes. One key approach was to offer a suggestion or present options of what could be possible by attempting to direct greater attention to particular comments the girls had made or from my observations. For example, with Butterfly I noticed when she was exploring the ethnic dolls before she drew a picture of who was in her family (9th visit, May 8), she was very preoccupied with talking about their appearance (i.e., hair, skin colour, clothing) and trying to find dolls that looked like her family members. I also noticed that she was not able to find one that "matched" her brown skin and short black hair. When I presented her with a doll that I thought looked like her she told me "that's not my style, I got short hair" so I offered her a suggestion that we might have to make some dolls and before I could finish she replied, "to look like me?" I suggested that they could look like people we knew, and Butterfly then wanted to make dolls that would look like "my mom and my dad, even my grandpa, my grandma." I added to this by suggesting that her creations could even be puppets and we could work on these the next time. This suggestion and possibility for creating a doll that looked like herself became extremely important for Butterfly over the coming weeks. This was something that did not currently exist for her in the classroom, and this opened up a possibility for her to meaningfully include herself into her classroom play and explorations. To support this further I then brought in various materials to make her doll and when she was interested we planned what her doll would look like and made the pieces (12th visit, May 23) and then put it together (18th visit, June 13; 19th visit, June 18) for her to use in her play (20th visit, June 21).

  Another approach was to offer suggestions, explanations, and possibilities to assist with solving problems (Berk & Winsler, 1995; Jordan, 2009; Wood & Attfield, 2005) they were encountering with the materials. For example, Butterfly was very interested in playing with the classroom dollhouse during a few visits (10th visit, May 10; 11th visit, May 17). The dollhouse was quite small, and the furniture and the dolls kept falling out of the house and disrupting her intended play of hosting a party. I saw the problem and suggested that she

needed a bigger dollhouse and perhaps we could work on that during my next visit. This suggestion to create something to remedy the limitation or problem with the materials was not immediately taken on at this point. Butterfly continued to play with the dollhouse and dolls not seeing this as a problem. The next visit she wanted to play with the dollhouse again (11th visit, May 17) and while she set up the furniture she encountered the same problem of things falling out of the house. She laughed and I suggested that she might need a bigger house and this time I offered the possibility of building one by suggesting that I could bring some cardboard for my next visit. Butterfly accepted this and added that she would also like to create lots of furniture along with a bigger cardboard house. Later Butterfly tried to fit a doll into one of the bedrooms and I saw that it would not stand up in the room. I asked her if the doll could fit, and she thought it did, but I told her I thought the doll barely fit. I then suggested again that she might need to make a taller house and Butterfly thought she could also make "a castle." Her doll fell out of the dollhouse, and she went back to her play not bothered at this moment about this problem. I returned to offering suggestions when Butterfly wanted to cook for the pretend party and when she noticed there was no oven or stove for furniture, and she then asked out loud "hey how can we cook?" I suggested again the possibility that we needed to make a stove to solve this problem and she added that we should also make food. I prompted further by adding that we could make a list of what she would need to make and then we could work on it the following week. This time she saw that she was missing many things to support her play so she stopped what she was doing and spent almost five minutes planning what she would need. These repeated suggestions helped to create motivation for a more in-depth art exploration and creation for Butterfly to successfully represent her ideas, fill a gap within her play and to explore materials in a way she had not thought of (Weisberg et al., 2013).

 Supporting Materials and Toys. As highlighted before, toys, props, and materials can be effective prompts and supports for eliciting conversation and communication of children's ideas, feelings, and perspectives about their lives (Jesuvadian & Wright, 2011; Koller & San Juan, 2015). With this in mind, I brought to the school a range of materials and toys—plasticine, modelling clay, popsicle sticks, beads, paint sticks, small markers, paper, ethnic dolls and later in my visits cardboard and mandala colouring pages. These were to supplement what was in the classroom but more importantly to supply the girls with some culturally relevant materials to support their meaning making, interests and explorations in relation to the research questions. Similar to the questioning techniques, not every material, toy, or exploration with them was successful at eliciting information or were

personally motivating so I continued to revise and edit what was available. Specific examples of how these toys and materials were used as prompts are discussed.

I began my visits by presenting the children with the range of materials and observed what they selected and how they used them within their creative and imaginative processes. As personal interests and preoccupations emerged in relation to the research questions I purposefully selected and presented toys and materials or activities to prompt their attention and to make connections with their experiences. There was one visit for each girl near the beginning (9th visit, May 8 for Butterfly; 6th visit, May 8 for Rahala) where I set the focus of the activity by asking them to draw a picture of who was in their family. This was the one time that I put a parameter around their personal art-making and play events and activities. This was done to help me get to know them and provide a physical remembering and recollection of the important people in their lives and learn more about their home life. In this activity, I also placed the ethnic dolls alongside to see if that supported further conversation about family members. For Butterfly, this supported rich conversation about her family members before she ever started drawing her family (see Vignette 11). These dolls did not provide the same prompting for Rahala, but during my observations I made note of what activities and topics of conversation were engaging and searched for materials to offer personalized supports. For her, she had shared over several visits about her Buddhist practices and experiences with the temple (6th visit, May 8; 8th visit, May 23). To support this I brought in a colouring book of mandalas from different religions (10th visit, June 6). As she looked through the pages she saw a dragon mandala and this prompted her to share about her experiences at the temple and the palace, and some of the stories she had learned from Sunday school (see Vignette 7).

Supporting Child-Directed Interactions

Child-directed interactions were also an important part of the research study as I was interested in understanding each girl's perspectives and ideas, so I followed their agenda for the visit. Jordan (2009), however, cautions that too often these child-led activities and discussions occur with minimal input from the adult through either hands-off observation or not providing the opportunity for the child to hear what the adult thinks about what the child is leading. These actions do not produce co-construction of experiences and shared meanings. To remedy this, I offered a range of supports previously highlighted— various questioning techniques including child interviewing, offering suggestions and possibilities, and using supportive artifacts and materials—to provide input. Additionally, I also took the opportunity to share with each girl my perspectives and experiences in relation

to what they revealed to hear what I thought about their topic or exploration. For example, Rahala had told me about her personal fear of dogs (see Vignette 16 for more information). I added in my own experiences that I was afraid of birds, and she was quite surprised at this but through our conversation we were able to co-construct what it meant to have personal fears. Additionally, from these ongoing shared interactions and input both of the girls became interested in interviewing me about particular topics. For example, the girls wanted to know what my favourite colours were, what kinds of things I did with my sisters, what animals I liked or if I had ever been to a favourite ice cream shop as a way to get to know me and connect to some topics of personal interest. These supports also enhanced processes of relationship building and working alongside and with the girls throughout the research study.

CHAPTER 7

DISCUSSION: SIGNIFICANCE, RECOMMENDATIONS, AND CONSIDERATIONS

Discussion of Findings and Recommendations

My intention in this research study was to explore in-depth through "a concentrated inquiry" (Stake, 1994, p. 237) using arts-informed and play-based methods to better understand what young newcomer children consider to be personally significant experiences in relation to their daily lives. In this research study, I had a unique opportunity to sit alongside and participate with Butterfly and Rahala as they engaged in these natural childhood activities of play and personal art-making. This approach and accompanying methods also allowed for close examination of what it meant for young children to use these creative and imaginative activities to communicate, represent and make meaning of significant experiences within their unique perezhivanie and how an adult can offer support in these processes. This closing chapter begins with a discussion and summary of the significance and contributions of the main findings, from Chapters 4 to 6, along with recommendations for various early childhood stakeholders—parents, educators, scholars, and policy makers—in relation to the three research questions of this study. This is followed by a presentation of considerations for future research and lines of inquiry that are notable as this arts-informed and play-based research study brought forth additional questions and possibilities.

Research Question 1: Young Newcomer Children's Everyday Lives, Influences and Experiences From Their Perspectives

Examination of the various data and subsequent analysis in relation to the first research question—*What are the personally significant experiences and influences in young newcomer children's daily lives?*—revealed important insights about a wide range and depth or "complex unity" (Veresov, 2017, p. 57) of experiences and influences from Butterfly's and Rahala's daily culture and roles, pre- and post-migration experiences, and daily lives within the home, school, and community. Within this was also revealed a range of personal tensions, challenges, supports along with personal understanding and meaning each girl attributed to them. The discussion that follows is not to re-summarize or discuss each and every one of these findings, but rather to draw out particular considerations, complexities and ideas of importance that had emerged along with relevant recommendations.

Young Newcomer Children's Personally Significant Complexities

The findings from this arts-informed and play-based research study demonstrated that both Butterfly and Rahala had a wide range of personally significant experiences and influences. The play and art-making activities along with supporting conversation revealed these from their family, home, culture, supports, and pre- and post-migration experiences, and also occurring in both the past and the present (see the visual summary of the findings in Figure 43).

What is of interest from these findings is that these varying factors, although revealed in small fragments, highlighted deep, personally significant complexities for each girl. Also of importance is that many of these experiences carried lingering traces forward for each of the girls. This greatly shaped their outlook, understandings, perspectives, and views. For both Butterfly and Rahala these defining events and experiences had occurred months or years previous and yet they carried that forward with them in their present. A tendency or predominant outcome would be that their seemingly minor daily life experiences—the creeping gold animals that bite or getting hurt away from her mother in India for Butterfly or Rahala's incident with the dog in Canada—may not be considered to be traumatic incidents when compared to a newcomer child who has fled contexts of war, violence, or persecution. However, these findings demonstrated how very real they were to each girl, and they still carried these traces of their past forward into their present. For Butterfly, India represented a scary experience for her and continued to do so in the present when she recalled her time there. Additionally, she then transferred her own fears onto the other children's experiences, and I argue this added to her tension to accept aspects of her Indian culture and identity. For Rahala, when given the space, time, and opportunity to share any of her experiences, she continually revisited her fearful experience with dogs. This was exacerbated when she had to relive this recurring fear and try to cope with the dog in her classroom down the hall. Her fear and anxiety were felt as she kept stopping her art-making and glancing down the hall to make sure Cooper was not coming out of the classroom. As adults we need to pay attention to what children reveal and revisit within their creative and imaginative activities as this can greatly help us to identify their preoccupations.

Figure 43

Key themes identified and mapped onto the RAISED Between Cultures model.
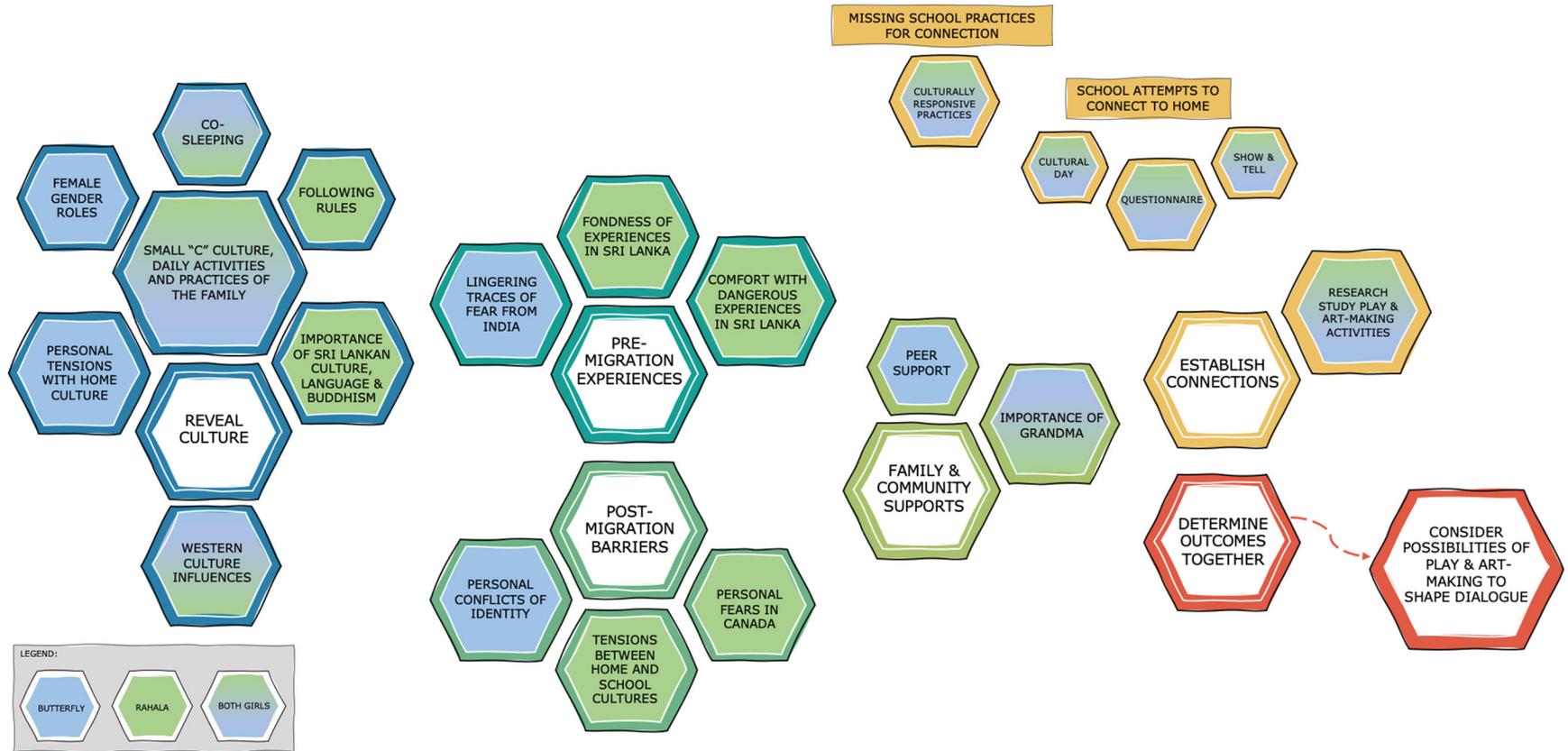
Too often adults place parameters around the purpose and function of children's play and art-making and this arts-informed and play-based research study demonstrated the importance of creating space for children to reveal the personally significant. This is because the young child does not interpret reality, apprehend events, make meaning, or give personal significance in the same way that an adult does because of their different stages of learning and development (Mitchell, 2016; Vygotsky, 1994). Although it is a different understanding from adult conceptualizations it is still of importance because it communicates how the child understands their influences and concepts within their environment or perezhivanie. This has been an overlooked and underdeveloped area of understanding and the depth of findings from this research study speaks to the importance of supporting these meaning-making activities for young children.

Also of importance in this research study were insights gained in understanding the complexities of young newcomer children's experiences and personal tensions or clashes with their cultural and racial identities as expressed within school settings. Although Butterfly and Rahala did not use language to directly name or identify their tensions, they were revealed as ongoing preoccupations through the play and art-making processes and the accompanying conversations and actions that occurred. This was a strength of the research study as these approaches brought forward and made visible the unspoken which had a significant influence in framing how each girl viewed their experiences and identity. For Butterfly, she struggled throughout the research study with her dark brown skin colour and kept attempting to convince herself and me that her skin was getting lighter. She built up a resistance to physically represent her dark brown skin colour within the doll and this culminated in her being upset that she would need to include this in her representation of herself. This is a similar finding to Van Ausdale and Feagin (2001) where black skinned children frequently self-identify as white. In this case Butterfly did not self-identify as white but by paying attention to her conversation and actions during her creative and imaginative activities I came to see her personal struggle with her personal identity. In Rahala's case, revealing her culture and Buddhist beliefs connected greatly to her identity and she demonstrated that she was uncomfortable sharing these types of information with her peers and her teacher. During my time with her she was very proud to talk of many aspects and experiences from Sri Lanka but outside of these creative and imaginative activities she was quiet, reserved, and, at times, silent. This inability to meaningfully connect with her cultural identity in all areas of her life could have a huge impact on her bicultural identity and how it develops in her future. This is a similar tension that has also been observed in the literature

for many newcomer children and speaks to the importance of greater cultural connection, responsiveness, or meaningful inclusion outside of the home environment (Dachyshyn & Kirova, 2011; Durden et al., 2015; Georgis et al., 2017; Grieshaber & Miller, 2005).

The findings also clearly demonstrated the need for us, as adult outsiders to the child's world, to reconsider how barriers, tensions, and complexities are defined and considered from a child's perspective and vantage point. There are two key areas of interest that I want to draw attention to. First, the findings demonstrated that our considerations of a child's daily culture and influences in the home need to be expanded upon. When daily culture of newcomer populations within sociocultural historical theory is considered, the tendency is to define culture as the visible expressions of language, clothing, and food along with less visible aspects of social and gender behaviours and expectations, parental ethnotheories, values, and beliefs associated with a particular ethnocultural group—as previously discussed. In this research study, there were important aspects of this understanding of culture revealed by both girls (i.e., gender roles, Indian cooking and food practices, connection to home language, and Sri Lanka and Buddhist celebrations and meditation). However, from these young girls' perspectives, although not surprising, was also the impact of popular Western cultures (i.e., Disney and princesses) in shaping and defining their daily culture, gender roles, and understandings. These popular culture influences could easily be overlooked as important for newcomer children because it did not "fit" with concepts of daily culture that are associated with their ethnocultural and familial practices, behaviours, roles, and activities. Yet the examples of Butterfly's ongoing tensions with her dark skin colour in comparison to white-skinned Disney princesses and the use of them as points of reference for making meaning also impacted her identity development. These additional cultural influences need to be acknowledged rather than ignored as they can have a transformative impact on newcomer children's adaptation, adjustment, acculturation, and bridging between their two worlds.

Second, a proposed reframing of the post-migration barriers within the RAISED Between Cultures model is necessary to extend beyond the systemic and societal framing (i.e., attitudes, values, and opportunities of the host country) was clearly demonstrated from the findings. I argue there were significant post-migration barriers that were personally meaningful and when we aim to understand the daily lives, experiences, and barriers of young children those understandings need to come even closer to the young child's everyday life. In this study, the personal barriers were the personal identity and daily tensions experienced by Butterfly and the cultural identity tensions and barriers along with

reliving scary daily life experiences for Rahala post-migration. Without this opportunity to make visible the personally significant, these barriers may have been overlooked because they were not systemic barriers and yet they had huge impacts on how each girl understood and navigated her daily life. Post-migration contexts, such as the school, could then appear welcoming for the child and the family. However, these ongoing personal tensions, challenges, and barriers could greatly impact a child's adaptation, development, and wellbeing. I argue that these need to be seriously taken into account and used to reframe our thinking of what post-migration barriers are from a young child's perspective in order to better support him or her.

This research study demonstrated that the RAISED Between Cultures model was also an effective guiding framework to interrogate, investigate, and map everyday childhood experiences, perspectives, voices, and activities of play and art-making as children reveal their lives through these activities, particularly in play (Devi et al., 2018; Fleer, 2011; Kirova, 2010, Vygotsky, 1978). This is significant because it allows for the adult to map the perspectives and voice of the child rather than bypassing the child and only mapping what is shared or observed by adults. However, I argue that the adult does not play a passive role as outside observer in this process. This research study's findings clearly highlight that the success of developing this rich understanding is also attributable to my research role as a participant observer and how I prompted and supported what and how the girls revealed from their daily lives and experiences. This promoted greater identification and acknowledgement of complexities. The success of uncovering the large range of influencing impacts was because I was fully engaged, continually interacting, and teasing out the subtleties through questioning and conversation to build co-construction of shared meaning (Jordan, 2009). I propose that the various model levels should be expanded upon to include "support and prompting" as these were necessary to access young children's perspectives and understanding, particularly by paying attention to what emerged from their play and art-making. As discussed in Chapter 6, a range of strategies was necessary to tease out important information from the girls and with that they were able to "Reveal Culture with Support and Prompting." Similarly, I could "Identify Pre-Migration Experiences" or "Acknowledge Post-Migrations Barriers" with "Support and Prompting" as these were not experiences that were at the forefront of conversation for the girls and yet, as demonstrated, they had a significant impact.

Research Question 2: Young Newcomer Children's Play and Personal Art-Making for Meaning-Making and Communication

The findings and analysis also brought forward important insights into how these two particular girls used play and art-making for communication and meaning-making. In relation to the second research question—*How do young newcomer children use play and personal art-making to understand, negotiate, and make sense of their experiences and communicate the personally significant?*—this arts-informed and play-based research study revealed the fluid roles the ranges of creative and imaginative forms took. In both the girls' processes and products, the art-making and play provided an in-depth look at how they behaved as prompts or tools, as movement, and as a bridge. These were found to be important distinctions and served specific purposes in enhancing communication and making meaningful connections between the home and school for the girls—which was lacking. Also of importance was refinement of understanding of how scattered fragments of representation and communication are used by young children to share their experiences, meanings, and perspectives.

Rethinking Roles and Functions of Children's Play and Art-Making

This research study contributes to the body of research that recognizes the different roles and functions of creative and imaginative activities that children use for meaning-making, understanding, and communication (see Anning & Ring, 2004; Einarsdóttir, 2017; Kress, 1997, Matthews, 2003; Pahl, 1999; Pelo, 2017; Ryall, Russell & MacLean, 2013). The strength of the arts-informed and play-based findings is that it provided a focused and purposeful examination of children's play and art-making processes as a way to better understand how they used them in relation to their daily lives and the personally significant. This resulted in a much greater understanding of how creative and imaginative activities led by the child can function as prompts or tools, as movement, and as bridges. The discussion that follows is not to revisit all of these findings but to pull out particular aspects that can help shape and refine practices of how these are supported in the classroom. I have chosen this focus as many of the art-making and play activities could benefit from refinement. Too often adult understandings and pedagogies place restrictive parameters around the functions and purposes of children's art and play, or the adult remains inactive in the process as an outsider (Devi et al., 2018). The findings in this research study demonstrated the importance of blending or blurring the art and play and the importance of the adult in stepping into these activities and participating alongside.

What emerged as significant was how the play and art-making activities functioned as prompts or tools for expression of perspectives and as catalysts for ideas and recall. The findings demonstrated that the materials available, the focus or topic of creation, and supportive prompting served to open up rich conversation, sharing of perspectives and ideas, and recall of significant experiences during the process. This is an important shift in thinking about children's communication within their play and art-making. A predominant view or understanding is that play or art-making is one of the hundred languages or forms of communication (Gandini, 2005; New 2007; Pelo, 2017; Vecchi, 2010) for children to represent their ideas. This research study found these occurrences, but also demonstrated that the activities in themselves could serve as prompts or tools for communication. Therefore the expression of ideas, important narratives, and perspectives, at times were the result of engaging in art-making or play, not connected to the materials, representations, and creations, but rather from the act of creation or play. Attention then must be paid to what is shared alongside while children engage in these processes while continuing to look for ways art and play can assist with or encourage recollection of the personally significant.

Also of importance was the effect of the play and art-making activities to act as a bridge to connect home and school activities and open up conversation and communication about what was occurring between these spaces as this was not prominent. For the girls this was a personalized way that they could bridge these two differing worlds and, through the activities, physically connect them, as demonstrated with the example from Butterfly. For her, the art-making, at both school and home, and then physically transporting these back and forth across the "bridge" strengthened her experiences and helped her to navigate each space. This is an important consideration that adults in a young newcomer child's life should take forward. Greater consideration is needed about how they can create or establish connections, not just through conversation and sharing of home and school practices, but about how to bring connections even closer to familiar childhood activities and see how they can be utilized as a bridge between home and school. How young children's preoccupations, the personally significant narratives, experiences, and ideas expressed during play and art-making (not through an adult-directed activity or task) can operate as a connection point needs to be seriously considered and supported. Working in this way will not only honour the child's voice and perspective but also strengthen meaningful connections across important settings in his or her life.

The findings additionally demonstrated the importance of creating an environment and opportunities for children to flexibly and fluidly move between different creative and

imaginative expressions. For both Butterfly and Rahala they shifted seamlessly between play and art-making activities to continue their thinking and expression. They did not differentiate between the two and having a supportive context to move between these greatly supported their idea development and sharing. This was important because too often when children's creative and imaginative activities are examined the tendency is to isolate either the play or the art-making rather than acknowledge and support movement between the two. Both Butterfly and Rahala demonstrated great depth in movement and any one visit or event was filled with shifts between the two. This confirmed Arnott and Duncan's (2019), Czakon and Michna's (2018), and Lindvist's (2001) views that children rarely distinguish between play and art and yet the predominant practice in classrooms is to keep them separate. This finding has important pedagogical impacts and speaks to the importance of shifting classroom practices away from one purpose, focus, or function for a set time or in a specific location. I do argue that Ms. Anderson's classroom pedagogies were more closely aligned with this understanding but many times the inclusion of art materials was as a separate provocation rather than supporting children to include art-making as a means to enhance their play or having more playful art-making. For Butterfly and Rahala, they both clearly and confidently demonstrated that they had intended play narratives and events that they were engaged in and when the play materials did not fit to purpose they stepped out of the play and into art-making to create what they needed to enhance their play. As art and play "skills" are frequently taught to children in guided activities, educators need to also consider how to offer guided support to enhance children's abilities to fluidly move and connect between art and play processes.

Connected to concepts of fluidity and flexibility was the finding that children's communication and meaning-making around a particular idea or personal preoccupation were evident in glimpses and fragments that quickly emerged, disappeared within seconds of expression, and reappeared throughout activities. Time was also needed for the girls to revisit their personally significant and important narratives. This finding speaks to the importance of paying attention to these fragments, the revisiting that occurs, and piecing them together over time to construct a mosaic of understanding. This was a strength of this research study because my focused attention along with the video recordings captured the conversation, expressions, movements, and actions of the children. These could be revisited, particular ideas and details could be taken out from the event and pieced with other events and ideas to construct an understanding of the through lines of thinking that was occurring. I acknowledge that this was a time-consuming process and required

significant focus and energy which is not readily available within the reality of a busy early childhood classroom. However, these findings do illustrate the depth of complexities that were brought together from these fragments over time, and this could be an approach for adults to focus on particular children that warrants greater attention.

Expanding Children's Forms of Communication Through Play and Art-Making

The findings of this arts-informed and play-based research study regarding how young children communicate through play and art-making processes and products confirmed commonly held perspectives and understandings—representational communication or depiction of ideas and thinking (S. Cox, 2005; Kress, 1997; Lindqvist, 2001; Pelo, 2017), and how it can be understood as an echo, memory, reproduction, or foregrounding of children's lives and experiences (Anning & Ring, 2004; Bhroin, 2007; Fleer, 2019; Lindqvist, 2001; Vygotsky, 1978, 2004). Although these are important ways to understand children's voices, perspectives, and what is personally significant, I want to focus the discussion on a few expanded understandings of children's communication through art-making and play. This research study helped add additional and nuanced considerations to our collective understanding of children's communication. I also recognize that both girls were skilled at various personal art-making and play activities and although they lived abroad and came back to Canada at a young age they were both proficient in English. Therefore there was no barrier to communication (visual or verbal) and interpretation of what was expressed. I recognize that these findings about communication processes are not generalizable, representative, or applicable to every newcomer child.

One key takeaway or finding was that many times the ideas, personal narratives, and perspectives that were shared during the process of art-making and play were not directly represented within the product of the artifact. In this form of communication, these were not embedded within, directly represented, or attached to the material and the artifact and as argued in the presentation of findings in Chapter 5, they sat alongside. This is an important finding as this understanding has not been a dominant part of the conversation in examining children's communication through art-making and play. Examining Rahala's stars in her mandala in this research study demonstrated that the representational understanding of children's creative and imaginative processes and products needs to be expanded to also include paying attention to what occurs alongside the representations as this revealed much important information that could have been missed.

As highlighted, this study's findings clearly demonstrated that the girls frequently echoed their real-life experiences within the processes and products of their creative and

imaginative activities. What is also of interest is that along with the personally significant—

people, events, time, places, interests, priorities, narratives, stories, experiences, activities,

objects, and cultural meanings (Anning & Ring, 2004; Bhroin, 2007; Clark, 2017; S. Cox,

2005; Kind, 2005)—revealed, the girls also purposefully enacted their "as life" daily lives,

activities, and roles through their play and art-making. This finding speaks to the

importance then of educators knowing what the daily life experiences of young newcomer

children are and supporting them with the necessary materials and opportunities to act out

their daily lives, and culturally and socially constructed scripts. For example, the teachers in

this research study did not know about the co-sleeping arrangements, yet in the classroom

they could have had materials where Butterfly or Rahala could create a bed for her and a

toy child so she could play her sleep routines.

Research Question 3: Further Examination of the Role of the Supportive Adult

This section closes with some additional or further considerations not yet touched on

about the role of the adult in relation to the third research question—*How do adults support

young newcomer children's play and personal art-making and their communication of the

personally significant?* This research study and depth of findings clearly demonstrated the

importance of the supportive adult—one who is willing to pay attention, to engage in the

exploration of various topics, to encourage and prompt for information, as well as reframe

or pivot as guided by the child. A supportive adult also needs to rethink ways young

children's experiences and influences are understood and how they can be supported in

their personal preferences and comfort with how information, ideas, and meanings are

shared. The strength of this study is that it illustrated how each girl did this in her own

way—for Rahala there was a lot of conversation alongside the activities we were engaged in,

whereas Butterfly preferred to reveal aspects directly within her play or creation of

products.

Another strength of this research study is that I was directly and actively involved in

the co-construction and development of shared meanings (Jordan, 2009) and my

approaches undertaken provide important guidance and suggestions of how to develop

reciprocal relationships and to use this process as a way to uncover valuable information

and perspectives rather than viewing our interactions in terms of scaffolding for learning—

which is the predominant understanding of adult roles in young children's activities. This

research study clearly demonstrated that the ability to enter into the child's preoccupations

and working from a position of support and prompting generated a rich picture of the

complexities of their lives which would have been missed with a focus on meeting a specific

learning outcome or goal. This speaks to the importance of rethinking our roles, purpose, and provision of these creative and imaginative activities for young children. To support this, the spaces and places for children should be for them to experience childhood, "settings where children can shape and construct their own worlds and develop a sense of self as a creator, managing and controlling the space themselves, rather than being controlled by the environment" (Goouch, 2008, p. 99). Our role then is to come alongside and support through the materials, the space, opportunities, and time available and consider how we, as adults, utilize our time and focus of interactions (Arnott & Duncan, 2019), rather than using these aspects to control the outcomes and goals for the child.

As with other qualitative research studies, this study does not provide step-by-step instructions or methods to repeat—that was never the intention—but rather serves as a call to the adults in young children's lives to pay attention to their preferred processes of communication, representation, and meaning-making, and find ways to encourage, support, and enhance this. This means that the adult agenda, schedule, focus, and even scaffolding techniques within children's play and art-making need to be reshaped so that individual children have the opportunity to explore and communicate their perspectives and voices. My opportunity to explore alongside the girls with the agenda of co-constructing shared meanings, gave me access to their lives, their fears, their hopes, their ideas, and their experiences. Yet their teachers knew very little about these aspects because the role of play was for playing or exploring and the role of art was to communicate or represent a particular idea (i.e., draw a self-portrait, visually represent a building). Additionally, I learned from my time with each girl that flexibility was necessary—flexibility in what we were going to do, what materials would become included, or what the focus of conversation would be. Some days it appeared that nothing significant had occurred in relation to the research questions but when the events were re-examined and small fragments were connected with other small fragments from other visits a rich picture or mosaic was constructed.

This in-depth focus, detailed descriptions, and understanding are strengths of the research study and provide some much-needed information about young newcomer children as their voices and perspectives have been largely absent or have been left out of the literature (Clark et al., 2009; Colbert, 2012; Grieshaber & Miller, 2010; Kirova, 2007; Kuuire, 2020; Milbrath & Guhn, 2019; Van Ausdale & Feagin, 2001). I argue these key learnings are a valuable addition to early childhood pedagogic practices and relationship building with young children. Although this research study's findings add to our collective

knowledge of specific complexities, I am also aware that many of the findings, perspectives, and experiences presented are not exhaustive or representative of all possible experiences or transferable to all young newcomer children. However, my hope is that both Butterfly's and Rahala's perspectives, their preoccupations, communication, and meaning-making processes that have been presented will help to challenge adults to reflect on and reframe how we understand young children's everyday lives and work towards a goal of tailored, supportive practices in both the home and school.

Considerations and Possibilities for Future Research and Lines of Inquiry

Although this research study is now at its conclusion and is "finalized" there were additional considerations, possibilities, and lines of inquiry that emerged and warrant further research. First, the RAISED Between Cultures model was an effective mapping tool for understanding and contextualizing young newcomer children's lives and experiences. When this was combined with the play and personal art-making experiences of the girls a rich picture of understanding was developed. At the moment the model is primarily focused on gathering observations of children and conversing with parents and families to map experiences. The development of a noticing framework with playful arts-based and arts-informed approaches to supplement the observations and conversations would greatly enhance the model and open up greater opportunities for young children to share their voices and perspectives. Additional research with other newcomer children (i.e., those that are younger, those who cannot yet communicate in English, those who are learning or exploring with various forms of art techniques and play) would add depth to understanding how different populations of young newcomer children use art-making and play to communicate about their experiences, influences, and perspectives. This research study also revealed the ability of the play and art-making to open up conversation and to bridge and connect between the home and school. Meaningful connections between the home and the school were missing and greater investigation into how the arts and play can enhance relationship building between educators and families as a way to support connection, conversation, well-being, development, and learning warrants greater investigation. Another, not surprising, finding was that the teachers had relatively little knowledge about the girls' out-of-school lives, home experiences, and cultures. This was reflected in the lack of culturally and linguistically responsive and inclusive materials, practices, and pedagogies and meaningful connections with the home contexts. This research study demonstrated that young newcomer children's complexities and the personally significant can be revealed through childhood activities of play and art-making. A third area of examination would be to

investigate how educators can create enabling environments to support communication of perspectives through play and art-making for young newcomer children and how they can then use that information to be acted upon through engagement in culturally and linguistically responsive and inclusive curricula and pedagogical approaches. These three areas capture important next steps to further inform various early childhood stakeholders—parents, educators, scholars, and policy makers—about young newcomer children's experiences, their perspectives, and views in a meaningful approach.

Concluding Remarks

I started this research journey and investigation many years ago with a curiosity to know more about the role that play and personal art-making might have in young children's lives and how they engage with this to make sense of things. When I started and imagined what I might encounter I did not anticipate the richness and complexities that would be revealed—both in influences and experiences, and in how creative and imaginative forms are utilized. I was fortunate to have such in-depth experiences alongside Butterfly and Rahala and to catch a glimpse into their lives. The most fitting way I can conclude and wrap up is with one final sharing of our experiences from my last visit with Rahala. On my 13th visit (June 18) we neared the end of our play time and I reminded Rahala and Rebecca that their day was almost done. I told them that they would have to go back soon and Rahala replied "never." They both stretched out the play for as long as they could. I also waited as long as I could. A while later I told them that it was time to go and I asked if we should clean-up and Rahala said "no." I told them that they could keep some of the art materials—the plasticine, the cardboard sandpit and lake, the pillows, the cardboard floor, and the television. Rahala reluctantly gave back the dolls and the furniture and when they went into the bag she told them "bye bye dolls." These sessions had become extremely important to her (and to me) and when we were cleaning up the supplies she told me "I'm going to miss this" and to both Rahala and Butterfly I agree—as I write up my dissertation and conclude things I too miss this—those stories, lingering traces, complexities, perspectives, and lines of thinking that were embedded, released, and given voice within these creative and imaginative processes. I felt privileged to come alongside, to listen, to create, to play, to question, and to create shared meaning and my hope is that we, as adults, will take these learnings forward in our work with young children as they deserve to be heard and have their perspectives valued.

Postscript

This final reflection expands the preceding concluding remarks and adds some considerations that emerged during the final doctoral thesis examination of this arts-informed and play-based research study, specifically in regard to the call to listen to children and their perspectives. At the time of data collection and during my preliminary analysis of the findings, COVID-19 was an unknown word in our vocabulary and a worldwide pandemic was a seemingly improbable scenario. Although the dissertation drafts and final version were written during this extraordinary time—when the world was dealing with unprecedented crises, illness, death, and uncertainty; everyday life, activities, and routines had drastically changed; and people of all ages were confined (and restricted) to their homes—the possible implications of this study, as well as the presented recommendations, and future lines of inquiry in relation to the pandemic, were not included. At the time of writing the final report, my goal was to situate, present, and consider the findings during the time and context of the study, and to draw attention to the experiences of the two newcomer children who participated in the study and the considerations of the parameters set by the research questions. However, the feedback and dialogue with the examining committee members brought forward the important point that the listening approaches, pedagogical decisions, and child-centred methods presented in the dissertation are in fact excellent listening, teaching, and research practices not only for newcomer children but also for all children as they allow for the sharing of their experiences. These authentic, caring, relational practices and processes for co-construction of meaning are of even greater importance now, given this moment in history. Young children have been faced with additional complexities, circumstances, experiences, and altered childhoods from living life in pandemic. My closing challenge to educators of young children is to take these ideas, learnings, and practices forward in their encounters as *all* children deserve to be listened to in the way I listened to the two participants in my study. Now more than ever do children require adults that are observant, are mindful listeners, are able to support them through play and personal art-making to share their experiences and narratives, and to have their views and perspectives heard.

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Appendix A: Informed Consent and Assent Letters

Appendix A-1: Information Letter and Consent Form for Teachers

INFORMATION LETTER FOR TEACHER PARTICIPANTS

Dear Teachers,

My name is Nicole Jamison and I am a doctoral student in the Department of Elementary Education at the University of Alberta. I would like to invite you to participate in my research study: "An Arts-Informed Case Study of Young Newcomer Children's Everyday Lives, Experiences and Perspectives as They Transition to Early Learning Classrooms and School" as part of my graduate program and dissertation.

The purpose of my research study is to explore how young newcomer children in preschool and kindergarten settings participate in and make sense of their everyday lives and experiences at both home and school. My research will also examine their perspectives and how they understand these experiences through making art, such as drawing, making collages, painting, making figures from clay or other materials, etc. I also want to know how educators can learn from children's art to support responsive and inclusive classroom practices.

In my research study, data will be collected for up to six-months in both the classroom and the home. I will start collecting data in the classroom and then I would like to visit the homes of those families and children that are interested.

In the classroom, visits will occur 1-3 times/week for up to six-months. Data may be collected through:
- Observations and field notes about the general classroom activities and routines, and specific observations and field notes about children's art-making during play-time/centres
- Video recordings and/or photographs with audio recordings of children creating art during play-time/centres
- Conversations with the children and teacher about the children's experiences and art-making at school
- 1-2 audio recorded, semi-structured and open-ended interviews with the teacher about classroom activities, routines, teaching approaches and children's art-making

At home, visits will occur 1-3 times. Data may be collected through:
- Observations and field notes about the general home activities and routines, and specific observations and field notes about children's art-making during play-time/free time at home
- Video recordings and/or photographs with audio recordings of children creating art during play-time/free time at home
- Conversations with the children and parents about the children's experiences and art-making at home
- An audio recorded, semi-structured and open-ended interview with a parent about home activities, routines, experiences with migration, culture and children's art-making

To ensure anonymity and protection of privacy pseudonyms (alternative names) will be used, data will be coded and stored using password and encrypted files, any identifying images will be masked or blurred and voices will be altered. The researcher, Nicole Jamison, will be the only persons who will have access to the data collected with identifying information.

The data collected for the study will be used in a written dissertation. This dissertation will be shared with the local school board and the Alberta Teacher's Association as part of requirements for the researcher's doctoral

fellowship and will be published in an open access system as required by SSHRC. The data may also be used in professional or academic conference presentations or written articles in journals and/or books

Participation is voluntary and you can withdraw yourself from the study any time during the four months of data collection without penalty or prejudice. There are minimal risks in participating, however participants could possibly experience some discomfort, stress, worry, fatigue or embarrassment when prompted to talk about their everyday lives and experiences, art-making or appear on video. If this occurs, participants can always stop the activity or take a break at any time.

If at any time you have any questions or concerns, please contact me (nicolec@ualberta.ca) or my graduate supervisor, Dr. Anna Kirova (akirova@ualberta.ca). For questions regarding participant rights and ethical conduct of research, you may contact the University of Alberta's Research Ethics Office, at (780) 492-2615. This office has no direct involvement with this study.

I appreciate your time and contribution to early childhood research. This study will offer parents, community workers, educators, policymakers, and educational researchers an opportunity to gain important insights into understanding the lives, experiences, challenges and needs of young newcomer children from their perspectives.

Sincerely,

Nicole Jamison

The plan for this study has been reviewed by a Research Ethics Board at the University of Alberta. If you have any questions about your rights or how research should be conducted, you can call (780) 492-2615. This office is independent of the researcher.

CONSENT FORM FOR TEACHER PARTICIPANTS

Study Title: An Arts-Informed Case Study of Young Newcomer Children's Everyday Lives, Experiences and Perspectives as They Transition to Early Learning Classrooms and Schools

Investigator: Nicole Jamison

Your signature on this form will signify that you have received and read the information letter, that you have received adequate opportunity to consider the information in the document, and that you voluntarily agree to participate in the research project.

For myself, I agree to:

- Having the researcher visit my classroom 1-3 times/week for up to three months and having these observations used as part of the data collected for the study.

- Participating in conversations and 1-2 audio recorded, semi-structured and open-ended about classroom activities, routines, teaching approaches and children's art-making.

- Having the researcher, in discussion with myself, share with the parents some of the school activities and routines the children enjoy.

I understand that:

- Participation is voluntary and I have the option to withdraw myself from the study without penalty or prejudice at any time during the three months of data collection by contacting you, the researcher.

- Data generated by myself may be withdrawn up to two weeks after it is collected, is verified by participants and returned to the researcher.

- The researcher, Nicole Jamison, will be the only persons who will have access to the data collected with identifying information.

- Pseudonyms will be used for the educator, the early learning centre and school, and the school district and city to de-identify the data and protect identities.

- The audio-recordings of the conversations and the semi-structured interviews will be transcribed. This and other data (photographs, children's art and video recordings) will be securely stored using password and encrypted files, any identifying images will be masked or blurred and voices will be altered to maintain privacy and confidentiality.

- The data collected will be retained by the researcher. De-identified data may be deposited into an institutional open source repository (e.g., University of Alberta Libraries Dataverse/ERA: Education and Research Archive) and used for future research purposes beyond this immediate project, or for discovery and possible repurposing.

- The data collected for the study will be used in a written dissertation. This dissertation will be shared with the local school board and the Alberta Teacher's Association as part of requirements for the researcher's doctoral fellowship and will be published in an open access system as required by SSHRC. The data may also be used in professional or academic conference presentations or written articles in journals and/or books.

-   I will receive a copy of this signed consent form for my keeping.

-   I will receive a copy of the final report by contacting the researcher (nicolec@ualberta.ca).

___Yes, I agree to participate.

___ No, I do not agree to participate.

Name: _____

Signature: _____

Phone: _____

Email address: _____

The plan for this study has been reviewed by a Research Ethics Board at the University of Alberta. If you have any questions about your rights or how research should be conducted, you can call (780) 492-2615. This office is independent of the researcher.

Appendix A-2: Information Letter and Consent Forms for Parents

INFORMATION LETTER FOR PARENTS

Dear Parents,

My name is Nicole Jamison and I am a doctoral student in the Department of Elementary Education at the University of Alberta. I would like to invite you to participate in my research study: "An Arts-Informed Case Study of Young Newcomer Children's Everyday Lives, Experiences and Perspectives as They Transition to Early Learning Classrooms and School" as part of my graduate program and dissertation.

The purpose of my research study is to explore how young newcomer children in preschool and kindergarten settings participate in and make sense of their everyday lives and experiences at both home and school. My research will also examine their perspectives and how they understand these experiences through making art, such as drawing, making collages, painting, making figures from clay or other materials, etc. I also want to know how educators can learn from children's art to support responsive and inclusive classroom practices.

In my research study, data will be collected for up to six-months in both the classroom and the home. I will start collecting data in the classroom and then I would like to visit the homes of those families and children that are interested.

In the classroom, visits will occur 1-3 times/week for up to six-months. Data may be collected through:
- Observations and field notes about the general classroom activities and routines, and specific observations and field notes about children's art-making during play-time/centres
- Video recordings and/or photographs with audio recordings of children creating art during play-time/centres
- Conversations with the children and teacher about the children's experiences and art-making at school
- 1-2 audio recorded, semi-structured and open-ended interviews with the teacher about classroom activities, routines, teaching approaches and children's art-making

At home, visits will occur 1-3 times. Data may be collected through:
- Observations and field notes about the general home activities and routines, and specific observations and field notes about children's art-making during play-time/free time at home
- Video recordings and/or photographs with audio recordings of children creating art during play-time/free time at home
- Conversations with the children and parents about the children's experiences and art-making at home
- An audio recorded, semi-structured and open-ended interview with a parent about home activities, routines, experiences with migration, culture and children's art-making

To ensure anonymity and protection of privacy pseudonyms (alternative names) will be used, data will be coded and stored using password and encrypted files, any identifying images will be masked or blurred and voices will be altered. The researcher, Nicole Jamison, will be the only persons who will have access to the data collected with identifying information.

The data collected for the study will be used in a written dissertation. This dissertation will be shared with the local school board and the Alberta Teacher's Association as part of requirements for the researcher's doctoral fellowship and will be published in an open access system as required by SSHRC. The data may also be used in professional or academic conference presentations or written articles in journals and/or books

Participation is voluntary and you can withdraw yourself from the study any time during the four months of data collection without penalty or prejudice. There are minimal risks in participating, however participants could possibly experience some discomfort, stress, worry, fatigue or embarrassment when prompted to talk about their

everyday lives and experiences, art-making or appear on video. If this occurs, participants can always stop the activity or take a break at any time.

If at any time you have any questions or concerns, please contact me (nicolec@ualberta.ca) or my graduate supervisor, Dr. Anna Kirova (akirova@ualberta.ca). For questions regarding participant rights and ethical conduct of research, you may contact the University of Alberta's Research Ethics Office, at (780) 492-2615. This office has no direct involvement with this study.

I appreciate your time and contribution to early childhood research. This study will offer parents, community workers, educators, policymakers, and educational researchers an opportunity to gain important insights into understanding the lives, experiences, challenges and needs of young newcomer children from their perspectives.

Sincerely,

Nicole Jamison

CONSENT FORM FOR PARENT AND CHILD PARTICIPANTS
(CLASSROOM OBSERVATIONS)

Study Title: An Arts-Informed Case Study of Young Newcomer Children's Everyday Lives, Experiences and Perspectives as They Transition to Early Learning Classrooms and Schools

Investigator: Nicole Jamison

Your signature on this form shows that you have received and read the information letter, had the opportunity to consider the information, and that both you and your child voluntarily agree to participate in the research project.

For my child, I agree to:

-   My child participating in activities, routines and personal art-making in the classroom (1-3 times/week) for up to three months and having his/her observations and field notes used a part of the data collected for the study.

-   My child participating in conversations about his/her everyday activities, routines and personal art-making in the classroom (1-3 times/week) and collecting video and/or audio recordings of his/her conversations.

-   My child being video recorded and/or photographed and audio recorded during his/her personal art-making in the classroom (1-3 times/week) and collecting samples of his/her art.

I understand that:

-   Participation is voluntary and I have the option to withdraw my child and myself from the study without penalty or prejudice at any time during the three months of data collection by contacting you, the researcher.

-   There is a risk that my child may feel slightly tired with the additional task of the talking about his/her everyday activities, routines and personal art-making and so the researcher will remind him/her that we can stop or take a break at any time.

-   The researcher will remind my child that he/she does not have to answer any questions he/she does not want to answer.

-   Data generated by my child or myself may be withdrawn up to two weeks after it is collected, is verified by participants and returned to the researcher.

-   The researcher, Nicole Jamison, will be the only persons who will have access to the data collected with identifying information.

-   Pseudonyms (alternative names) will be used for my child, me, the educator, the early learning centre and school, and the school district and city to de-identify the data and protect identities.

-   The audio-recordings of the conversations and the semi-structured interviews will be transcribed. This and other data (photographs, children's art and video recordings) will be securely stored using password and encrypted files, any identifying images will be masked or blurred and voices will be altered to maintain privacy and confidentiality.

- The data collected will be retained by the researcher. De-identified data may be deposited into an institutional open source repository (e.g., University of Alberta Libraries Dataverse/ERA: Education and Research Archive) and used for future research purposes beyond this immediate project, or for discovery and possible repurposing.

- The data collected for the study will be used in a written dissertation. This dissertation will be shared with the local school board and the Alberta Teacher's Association as part of requirements for the researcher's doctoral fellowship and will be published in an open access system as required by SSHRC. The data may also be used in professional or academic conference presentations or written articles in journals and/or books.

- I will receive a copy of this signed consent form for my keeping.

- I will receive a copy of the final report by contacting the researcher (nicolec@ualberta.ca).

As parent or legal guardian, I am aware that my child will participate in the study if he/she agrees to participate and I agree to his/her participation and my own.

___Yes, I agree to have my child _____ participate in the research study.
                                                         (child's name)

___ No, I do not wish to have my child _____ participate in the research study.
                                                         (child's name)

Name: _____

Signature: _____

Phone: _____ Email address: _____

The plan for this study has been reviewed by a Research Ethics Board at the University of Alberta. If you have any questions about your rights or how research should be conducted, you can call (780) 492-2615. This office is independent of the researcher.

CONSENT FORM FOR PARENT AND CHILD PARTICIPANTS
(HOME OBSERVATIONS)

Study Title: An Arts-Informed Case Study of Young Newcomer Children's Everyday Lives, Experiences and Perspectives as They Transition to School

Investigator: Nicole Jamison

Your signature on this form shows that you have received and read the information letter, had the opportunity to consider the information, and that both you and your child voluntarily agree to participate in the research project.

For my child, I agree to:

- My child participating in activities, routines and personal art-making in the home (1-3 times) and having his/her observations and field notes used a part of the data collected for the study.

- My child participating in conversations about his/her everyday activities, routines and personal art-making in the home (1-3 times) and collecting video and/or audio recordings of his/her conversations.

- My child being video recorded and/or photographed and audio recorded during his/her personal art-making in the home (1-3 times) and collecting samples of his/her art.

For myself, I agree to:

- Having the researcher visit my home 1-3 times and having these observations, field notes and photographs of home activities and routines used as part of the data collected for the study.

- Participating in conversations and 1 audio recorded, semi-structured and open-ended interview about home activities, routines, experiences with migration, culture and my child's art-making.

- Having the researcher, in discussion with myself and my child, share with the classroom teacher some of the home activities and routines that we enjoy.

I understand that:

- Participation is voluntary and I have the option to withdraw my child and myself from the study without penalty or prejudice at any time during the six months of data collection by contacting you, the researcher.

- There is a risk that my child may feel slightly tired with the additional task of the talking about his/her everyday activities, routines and personal art-making and so the researcher will remind him/her that we can stop or take a break at any time.

- The researcher will remind my child that he/she does not have to answer any questions he/she does not want to answer.

- Data generated by my child or myself may be withdrawn up to two weeks after it is collected, is verified by participants and returned to the researcher.

- The researcher, Nicole Jamison, will be the only persons who will have access to the data collected with identifying information.

- Pseudonyms will be used for my child, me, the teacher, the school, and the school district to de-identify the data and protect identities.

- The audio-recordings of the conversations and the semi-structured interviews will be transcribed. This and other data (photographs, children's art and video recordings) will be securely stored using password and encrypted files, any identifying images will be masked or blurred and voices will be altered to maintain privacy and confidentiality.

- The data collected will be retained by the researcher. De-identified data may be deposited into an institutional open source repository (e.g., University of Alberta Libraries Dataverse/ERA: Education and Research Archive) and used for future research purposes beyond this immediate project, or for discovery and possible repurposing.

- The data collected for the study will be used in a written dissertation. This dissertation will be shared with the local school board and the Alberta Teacher's Association as part of requirements for the researcher's doctoral fellowship and will be published in an open access system as required by SSHRC. The data may also be used in professional or academic conference presentations or written articles in journals and/or books.

- I will receive a copy of this signed consent form for my keeping.

- I will receive a copy of the final report by contacting the researcher (nicolec@ualberta.ca).

As parent or legal guardian, I am aware that my child will participate in the study if he/she agrees to participate and I agree to his/her participation and my own.

___Yes, I agree to have my child _____ participate in the research study.

                                  (child's name)

___ No, I do not wish to have my child _____ participate in the research study.

                                  (child's name)

___Yes, I agree to participate.

___ No, I do not agree to participate.

Name: _____

Signature: _____

Phone: _____ Email address: _____

ASSENT FORM FOR CHILD PARTICIPANTS (CHILD ACKNOWLEDGEMENT)
AT EARLY LEARNING CENTRE AND SCHOOL

It is okay with me for my drawings, paintings and creations and home activities to be used to help Nicole Jamison, my parents and my teacher learn more about what I like to do at school.

Please circle one:

☺	😐	☹
I want to be involved	I'm not sure yet	I do not want to be involved

My name: _____

This will be audio recorded by the researcher if verbal assent is given.

Appendix A-4: Revised Research Study Information Letter for Parents

Hello Families!

I'm Nicole Jamison

I would like to invite you and your child to be a part of my dissertation research

My research study is looking at:

What types of routines and activities newcomer children take part in at their child care, school and home

Learning more about the personal stories and experiences children share when they are making art (drawing, painting, and making creations)

Understanding how educators learn from children's art and experiences to create welcoming classrooms

I am a graduate student from the University of Alberta and working on my PhD in early childhood education

I love working with young children and before this I was also a kindergarten and Grade 1 teacher for 10 years in Edmonton

I am excited to work in your child's classroom in the coming weeks!

I will visit the classroom 1-3 days a week for up to 4 months

Here are some of the ways I will collect my information:

- Observing and taking notes about the classroom activities, routines, art created and the stories shared during play-time

- Recording short videos and taking pictures of children making art

- Talking with the children and educators about classroom activities and making art

- Audio recording 1-2 interviews with the educators about classroom activities, routines, teaching approaches and children's art

Participation is voluntary and you can remove your child or yourself any time in the six months with no penalty or prejudice. Any identifying information will be removed and alternative names will be used to protect your privacy.

If you are interested in participating, please fill out a consent form.

If at any time you have any questions or concerns, please contact me (nicolec@ualberta.ca) or my graduate supervisor, Dr. Anna Kirova (akirova@ualberta.ca)

Appendix B: Green Park School Weekly Classroom Visits Overview

GREEN PARK SCHOOL CLASSROOM AND ART-MAKING ACTIVITIES, PLAY EPISODES AND PARTICIPANTS: PRE-DATA COLLECTION – WEEK #6

PRE-DATA COLLECTION
March 18-22

T: Teacher visit to discuss data collection schedule

TH: Visited K1A, K2A, K1P and K2P classrooms to observe the daily activities and get to know the children

WEEK #1
APRIL 1-5

TH: Visited K1A, K2A, K1P and K2P classrooms to observe the daily activities and get to know the children

WEEK #2
APRIL 8-12

T: Visited K1A, K2A, K1P and K2P classrooms to observe the daily activities and get to know the children

TH: Visited K1A, K2A, K1P and K2P classrooms to observe the daily activities and get to know the children

WEEK #3
APRIL 15-19

M: Drawing pictures of families, playing with dolls

RUBY+ (ETHAN, ZOE, HAREENA, ESTHER)

T: Drawing pictures of families, playing with dolls

RUBY + (ETHAN, ZOE, HAREENA, SIMA)

T: Drawing pictures of families, playing with dolls

RAHALA + (HANNAH, MASON, HARJEET, KATIE)

W: VISIT CANCELLED

School assembly (no K1P & K2P classes)

TH: Drawing pictures of families

PRINCESS, ELSA + (VERA)

F: GOOD FRIDAY HOLIDAY
NO CLASSES

WEEK #4
APRIL 22-26

M: EASTER MONDAY HOLIDAY
No classes

T: Drawing pictures of houses and castles

PRINCESS, ELSA + (VERA)

T: VISIT CANCELLED

No K1P & K2P centres (table work, P.E. and music)

T: Drawing pictures of houses and Elsa

PRINCESS, ELSA + (VERA)

WEEK #5
APRIL 29 – MAY 3

M: VISIT CANCELLED

No K1A centres (switch in morning schedule)

M: Playing with plasticine

(MANJU, RANVIR, JOSEPH, LUCY, BRIELLE, MARIA, OLIVIA, SARA, GURLEEN, OMAR)

T: Playing with plasticine

BUTTERFLY, RUBY + (ZOE)

**BUTTERFLY telling stories about India

T: Drawing pictures for friends

PRINCESS, ELSA + (VERA)

F: VISIT CANCELLED

Ms. A. away (supply teacher)

WEEK #6
MAY 6-10

M: Drawing with markers

(BLAKE, BRIELLE, MANJU, MARIA)

T: Playing with plasticine

BUTTERFLY, ANNA + (KASHIFA, ABBY, ESTHER, SIMA, HAREENA)

W: Drawing pictures of families

BUTTERFLY, RUBY + (KASHIFA)

**BUTTERFLY telling stories about India and family

W: Playing with plasticine

2 children (ARJUN, RANVIR)

W: Playing with plasticine

RAHALA, REBECCA

**RAHALA telling stories about Sri Lanka

TH: Playing with plasticine and loose parts

PRINCESS, ELSA + (VERA, AMY, GEORGE, AVERY, ELLA, MAAHI, JULIE, WILLIAM, ADDY, MANREET)

F: Playing with dolls (recorded)

BUTTERFLY, ANNA + (HAREENA)

Playing with plasticine (didn't record that session)

RUBY + (KASHIFA)

GREEN PARK SCHOOL CLASSROOM AND ART-MAKING ACTIVITIES, PLAY EPISODES AND PARTICIPANTS: WEEK #7 – WEEK #12

WEEK #7	
MAY 13-17	
M: VISIT CANCELLED	M: VISIT CANCELLED
Fieldtrip (no K1A & K2A classes)	Fieldtrip (no K1P & K2P classes)
T: VISIT CANCELLED	T: VISIT CANCELLED
Fieldtrip (no K1A & K2A classes)	Fieldtrip (no K1P & K2P classes)
	W: Drawing pictures of animals
	RAHALA, REBECCA
	****RAHALA telling stories about Sri Lanka and family*
F: Playing with the dolls, decided to make their own dolls and house, made a list of materials they would need	
BUTTERFLY, ANNA + (HAREENA)	

WEEK #8	
MAY 20-24	
M: VICTORIA DAY HOLIDAY No classes	
TH: Drew a plan to make the dolls and made the body parts	TH: Made a plasticine story of a fox, crab, ocean, beach, rocks, slide and palm tree, snake
BUTTERFLY, ANNA	**RAHALA**
	****RAHALA telling stories about Sri Lanka*

WEEK #9	
MAY 27-31	
T: Making plan for doll house	
BUTTERFLY	
****BUTTERFLY modelling some of this plan of her own house and rooms*	
W: Began constructing doll house out of cardboard	
BUTTERFLY, ANNA, RUBY	
	TH: Made a similar plasticine story of a fox, crab, ocean, beach, rocks, slide and palm tree, snake
	RAHALA, REBECCA
	****RAHALA telling stories about Sri Lanka and REBECCA about India*

WEEK #10	
JUNE 3-7	
TH: Spent time decorating their cardboard rooms that I had previously built them	TH: Spent time colouring the Mandala colouring pages that I brought
BUTTERFLY, ANNA	**RAHALA**
****BUTTERFLY talking about things to put in the home that were the same as her home*	****RAHALA telling stories about Sri Lanka and home*
F: Spent some time decorating their cardboard rooms again	
BUTTERFLY, ANNA, RUBY	

WEEK #11	
JUNE 10-14	
T: Later in visit spent time again decorating cardboard rooms	
BUTTERFLY, ANNA, RUBY	
Other children wanted to create with the cardboard. Set up a space in the hallway for them	
TH: Later in visit spent time decorating their dolls and starting to put them together	TH: Drawing and making pictures with paint
BUTTERFLY, ANNA, RUBY	**RAHALA**, REBECCA

WEEK #12	
JUNE 17-21	
	M: Painting and playing with plasticine
	RAHALA, REBECCA
T: Spent time making hair on the dolls and taping the house together	T: Spent time playing with the dolls and incorporated plasticine
BUTTERFLY, ANNA, RUBY	**RAHALA**, REBECCA
F: Playing with their dolls and doll houses	
BUTTERFLY, ANNA, RUBY	

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Appendix C: Interview and Conversation Questions

Appendix C-1: Conversation Questions for the Children

GENERAL QUESTIONS TO MEDIATE CONVERSATION AND GET TO KNOW THE CHILDREN

What is your favourite thing to do at home? At school?

What are your favourite toys? Why do you like them? What types of games do you play with them?

What are your favourite books? Why do you like them?

What stories do you like to read with your mom or dad? Grandparents? Siblings?

What are your favourite movies? TV programs?

What do you like to draw? Paint? Build? Play with?

GENERAL QUESTIONS TO MEDIATE CONVERSATION ABOUT ART REPRESENTATIONS

Can you tell me about what you've created (drawn, painted, sculpted, built)?

Why did you make this?

Is there a story about this? Could you share the story with me?

What is your favourite part of what you created (drawn, painted, sculpted, built)?

Appendix C-2: Pre-Interview Activities and Questions for the Adults

GENERAL PRE-INTERVIEW ACTIVITIES (PIAS) FOR BOTH PARENTS/TEACHER: (SELECT 1-2)

Make a drawing or a map of a place that is important to you. Use key words to talk about the parts or what happens in each part.

Draw a schedule for your day, week, or year of how your time is spent.

Draw a diagram to show where your support, or support systems, come from.

Think of an important activity that you do. Make two drawings showing a "good day" and a "not so good day" with that activity.

Think of an important event in your life. Make two drawings showing what things were like for you before and after the event happened. Feel free to use speech bubbles or thought bubbles.

Think of a place or places where you spend a lot of time. Make a drawing to show what it is like for you when you are in that place.

Think of a something in your life that is very important to you (for example: family, home, relationship with a particular person, hobby, sports). Draw or make a timeline with the important events.

SPECIFIC PRE-INTERVIEW ACTIVITIES (PIAS) FOR THE PARENTS: (SELECT 1-2)

Draw or make a timeline of you and/or your family's journey to Canada.

Write down or say important words to describe your family.

Complete this sentence: Being with my child/children/family is like ...

Make two drawings to compare how you experience life in Canada and how you experienced life in your home country.

Make a timeline listing important events of what it has been like for you to be a parent.

Pick a photo or object from your home that you would like to talk about. Why is this important?

SPECIFIC PRE-INTERVIEW ACTIVITIES (PIAS) FOR THE KINDERGARTEN TEACHER

Make three drawings that show how your experience of teaching has changed over time.

Make three drawings that expresses the way you are currently experience teaching Kindergarten.

Write down or say important words that come to mind when you think about the idea, concept or role of "teachers" or "teaching".

Write down or say important words that come to mind when you think about the idea, concept or role of "the child or childhood".

Think back to your experiences of teaching Kindergarten. Make two drawings: one showing a good day teaching Kindergarten and one showing a "not so good" day.

Make a timeline listing important events of your teaching over the years.

<div align="center">**INTERVIEW QUESTIONS FOR PARENTS**</div>

Group 1: Getting to know you questions for parents:

Can you tell me about your family's journey to Canada? When did you come? From where? Who came?

Group 2: Questions about own childhood experiences:

When you were a child what were some of your favourite activities or events? Do you do any of these now with your child?

Do you remember any places (indoors or outdoors) or people from your childhood you enjoyed spending time?

Were there some of the things you liked best about school? (If attended school); What could have made school better or more enjoyable for you? (If attended school)

Group 3: Questions about experience as a parent generally:

How does your family like to spend time together?
Are there any favourite places? Any favourite activities/daily routines? What do you enjoy about them?

Are there any art activities (drawing, painting, making collages, making figures from clay or other materials) that you or your child enjoys? Any from your culture/home country that are important?

What are you looking forward to in the future for your child? Your family?

Group 4: Questions about living in Canada and home city/village:

What are some of the things you like about living in Canada?

What were some things that you were concerned about when you left your home country to come to Canada?

What has surprised you most about your experiences in Canada?

What has been the most difficult thing about your experiences in Canada?

How was starting kindergarten for your child? Did she like/enjoy school? How about now?

INTERVIEW QUESTIONS FOR TEACHERS

Group 1: Getting to know you questions for teachers:

Are there any favourite places you like to go to or spend time in? What do you enjoy about those places?

Have you ever done anything that surprised other people?

In the year ahead, what are some of the things you wish you could do or would like to try for the first time?

If you could pick one thing that you wouldn't have to worry about anymore, what would it be? (What would be the next thing?)

Group 2: Questions about own childhood experiences:

When you were a child what were some of your favourite activities or events?

Do you remember any favourite daily routines from any part of your childhood?

What are some of the things you liked best about school?

What could have made school better or more enjoyable for you?

When you were a child, how did you learn things best?

Group 3: Questions about experience as a teacher generally:

What kinds of things have you liked about being a teacher?

What kinds of things have you not liked so much about being a teacher?

Were there any big surprises after you started teaching? Were some parts of teaching greatly different from what you expected?

What are some of the ways your students surprise you? With what they do well or cannot do well, or what they have insight about or what they are curious about, or what they find confusing?

During your years as a teacher what has changed or stayed the same in terms of your interests, ideas, understandings or convictions?

Group 4: Questions about working as a kindergarten teacher:

When you think about teaching kindergarten, what are some parts you like best? What are some parts you wish were better?

Over the years of being a kindergarten teacher are there some things that became easier to do?

Over the years of being a kindergarten teacher are there some things that became more of a focus or priority for you?

In the year ahead, are there some things you would like to accomplish, or try for the first time in your kindergarten class?

Is there any advice you would offer to someone who would be taking over your role as a kindergarten teacher at your school?

Looking back over your teaching years, do you recall any particularly successful culturally responsive and inclusive practices/school initiatives? How did it impact the school you were in or your classroom?

Group 4: Questions about art education:

When you think about art education or art making practices, what are some parts you like best? What are some parts you wish were better?

Over the years would you say there are any ways that you have changed your main approaches in teaching art or art-making?

What do you consider to be important aspects of art or art education for young children?

Looking back over your teaching years, do you recall any particularly successful art education or art-making practices?

Appendix D: Data Preparation and Organization for Analysis

Appendix D-1: Initial Organization of Classroom Data

MS. ANDERSON'S K1A/K1P CLASSES

CLASSROOM LITERACY ACTIVITIES AND SCHEDULE:

CLASSROOM CENTRES AND MATERIALS:

OVERVIEW OF CLASSROOM ROUTINES AND ACTIVITIES:

This is the typical schedule and activities for the half day kindergarten for MS. ANDERSON in the photo. The children have hello time at the carpet with Go Noodle songs, story time, singing songs, saying good morning to each other, Discovery Learning (show and tell), some morning message reading or popcorn word sight words review. The children then work on literacy/alphabet activity three times a week, along with a mathematics activity usually two times a week. Other times the table work is an art activity. They typically have snack before the 15-minute recess break and then when they come back they have approximately 1 hour for exploring time which is their centre/play time. The children can move around to a range of centres in the classroom or hallway.
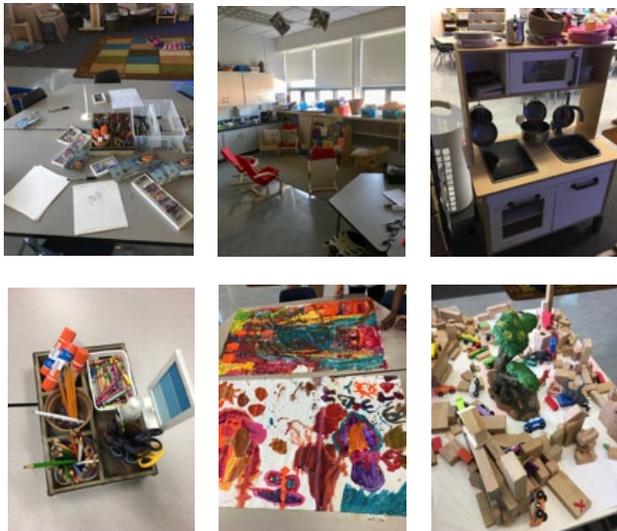
OVERVIEW OF K1A RESEARCH VISITS (WITH BUTTERFLY'S CLASS)	OVERVIEW OF K1P RESEARCH VISITS
VISIT 1 THURSDAY, MARCH 21, 2019 AM VISIT 2 THURSDAY, APRIL 2, 2019 AM VISIT 3 TUESDAY, APRIL 9, 2019 AM VISIT 4 THURSDAY, APRIL 11, 2019 AM Visited both rooms in the AM to see the schedule for the day	VISIT 1 THURSDAY, MARCH 21, 2019 PM VISIT 2 THURSDAY, APRIL 2, 2019 PM VISIT 3 TUESDAY, APRIL 9, 2019 PM VISIT 4 THURSDAY, APRIL 11, 2019 PM Visited both rooms in the PM to see the schedule for the day
VISIT 5 MONDAY, APRIL 15, 2019 AM: ETHAN, ZOE, RUBY; HAREENA, SIMA – drawing pictures of families, playing with dolls	VISIT 5 MONDAY, APRIL 29, 2019 PM MANJU, RANVIR, JOSEPH, LUCY; BRIELLE, MARIA, OLIVIA, SARA, GURLEEN, OMAR playing with plasticine
VISIT 6 TUESDAY, APRIL 16, 2019 AM: ETHAN, ZOE, RUBY; HAREENA, ESTHER – drawing pictures of families, playing with dolls	VISIT 6 MONDAY, MAY 6, 2019 PM: BLAKE, BRIELLE, MANJU, MARIA drawing with markers
NO VISIT: TUESDAY, APRIL 23, 2019 AM	VISIT 7 WEDNESDAY, MAY 8, 2019 PM: ARJUN and RANVIR playing with plasticine/playdough
NO VISIT: MONDAY, APRIL 29, 2019 AM: Switch in schedule no AM visit for centres	
VISIT 7 TUESDAY, APRIL 30, 2019 AM: BUTTERFLY, ZOE, RUBY playing with modelling clay; BUTTERFLY telling stories about India	
NO VISIT: Friday, May 3, 2019 AM: MS. ANDERSON away no AM visit (sub and sub EA)	
VISIT 8 TUESDAY, MAY 7, 2019 AM: BUTTERFLY, KASHIFA, ANNA, ABBY, SIMA, ESTHER, HAREENA playing with plasticine/playdough	
VISIT 9 WEDNESDAY, MAY 8, 2019 AM: BUTTERFLY, KASHIFA, RUBY drawing pictures of families	
VISIT 10 FRIDAY, MAY 10, 2019 AM: BUTTERFLY, ANNA, and HAREENA playing with dolls (recorded), KASHIFA and RUBY playing with plasticine	
VISIT 11 FRIDAY, MAY 17, 2019 AM: BUTTERFLY, ANNA, HAREENA playing with the dolls, decided to make their own dolls and house. Made a list of materials they would need	
VISIT 12 THURSDAY, MAY 23, 2019 AM: BUTTERFLY, ANNA, drew a plan to make the dolls and made the body parts	
VISIT 13 TUESDAY, MAY 28, 2019 AM: BUTTERFLY making plan for doll house, modelling some of this off of her own house and rooms	
VISIT 14 WEDNESDAY, MAY 29, 2019 AM: BUTTERFLY, ANNA and RUBY began constructing doll house out of cardboard	

| VISIT 15 THURSDAY, JUNE 6, 2019 AM: BUTTERFLY and ANNA spent the time decorating their cardboard rooms. I previously built them, and they were talking about kinds of things to put in them that were the same as home |
| VISIT 16 FRIDAY, JUNE 7, 2019 AM: BUTTERFLY and ANNA and RUBY later spent the time decorating their cardboard rooms again. |
| VISIT 17 TUESDAY, JUNE 11, 2019 AM: BUTTERFLY and ANNA and RUBY later spent time again decorating their cardboard rooms again. Other kids wanted to create with the cardboard. |
| VISIT 18 THURSDAY, JUNE 13, 2019 AM: BUTTERFLY and ANNA and RUBY later spent the time decorating their dolls and starting to put them together |
| INT MONDAY, JUNE 17, 2019 AM: Interview with BUTTERFLY's Mom |
| VISIT 19 TUESDAY, JUNE 18, 2019 AM: BUTTERFLY and ANNA and RUBY spent the time making hair on the dolls and taping the house together |
| VISIT 20 FRIDAY, JUNE 21, 2019 AM: BUTTERFLY and ANNA and RUBY playing with their dolls and doll houses |

MS. MADISON'SK2A/K2P CLASSES

CLASSROOM LITERACY ACTIVITIES AND SCHEDULE:

CLASSROOM CENTRES AND MATERIALS:

OVERVIEW OF CLASSROOM ROUTINES AND ACTIVITIES:

This is the typical schedule and activities for the half day kindergarten for MS. MADISON in the photo. The children have hello time at the carpet with Go Noodle songs, story time, and calendar routine (days of the week and months of the year). They then had Discovery Learning (show and tell). The children then work on literacy/ alphabet activity three times a week, along with a mathematics activity usually two times a week. They typically have snack before the 15-minute recess break and then when they come back from recess they have approximately 1 hour for exploring time which is their centre/play time. The children can move around to a range of centres in the classroom or hallway.

OVERVIEW OF K2P RESEARCH VISITS (WITH RAHALA's CLASS)	OVERVIEW OF K2A RESEARCH VISITS
VISIT 1 THURSDAY, MARCH 21, 2019 PM VISIT 2 THURSDAY, APRIL 2, 2019 PM VISIT 3 TUESDAY, APRIL 9, 2019 PM VISIT 4 THURSDAY, APRIL 11, 2019 PM Visited both rooms in the PM to see the schedule for the day	VISIT 1 THURSDAY, MARCH 21, 2019 AM VISIT 2 THURSDAY, APRIL 2, 2019 AM VISIT 3 TUESDAY, APRIL 9, 2019 AM VISIT4 THURSDAY, APRIL 11, 2019 AM Visited both rooms in the AM to see the schedule for the day
VISIT 5 TUESDAY, APRIL 16, 2019 PM: RAHALA, MADIE, MASON, ANYA, ISABELLA – drawing pictures of families	VISIT 5 THURSDAY, APRIL 18, 2019 AM: PRINCESS, ELSA, and VERA drawing pictures of families
VISIT 6 WEDNESDAY, MAY 8, 2019 PM: RAHALA, REBECCA, AYAAN, GURBIR – drawing families and telling stories about Sri Lanka	VISIT 6 TUESDAY, APRIL 23, 2019 AM: PRINCESS, ELSA, and VERA drawing pictures of houses and castles
VISIT 7 WEDNESDAY, MAY 15, 2019 PM: RAHALA and REBECCA drawing pictures of animals, playing cards and talking about Sri Lanka and family	VISIT 7 THURSDAY, APRIL 25, 2019 AM: PRINCESS, ELSA, and VERA drawing pictures of houses and Elsa
VISIT 8 THURSDAY, MAY 23, 2019 PM: RAHALA made a plasticine story of a fox, crab, ocean, beach, rocks, slide and palm tree, snake. Shared stories about Sri Lanka	VISIT 8 TUESDAY, APRIL 30, 2019 AM: VERA, PRINCESS, ELSA drawing for friends
VISIT 9 THURSDAY, MAY 30, 2019 PM: RAHALA and REBECCA made a plasticine story of a fox, crab, ocean, beach, rocks, slide and palm tree, snake and painted. Shared stories about Sri Lanka and India	VISIT 9 THURSDAY, MAY 9, 2019 AM: PRINCESS, ELSA, and VERA, AMY, JASON, AVERY, OLIVIA, MAAHI, JULIE, WILLIAM, ADDY, MANREET working with the plasticine and modelling clay
VISIT 10 THURSDAY, JUNE 6, 2019 PM: RAHALA spent time colouring the Mandala colouring pages that I brought. Some stories of Sri Lanka, Buddhism and home	
VISIT 11 THURSDAY, JUNE 13, 2019 PM: RAHALA and REBECCA drawing and making pictures with paint	
VISIT 12 MONDAY, JUNE 17, 2019 PM: RAHALA and REBECCA painting and playing with the plasticine	
VISIT 13 TUESDAY, JUNE 18, 2019 PM: RAHALA and REBECCA spent time playing with the dolls and incorporated the plasticine	
INT MONDAY, JUNE 24, 2019 AM: Interview with MS. MADISON	
INT WEDNESDAY, JUNE 26, 2019 PM: Interview with RAHALA's Mom	

W7 V7: WEDNESDAY, MAY 15, 2019 PM		
VIDEO 3 (V7: 23:17); AUDIO #3 (25:47): DRAWING ANIMALS AND PLAYING CARDS WITH RAHALA AND REBECCA		
TIME	ART ACTIVITIES DESCRIPTIONS	ACTIONS, MOVEMENTS, DECISIONS
V7 0:25	NICOLE asks what RAHALA wants to draw today. She tells her she "knows how to draw a fox". NICOLE asks how she knows, and she tells her "it is a picture in my mind" and that today she "drew a lion". NICOLE says that she saw that. RAHALA tells NICOLE that "first I needs black". She tests the marker on the paper with a dot and NICOLE asks if she needs to outline. RAHALA tells her "no draw it first". NICOLE tells her that is a good idea. NICOLE asks her what made her think of a fox. RAHALA tells her "because of the forest." NICOLE asks if that is because of where they went yesterday. RAHALA says "yes". NICOLE asks if she saw a fox, she said "no because a fox will bite and sometimes, they don't". NICOLE says that sometimes they are scared of humans. RAHALA says "all of the time, they think that they will catch you". NICOLE says they run away and RAHALA tells her "no they sometimes bite" and NICOLE says some run away. RAHALA goes back to drawing	Fear of animals causing harm comes up a few times in the drawing sessions
V7 1:19	NICOLE asks if RAHALA has seen a fox before. She says "no only in videos". She says "there's another fox that you don't know. Bat eared fox with ears like a bat". NICOLE says she hasn't heard of that is going to look it up on her phone	
V7 1:58	NICOLE says she found him and he's from Africa. She asks RAHALA how she knew about him? She tells her "from Wild Quest". NICOLE asks if that is something she watches at home. RAHALA says "it's from a CD from the library" and "I have a panda one, the ocean one" and then is thinking. NICOLE asks what is her favourite one. RAHALA says "I'm not sure which one is my favourite I like all of them". NICOLE says animals are fun to learn about. RAHALA says "I like all of them and I like the T-Rex and the cheetah". NICOLE says cheetahs are very interesting. RAHALA says "yes and they run so fast even tigers". NICOLE tells her she saw a cheetah run once at a zoo and they were very fast. RAHALA goes back to drawing	
V7 3:12	NICOLE asks if RAHALA likes to draw at home. She says "yes and even on small one" [referring to her fox on the paper]. She then tells NICOLE that "even if you draw something first then the other one will be wrong because it isn't good" [her fox is too big on the paper] so she "keep trying to make it not happen but it's happening". NICOLE tells her that's okay. RAHALA tells her that when "I do something right and thinking that I'm doing something wrong and then my body knows and it's doing the other thing wrong"	Idea of a proper way to do art. Taught techniques and strategies from dad
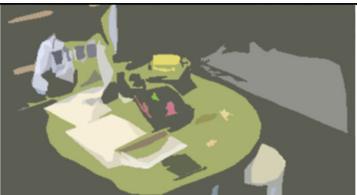
V7 4:01	NICOLE asks how does her body know how to fix it. RAHALA says I don't know but I have to just have 3 papers that's why". NICOLE asks if she practices drawing at home. RAHALA says "yes, I always draws a girl and an elephant". She tells NICOLE that her "grandpa knows how to draw an elephant". NICOLE asks if he showed her. She says "no, I tried to do it but it's hard". RAHALA stops what she is saying and points out to NICOLE that "the tail looks like a squirrel tail". NICOLE says a little bit. RAHALA adds "I like to "fix" the tail". NICOLE says that looks like a fox's tail and that they have very fluffy tails and RAHALA agrees. She points out that "you need the line to make a fox's tail because they have white on the bottom".	
V7 5:04	RAHALA starts to talk more about foxes "do you know about foxes?" and then stops herself and tells NICOLE that "I am going to show this to my sister". NICOLE says she will really like it. NICOLE then asks if she draws elephants at home. RAHALA tells her that "my grandpa does and my dad does lots of stuff". NICOLE clarifies if grandpa lives with her. She says "yes" and then tells her again that "my grandma doesn't live with her. She moved into Sri Lanka and is back home and is showing us all the pictures when she calls us".	 Elephants from the parent interview and conversation with RAHALA before are important in Sri Lankan culture and Buddhist religion Grandma moving out of the family home is very important to her
V7 5:38	RAHALA tells her "it is pictures in her room". NICOLE asks if she shows her all the pictures she is drawing and that her grandma must like that. RAHALA says "yes but that she cannot post it". NICOLE asks if she shows with a video. RAHALA answers "yes and that sometimes she shows us pictures we made in Sri Lanka from before, from a long time, before she did". RAHALA then eats more of her grapes	 Interesting that the drawing continues while she is talking. The picture is already in her mind art and is secondary to her conversation (alongside)
V7 6:13	RAHALA tells NICOLE that "I even know how to draw a duck". NICOLE points out that she knows how to draw lots of things. RAHALA tells her "I know how to draw a tiger and that my sister teached me how to draw the tiger's head". RAHALA then looks at her picture and tells NICOLE that "I like foxes too and that they are cute, but I wouldn't want to meet one. I might be scared if I saw a fox". NICOLE then says that she likes elephants. RAHALA agrees "yes and that they are nicer and that before in the zoo on my fieldtrip from another school not here I saw a tiger and that it was in a glass cage and it wasn't with bars and it didn't crash the thing because it was too sick and maybe because it was too much, they gived too many food and they didn't know what to do". NICOLE says sometimes they just want to rest and RAHALA tells "sometimes they want to jump and catch their food".	 Experience in Sri Lanka is still very important to her
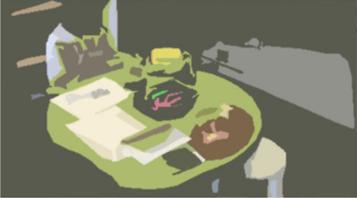
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Appendix D-3: Research Question 1 RAISED Between Cultures Model Data Mapping Sample

REVEAL CULTURE
Culturally influenced behaviours and actions (visible: language, clothes, food, greeting one another, celebrations; less visible: parent's ethnotheories, assessment and health, gender expectations, ways of relating to family and friends); Cultural backgrounds and experiences of the children

VISIT ACTIVITIES	PRELIMINARY INTERPRETATIONS
V7 6:10: BUTTERFLY is building a base for her bedroom. She mentions that "I evens tried to learn how to sleep in it all by myself". She mentions "like a big girl"	Funds of knowledge the co-sleeping Parental ethnotheory of how to raise a child with sleeping together
V9 13:35: BUTTERFLY draws a messy floor on her picture. NICOLE mentions that they have to clean it. BUTTERFLY tells her that "I am a kid and I just watch YouTube videos"	Child perception of roles in the house
V9 20:09: BUTTERFLY then is drawing grandparents, wondering why she "I have two sets?" At 20:50 BUTTERFLY wonders out loud "who will care for me grandma and grandpa?"	Understanding the importance of intergenerational care and relationships in Indian culture
V10 6:09: A bunch of dolls come to the door. BUTTERFLY says "it's my family, I'll open the door" V10 6:19: BUTTERFLY opens the door and then says "oh wait I go cooking" and takes grandma to the kitchen V10 6:27: BUTTERFLY is then looking for a bed for the house	Cultural/gender role of women to greet, cook, take care of family Cultural/gender role of providing food for guests/care taking Family is who comes to visit in the home
V11 8:35: NICOLE asks BUTTERFLY what the mom is going to do. BUTTERFLY tells her that "she will go outside and check on the boys"	Cultural/gender role of mom as caregiver
V13 19:16: After drawing 83 she then decides to decorate by adding decorations on the top of the house, "girl touch"	Cultural/gender role of making things pretty and nice
V14 14:19: BUTTERFLY is decorating a colourful blanket and says it will be "a girl's touch, only for girl's party"	Cultural/gender role of making things pretty and nice with decorating

ACKNOWLEDGE PRE-MIGRATION EXPERIENCES
Pre-migration story and journey to Canada, back home experiences, exposure to trauma and certain behavioural responses, experiences with early learning and care in their home country

VISIT ACTIVITIES	PRELIMINARY INTERPRETATIONS
V7 12:38: BUTTERFLY makes modelling clay into seatbelts V7 12:51: BUTTERFLY then decides "it is an airplane". Decides "it is going to India" V7 13:28: BUTTERFLY tells NICOLE "I was born in India", "I remember it" and "there is a creepy thing that can climb on the walls and bite". Children clarify if it is a snake but it isn't	Pre-migration experience; from interview with mom BUTTERFLY lived in India with grandma for 3 years without her mom Trauma/fear – India is scary *Remaking/reimagining
V9 4:55: BUTTERFLY tells NICOLE that "I have two grandpas in India". NICOLE asks if she goes to visit BUTTERFLY tells her "no I scared of there". "Alagaloos are scary because they bite you and climb on the walls", BUTTERFLY tells her "they are a little bit small, kind of medium, gold in colour and they have long tails" V9 5:49: BUTTERFLY tells NICOLE "no I scared of there"	Trauma/scary – India is a scary place – animal is scary
V9 19:49: Another girl had mentioned that she was from Pakistan. BUTTERFLY asks NICOLE "is it scary there?" [in Pakistan]. NICOLE tells her probably not and that there can be scary things in lots of places. BUTTERFLY mentions that "a haunted house could be scary"	India, the far away from Canada is scary

IDENTIFY POST-MIGRATION SYSTEMIC BARRIERS – **POSSIBLE CHALLENGES**	
Post-migration challenges: social isolation, discrimination, poverty, language; systemic barriers: health, education, social services; parental worries and concerns, involvement in the early learning and care program, completing "forms"	
VISIT ACTIVITIES	**PRELIMINARY INTERPRETATIONS**
V10 4:26: BUTTERFLY tells NICOLE "I am going to cook on Monday and do chicken salad. That is my favourite. My mom never makes salad"	Tension of parents not adopting Canadian food Tension/rejection of Indian food/culture
V10 14:48: BUTTERFLY picks up blonde hair doll and states that "I love this character" because of "her golden hair"	Acceptance of Western looks Possible rejection of her own identity/looks
V14 4:42: BUTTERFLY interrupts ANNA to tell NICOLE that "my skin is getting white". BUTTERFLY tells her is it "because I take a lot of showers"	Tension of wanting to be white skinned Lighter skin is better
V15 10:22: BUTTERFLY picks up brown paint and tells NICOLE that "it is my same skin". NICOLE tells her it is a beautiful colour. BUTTERFLY then tells her that "my skin is getting whiter colour. My sister is peach now. Like dark skin like ANNA". NICOLE asks why she wants her skin to be lighter. BUTTERFLY tells her that "light skin is more beautiful". NICOLE tells her that she thinks BUTTERFLY's skin colour is beautiful. BUTTERFLY tells ANNA that "I think your skin is more beautiful".	Tension of wanting to be white skinned Lighter skin is better/more beautiful
V18 2:04: Girls decorating dolls. NICOLE asks if they should make their faces pink. BUTTERFLY tells her no "I need light brown" V18 2:13: BUTTERFLY tells NICOLE "I will do the eyes first and colour it brown with the dark brown"	Tension that is aware of dark skin but wants to call it light brown but picks up the dark brown but not to use for her skin rather her eyes
V18 4:21: BUTTERFLY holds colour up to her skin and NICOLE tells her it is gold. BUTTERFLY tells her "it is not gold it is brown". ETHAN tells her it is gold	Tension/rejection of dark skin colour wanting to pick a different skin tone
V18 4:42: BUTTERFLY throws gold paint into the basket and looks upset. She then takes the dark brown and starts colouring. She then asks NICOLE to help her and for her to paint it on. NICOLE tells her she can darken her eyes after. She then picks up the body and decides to make body and "paint it pink"	Upset that she can't use the gold colour for her skin, but recognizes that her skin is dark brown Tries to pass task to another as she doesn't want to colour her skin dark herself. Switches task to avoid
SUPPORT FAMILY AND COMMUNITY STRENGTHS	
Funds of knowledge, strong intergenerational networks, extended family relationships, hope, educational aspirations, ethnocultural community supports, cultural wealth, first language and bi/multilingualism	
VISIT ACTIVITIES	**PRELIMINARY INTERPRETATIONS**
V9 8:25: BUTTERFLY decides to colour and draw a picture of her family and makes sure to tell NICOLE "even my grandma and grandpa"	Importance of grandparents
V9 20:09: BUTTERFLY decides "next I'll make me, I'll make me next and then my sister and then my grandma." NICOLE tells her that's a lot of people. BUTTERFLY tells her she "got two grandmas and two grandpas too. I wonder why?" At 20:50 BUTTERFLY is wondering "who will care for my grandma and grandpa?"	Importance of grandparents Intergenerational care
V13 10:02: NICOLE asks what room it is. BUTTERFLY tells her "next it will be another bedroom. NICOLE asks who sleeps there. BUTTERFLY decides "me and this is ANNA'S bedroom" while she points. NICOLE asks if mom and dad live at the house. BUTTERFLY says "yes"	Importance of peer
V20 3:00: ANNA and BUTTERFLY are looking for their grandmas. BUTTERFLY picks the same grandma she has been playing with this whole time. She is also holding her doll with the grandma. NICOLE asks what they're going to do at the house. BUTTERFLY decides to be "the mom"	Importance of grandma

ESTABLISH CONNECTIONS BETWEEN ENVIRONMENTS (EARLY SOCIALIZATION ENVIRONMENTS – HOME/EARLY LEARNING & CARE)	
Different environments: home, early learning and care, ethnocultural community, broader community; adjustments to new people, expectations and routines; perceive their home as less valuable than dominant majority culture if not represented; risk losing connections to their home culture; experiences of racism and exclusion	
VISIT ACTIVITIES	**PRELIMINARY INTERPRETATIONS**
V7 2:10/2:28: BUTTERFLY "I don't have modelling clay at home but I have playdough"	Importance of art materials in the home/culture
V8 19:44: BUTTERFLY is cleaning up beads and playdough and says "I wish I could take these home". NICOLE reminds she has playdough at home. BUTTERFLY tells her "it is lost" and this is why she wants to play with this at home	Wanting to bring the fun pieces from school home
V9 16:59: BUTTERFLY tells NICOLE that "I like to play with my toys and sister and watch You Tube videos"	Art-making opening up conversation about home life
V9 21:43: BUTTERFLY tells NICOLE "I will make the puppets in my home, but my mom will say no, no, no". NICOLE asks why but BUTTERFLY is unsure	Art is a possible bridge to connect what is being done at school to move into the home activities Excitement of wanting to do activities from school in the home
V10 2:02: BUTTERFLY had grandma doll watching TV then tells NICOLE that "I got a wall TV, it's called a Virgin one". BUTTERFLY tells NICOLE she watches "all my You Tube videos and sometimes scary movies".	Artifacts/toys opening up the dialogue about home environment and activities
V10 5:10: NICOLE asks what her mom makes. BUTTERFLY tells her "something delicious, my favourite. Pakora". BUTTERFLY tells her "it is my favourite with rice"	Artifacts/toys opening up dialogue about home Acceptance of Indian culture/food only the pieces that are her favourite
V11 18:20: BUTTERFLY tells NICOLE "I am going to bring some items from home for the dolls and then I will bring some tiny paintings which I will make at home and bring to school"	Art is a possible bridge to connect what is being done at school to move into the home activities Excitement of wanting to do activities from school in the home Future art creations serving a purpose
V12 0:31: BUTTERFLY brought pictures she drew at home for the doll house. "Put them in a special container to keep for later". BUTTERFLY and ANNA had also been looking for other decorations and found some at school – pink and crystal decorations	Art is a possible bridge to connect what is being done at school to move into the home activities and then back to school Importance of art in child's life – preoccupation
V13 12:10: While drawing NICOLE asks what BUTTERFLY is going to do on the weekend. "I am going to play with my sister and the ball tent my dad just bought". NICOLE asks if she likes being at home and she "think it is a little bit boring". She also responds that she thinks "school is a little bit fun. My favourite time is exploring time [play centres] and I like playing with markers"	Artifact/art opening up dialogue about things that she likes/enjoys in her life
V18 8:28: BUTTERFLY telling NICOLE "I don't have a chiminey and that my house is not giant, but it is a brick house, and it will be very strong"	Artifacts/toys opening up dialogue about things from home
V12 20:07: They have to wait for the doll to dry and BUTTERFLY wants to come back tomorrow and make more accessories. NICOLE tells her she isn't back tomorrow. BUTTERFLY tells her she has some accessories at home she can make, and she will make some more necklaces for them	Art is a possible bridge to connect what is being done at school to move into the home activities and then back to school Art creations serving a current/future purpose
V19 3:00: NICOLE confirms with BUTTERFLY that she has been telling her grandma in India about the dolls	Art is a possible bridge to connect what is being done at school to move into the home activities

DETERMINE CHILD OUTCOMES TOGETHER WITH FAMILIES	
Common goals of family and school, optimal learning and developmental outcomes, building trust, connecting with and supporting the family	
VISIT ACTIVITIES	**PRELIMINARY INTERPRETATIONS**
**Missing from visits	Used information from mothers, teachers and my observations

Appendix D-4: Research Questions Themes and Coding Framework

RESEARCH QUESTION 1 CODES/THEMES	RESEARCH QUESTION 2 CODES/THEMES	RESEARCH QUESTION 3 CODES/THEMES
What are the personally significant experiences and influences in young newcomer children's daily lives?	How do young newcomer children use play and personal art-making to understand, negotiate and make sense of experiences, and communicate the personally significant?	How do adults support young newcomer children's play and personal art-making and their communication of the personally significant?
T1: REVEAL CULTURE	**T1: ART/PLAY AS LANGUAGE/COMMUNICATION**	**T1: ADULT-DIRECTED TECHNIQUES/SUPPORT**
HOME CULTURE:	ART/PLAY IS A:	PROMPTING:
FUNDS OF KNOWLEDGE/PARENTAL ETHNOTHEORIES	LANGUAGE, DIRECT COMMUNICATION OR REPRESENTATION	WITH QUESTIONS
CULTURALLY CONSTRUCTED GENDER ROLES	TOOL/VEHICLE/PROMPT FOR COMMUNICATION/ RECALL	CONFIRMING/SEEKING INFORMATION/CLARIFYING
PARENTAL ROLES	TOOL/VEHICLE/PROMPT FOR COMMUNICATION ALONGSIDE	FOCUSED INTERVIEWING
CHILDREN'S ROLES	OTHER:	WITH MATERIALS/TOYS
FOLLOW RULES: HOME/ PARENTS	SETTING PURPOSE/VISION/MESSAGE/DIRECTION IN THE ART/PLAY	OFFERING SUGGESTIONS:
FOLLOW RULES: CULTURE	SETTING DIRECTION/VISION/DICTATING HOW MATERIALS ARE USED	THINKING OUT LOUD FOR PROBLEM SOLVING
FOLLOW RULES: SCHOOL	IMPORTANCE OF REALNESS IN REPRESENTATION	MODELLING
FAMILY STRUCTURE/RELATIONSHIPS	PARTICULAR STEPS/PROCESS FOR ART-MAKING	OFFERING POSSIBILITIES
INTERGENERATIONAL CARE	**T2: ART/PLAY AS MOVEMENT**	COLLABORATING/SHARED MEANING/CO-CONSTRUCTION
DAILY ACTIVITIES/ROUTINES	ART/PLAY AS:	**T2: CHILD-DIRECTED INTERACTIONS**
CELEBRATIONS/SPECIAL EVENTS	FLUIDITY BETWEEN ART/PLAY	CHILD INTERVIEWING ADULT
WESTERN CULTURE:	MOVEMENT BETWEEN ART/PLAY	SWITCHING TO INTERVIEWING ADULT
DISNEY/PRINCESS CULTURE	REVISITING ART EVENTS	SETTING DIRECTION OF INTERVIEW
POPULAR CULTURE	MOVEMENT/FLUIDITY BETWEEN ROLE/FUNCTIONS OF ART/PLAY	SETTING DIRECTION/DICTATING WHAT SHE WOULD LIKE TO TALK ABOUT
T2: ACKNOWLEDGE PRE-MIGRATION EXPERIENCES	PERSONAL PROBLEM SOLVING IN ART	SETTING DIRECTION FOR THE MATERIALS
WHAT LIFE WAS LIKE BEFORE MIGRATING:	**T3: ART/PLAY AS A BRIDGE - CONNECT HOME/SCHOOL**	DICTATING THE SCHEDULE OF THE ART-MAKING
TRAUMATIC EXPERIENCES/LINGERING TRACES OF PRE-MIGRATION	ART/PLAY IS A:	CONCERN ABOUT RUNNING OUT OF MATERIALS
SHARING TRAUMA/PERSONAL FEARS	BRIDGE/CONDUIT FOR CONVERSATION	DIRECTING/REVIEWING THE DOCUMENTATION
INDIA IS SCARY	BRIDGE/CONDUIT FOR CONNECTION	EXPRESSING PREFERENCE FOR MATERIALS
HURT IN INDIA	TO CONNECT HOME/SCHOOL LIVES	QUESTIONPURPOSE OF MATERIALS

CONCERN ABOUT FAMILY	TO CONNECT TO PAST EXPERIENCES
FONDNESS OF PRE-MIGRATION EXPERIENCES	**T4: ART/PLAY IS/AS LIFE - ECHO/FOREGROUNDING**
FONDNESS OF SRI LANKA	ART/PLAY IS LIFE:
SCARY ANIMALS IN SRI LANKA	ECHOING THINGS FROM HOME/EXPERIENCES
DIFFERENCE BETWEEN CANADA/PRE-MIGRATION CONTEXT:	SISTERS ROLE IN ART/PLAY
COMPARING PRE-MIGRATION EXPERIENCES (INDIA/SRI LANKA) TO CANADA	ECHOING THINGS FROM SCHOOL/EXPERIENCES
T3: IDENTIFY POST-MIGRATION SYSTEMIC BARRIERS	REPLAYING ACTIVITIES AND ROUTINES
FEELING INADEQUATE/TENSIONS/REJECTION:	INCORPORATING IMPORTANT PEOPLE IN ART/PLAY
CULTURE IDENTITY AND/OR CLASH/TENSIONS	FUTURE LIFE: BEING GROWN-UP/DOING GROWN-UP THINGS
RACIAL IDENTITY AND/OR CLASH/TENSIONS	**T5: PLAY EVENTS**
NOT REPRESENTED IN THE MATERIALS	FANTASY PLAY:
DISNEY/PRINCESS CULTURE	EVENTS
WESTERN CULTURE	FANTASY PLAY IN ART EVENTS
WHAT LIFE WAS LIKE AS YOUNG CHILD AFTER MIGRATING:	SPONTANEOUS FANTASY PLAY EVENTS
TRAUMATIC EXPERIENCES/LINGERING TRACES OF PRE-MIGRATION	SOCIODRAMATIC PLAY:
SHARING TRAUMA/PERSONAL FEARS	REVISITING RECURRING SOCIODRAMATIC PLAY THEMES
CANADA IS SCARY	REVISIT AND PIVOT IN RECURRING SOCIODRAMATIC PLAY THEMES
NOT LIKING SCHOOL EXPERIENCES	**T6: FORBIDDEN CONCEPTS AND IDEAS**
T4: SUPPORT FAMILY AND COMMUNITY STRENGTHS	MONSTERS/WITCHES/VAMPIRES
FAMILY STRUCTURE AND RELATIONSHIPS:	EVIL SISTERS
IMPORTANCE OF GRANDPARENTS WITHIN ART/PLAY	SCARY MOVIES
IMPORTANCE OF OTHER FAMILY MEMBERS WITHIN ART/PLAY	EXCLUDING BOYS
IMPORTANCE OF HOME WITHIN ART/PLAY	VIOLENCE:
COMMUNITY STRENGTHS AND SUPPORTS:	BURNING PEOPLE
IMPORTANCE OF OTHER RELATIONSHIPS WITHIN ART/PLAY (SCHOOL FRIEND)	CAPTURING/TRAPPING BOYS

IMPORTANCE OF SCHOOL WITHIN ART/PLAY	KILLING BOYS
FAMILY CONNECTIONS TO THE COMMUNITY	STOPPING THE VIOLENT PLAY
PARTIES/GET TOGETHERS	PROTECTING GIRLS AND CHILDREN
BUDDHIST TEMPLE/SUNDAY SCHOOL	
T5: ESTABLISH CONNECTIONS BETWEEN HOME/SCHOOL	
SHARING BETWEEN HOME AND SCHOOL SETTINGS:	
ART/PLAY AS A BRIDGE/CONDUIT	
EXCITEMENT TO CONNECT THE HOME AND SCHOOL LIFE	
EXCITEMENT TO CONTINUE ART-MAKING EVENTS	
NOT WANTING ART-MAKING TO END	
COMMITMENT TO CONTINUE ART-MAKING EVENTS	
T6: DETERMINE CHILD OUTCOMES TOGETHER	
ART/PLAY AS A CONNECTION POINT FOR DIALOGUE	

Appendix D-5: Research Questions 2 and 3 Data Mapping Sample

VIDEO 4 (V10: 17:11): PLAYING DOLLS WITH BUTTERFLY, ANNA AND FATIMA		
TIME:	ART ACTIVITIES DESCRIPTIONS:	CODING:
V10 0:09	BUTTERFLY, ANNA, FATIMA and RUBY decide to play with the dolls. BUTTERFLY decides to be "the grandma"	IMPORTANCE OF GRANDPARENTS WITHIN PLAY
V10 0:12	BUTTERFLY tells ANNA "I will be the grandma too, two grandmas." BUTTERFLY is excited "aaah I got 2 grandmas and you got 2 grandmas." ANNA decides they need the car from across the room	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY The classroom has never had grandma dolls. This is something that is important to her. It is the first doll she picked out and played with for awhile
V10 0:30	BUTTERFLY is looking for the car and the TV. ANNA finds it and puts it upstairs	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY
V10 0:44	BUTTERFLY puts the grandma upstairs in the room watching TV. FATIMA takes all of the other dolls and makes a pile for her on the carpet	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY
V10 0:59	BUTTERFLY then takes grandma and is walking her around on the ground. Other girls sorting out who is using what dolls to play with	IMPORTANCE OF GRANDPARENTS WITHIN PLAY SOCIODRAMATIC PLAY
V10 1:14	BUTTERFLY is telling ANNA that "I am the real grandma." ANNA tells her she is the real grandma. They go back and forth for a bit both saying "I am the real grandma." FATIMA joins in a well. At 1:21 NICOLE mentions there are lots of grandmas isn't there?	IMPORTANCE OF GRANDPARENTS WITHIN PLAY SOCIODRAMATIC PLAY SETTING DIRECTION OF WHO CAN USE THE MATERIALS
V10 1:27	BUTTERFLY asks NICOLE "why you make lots of grandmas?" NICOLE tells they because there are a couple of families. BUTTERFLY says "oh yeah family families"	QUESTIONING PURPOSE OF MATERIALS
V10 1:38	BUTTERFLY then points out to NICOLE "this is the old grandma with grey hair and love her dress." She then tells NICOLE "it looks like a pumpkin doll, a watermelon"	QUESTIONING PURPOSE OF MATERIALS
V10 1:54	BUTTERFLY decides to put her in the living room because "she wants to watch TV"	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY
V10 2:02	BUTTERFLY then tells NICOLE she "got a wall TV. It's called a Virgin one." ANNA says she has one too. NICOLE asks BUTTERFLY what shows she watches. She tells NICOLE "all my YouTube videos and sometimes scary movies." ANNA chimes in that she sometime watches horror movies. NICOLE says you have to be careful. At 2:27 BUTTERFLY tells NICOLE "but we are not scared, we are not scared. We are superheroes"	PLAY IS TOOL/VEHICLE/PROMPT FOR COMMUNICATION/ RECALL SCARY MOVIES Not sure what she considers to be scary movies, if this is even something she watches or is just built up in her mind?
V10 2:37	NICOLE asks BUTTERFLY what kinds of things grandma is going to do at home. BUTTERFLY tells her "cooking and watching TV and maybe exercise"	PLAY IS TOOL/VEHICLE FOR COMMUNICATION PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY

V10 2:48	RUBY rings the doorbell "ding dong ding dong" and BUTTERFLY and ANNA bring their dolls down to answer it. BUTTERFLY asks "who's there?"	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY SOCIODRAMATIC PLAY
V10 3:00	Doll comes through and then BUTTERFLY picks up the plant and puts it in the upstairs bedroom	SETTING DIRECTION FOR THE MATERIALS
V10 3:15	BUTTERFLY then decides that "I will also do some visiting" and tells NICOLE. NICOLE asks who should come visit	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES IMPORTANCE OF GRANDPARENTS WITHIN PLAY SOCIODRAMATIC PLAY OFFERING SUGGESTIONS
V10 3:26	BUTTERFLY tells NICOLE "she got lots of kids" and points to the pile of dolls and "that's why we gots lots of grandmas." Other girls leave the area	
V10 3:33	BUTTERFLY points out that "one kid is in there" and points to the bedroom upstairs. NICOLE asks if she should have a friend come over and visit	SETTING DIRECTION FOR THE MATERIALS
V10 3:38	BUTTERFLY points out "there's grandpa and grandma down there" and that the grandpa is with her grandma and that they "live in a farm"	PLAY IS LIFE - ECHOING THINGS FROM HOME/ EXPERIENCES
V10 3:58	BUTTERFLY picks up the blonde hair doll and tells NICOLE "this kind of looks like you." ANNA says it kind of looks like her. BUTTERFLY tells her "no she has golden hair." NICOLE says we would need to make one with black hair	NOT REPRESENTED IN THE MATERIALS OFFERING SUGGESTIONS OFFERING POSSIBILITIES Interesting to notice focus again on hair colour
V10 4:10	BUTTERFLY grabs her hair and says "yeah maybe it looks like us." NICOLE says like you. NICOLE then says maybe we could do that next week we could make our own dolls. BUTTERFLY says yeah and nodding head. She also adds "even the teachers ... even all the teachers"	NOT REPRESENTED IN THE MATERIALS OFFERING SUGGESTIONS OFFERING POSSIBILITIES Prompt to initiate a focused art exploration related to self
V10 4:26	NICOLE also suggests that we could also make it more like your family. BUTTERFLY then tells NICOLE she misses MS. ANDERSON. BUTTERFLY then tells NICOLE "every time we have a new teacher." She then asks which day MS. ANDERSON can come "maybe Saturday?" NICOLE tells her there is not school Saturday. ANNA suggests maybe Tuesday. NICOLE tells her it may be a bit before she comes. BUTTERFLY then suggest "maybe Monday." BUTTERFLY then tells NICOLE she is going to do cooking on Monday and she is going "to do chicken salad. That's my favourite. My mom never makes salad." Another girl comes with the dolls	PLAY IS TOOL/VEHICLE/PROMPT FOR ALONGSIDE CULTURE IDENTITY AND/OR CLASH/TENSIONS OFFERING SUGGESTIONS OFFERING POSSIBILITIES Maybe that's why she wants to include her teacher because she's been away
V10 5:10	NICOLE then asks her what her mom makes. BUTTERFLY tells her "something delicious, my favourite. Pokora." NICOLE asks what that is. BUTTERFLY distracted by the girls and the dolls. NICOLE tries to clarify the food. She asks if it is with rice. BUTTERFLY tells her "it is my favourite with rice"	PLAY IS TOOL/VEHICLE/PROMPT FOR ALONGSIDE PROMPTING WITH QUESTIONS: CONFIRMING/SEEKING INFORMATION/CLARIFYING Interesting this is also from the interview what BUTTERFLY helps mom with at home and using dough to make things
V10 5:41	BUTTERFLY decides with lift the grandma up in the air and decides "I think that the grandma is going to get broken." NICOLE says oh no we have to take care of her. BUTTERFLY says "it's okay it's still fine"	FANTASY PLAY EVENTS OFFERING SUGGESTIONS