

THE BENEFITS OF ART EDUCATION FOR ENGLISH LANGUAGE
LEARNERS' ACQUISITION OF THE ENGLISH LANGUAGE

A dissertation submitted in partial fulfillment

of the requirements

for the degree of

DOCTOR OF EDUCATION

to the faculty of the Department of

ADMINISTRATIVE AND INSTRUCTIONAL LEADERSHIP

of

THE SCHOOL OF EDUCATION

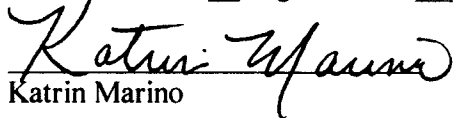
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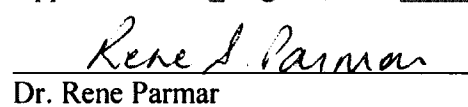
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Submitted Date Aug. 31, 2017


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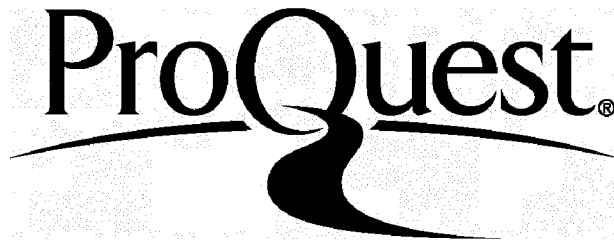
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ABSTRACT

THE BENEFITS OF ART EDUCATION FOR ENGLISH LANGUAGE LEARNERS' ACQUISITION OF THE ENGLISH LANGUAGE

Katrin Marino

The purpose of this study was to determine whether a supplemental art education program could help English Language Learners (ELL) gain in their proficiency in the English language through the creation of art projects and visual vocabulary that focused on comprehending text. Participants in this study were enrolled in an ELL program at a suburban high school in New York in Grades 8 through 11. A total of 24 students participated in a pre- and post-test assessment, and 12 of the 24 participants engaged in an after-school art program. Student participation was voluntary for all aspects of the research including the pre- and post-tests and the after-school art program.

The researcher investigated whether an arts education program that combines visuals to vocabulary words and creation of works of art based on text will aid in language acquisition for ELLs. Students who volunteered to be part of this study engaged in a six-week after-school art program once a week for 90 minutes. An experienced and licensed art educator implemented the intervention, and learning activities were aligned with New York State curriculum goals for English language arts. Non-participant students did not receive the intervention but continued in their specialized ELL course. Student performance was measured by an author-constructed assessment based on 20 questions taken from the state standardized test for English Language Proficiency (NYSESLAT), administered as a pre-test and post-test. The pre-

and post-test assessments were exactly the same; however, the post-test choices were rearranged. This study found that the achievement gap can be significantly reduced when art education is specifically focused on the needs of English Language Learners. The researcher seeks to add alternative teaching methods to the school repertoire that include art education to the current ELL curriculum a catalyst for student language acquisition. Teachers and school leaders need to consider ways to integrate the arts into the language curriculum to capitalize on the potential impact.

DEDICATION

To my beloved family

Rob, Joseph, and Robbie

for their endless love, support, and understanding.

A special thanks to my mom, Alice, and sister, Victoria, for being my rock.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to Dr. Rene Parmar, my committee chairperson and advisor, for her support and guidance during the development of this research study. Her encouragement and knowledge have enabled me to accomplish a research study so dear to my heart. I would also like to thank my committee, Dr. Paul Miller and Dr. Seokhee Cho, for their guidance and feedback throughout my research.

I would also like to thank the amazing students that participated in this study and their dedication to the after-school program because without their commitment, this research would not be possible.

Completing my coursework and research study would not be possible without the support and understanding of my family. I thank my husband, Rob; my son, Joseph; my son Robbie; my mom, Alice; and my sister, Victoria for their love and encouragement throughout this journey. You never doubted me, even when I doubted myself at times, and that confidence has carried me through to this point.

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CHAPTER 1

Introduction

In the past 30 years, the foreign-born population of the United States has tripled, and these numbers have led to reports about an emerging and under-served population of students who are English Language Learners (National Center for Education Statistics, 2017). While U.S. policy on English language education has changed and shifted in recent years, the achievement gap continues to stay the same between students who are English speakers and English learners (Aud, Fox, & KewalRamani, 2010). While statistics are abundant on the achievement gap itself, very little consideration has been given to how current ELL education may be lacking in fundamental areas of language acquisition. Importantly, how schools are organized and how students are engaged in their learning are of critical importance for educational achievement of students across ethnic and racial groups (Boykin & Noguera, 2011). To this aim, the present researcher has studied how art education with a specific focus on language acquisition through visual vocabulary and art creation can benefit English language learners' achievement.

Art education has been at the forefront of budget cuts and treated as an extracurricular program that is secondary to the core curriculum of education. According to the National Center for Education Statistics (2017), 27 states consider art education a core subject, 26 states require credits in the arts for high school graduation, and 19 states include arts courses as an alternative requirement. While being a subject of great debate, students are in desperate need for alternative outlets for creativity and self-expression. The benefits of art education are in constant need of being defined and defended in the secondary education curriculum. Currently, there is a state graduation mandate for one

visual arts or music credit to be fulfilled by every high school student in New York; however, the state does not consider art as a core subject.

As high stakes testing grows more and more prevalent and as achievement gaps widen between groups of students, the mandate hangs in the balance at the mercy of state legislation. There is a growing need to identify, define, and prove that education in the arts provides students with a well-rounded education, a sense of culture and humanity, a creative outlet, and experiences in critical thinking and problem solving that are unique to the subject. According to Winner and Hetland (2008),

Art classes teach a specific set of thinking skills rarely addressed elsewhere in the curriculum and that far from being irrelevant in a test-driven education system, arts education is becoming even more important as standardized tests exert a narrowing influence over what schools teach. (p. 29)

The data indicate the need for a systemic evaluation of the approaches taken to support English Language Learners in our schools. The objective of the current research is to provide a model for change in current practice in bilingual education to incorporate art education as a method to acquire language for non-native speakers of English.

In a study by NCEES regarding art education, 57% of public secondary schools indicated that coursework in the arts was a specific requirement for graduation in the 2009–10 school year. Of the secondary schools that reported arts coursework requirement for graduation in the 2009–2010 school year, 70% indicated that exactly one arts course credit was required for graduation (Parsad & Spiegelman, 2012). Art education remains mostly an elective course due to the one credit requirement by just half of all public schools in the United States.

Purpose of the Study

The purpose of this study was to determine whether a supplemental art program can help English Language Learners on all levels retain and master the English language with art projects that focus on analyzing text (see Table 5). The percentage of English Language Learners is on the rise in public schools across the United States based on statistical information provided by The National Center for Education Statistics (2017). There is also an increasing gap between scale scores of state exams in reading and writing of English learners compared to those that are native English speakers based on the National Assessment for Educational Progress assessments. Nationwide, the number of school-aged English Learners (ELs) is growing rapidly; however, there is very limited research available on why the achievement gap continues to remain the same. Between the 1997–1998 and 2008–2009 school years, this segment of the school-aged population has risen by 51% (National Clearinghouse for English Language Acquisition, 2010). Currently, nearly 70% of ELLs read at a below basic level (National Assessment of Educational Progress, 2010, performing 20 to 50 percentage points below native speakers (Menken, 2010), yet the available programs remain the same.

Students that volunteered to be part of the art program for the current study engaged in a six-week after-school program once a week for 90 minutes that concentrated on visualizing and visually identifying difficult words in texts and book excerpts as well as created works of art that illustrated their comprehension of that text. This study proposes that the achievement gap between groups of students can be considerably reduced when art education is specifically focused on the needs of English Language Learners.

Theoretical and Conceptual Framework

While a multitude of studies have been done anecdotally on art and student achievement, very little quantitative data are available to support the implementation. Throughout history, art advocates, like John Dewey, Elliot Eisner, and William Torrey Harris, have been persuasive and successful for the inclusion of art in school curricula; however, their differences of opinion and methods have caused conflict surrounding specific values of art's contribution to education. Historical pioneers and art educators, advocates, and associations promoting art are factors in changing American schools' and communities' views of art education's significance; however, the subjectivity of art makes it difficult to conclude a relationship between student achievement and student involvement in art education. Interestingly, most of what is known about art's advantages continues to remain unknown and unpublicized because of the lack of quantitative data available and the difficulty in isolating a specific area of academic gain based on experiences in the arts.

Sprinkled throughout education journals and books is a lively discourse about the importance of the arts in every child's education. However, most of this work has been addressed to the already committed: arts educators and educationists focused on arts education. (Darby & Catterall, 1994, p. 299)

The historical overview of art advocacy and justifications for art education is best explained by Siegesmund (1998), who explored how conflicting information and justifications for art education have, in some way, shaped our view of art's value in current curriculum. Siegesmund stated the different categories in which rationales for art education fit: Expressionists, who believe art education is to protect and nurture

autonomous, imaginative lives of children; Reconstructivists, who believe art education is placed in the service of social transformation; and Scientific Rationalists, who seek an empirical base for art education. Although a great deal of information exists on what has been achieved in advocating art in curriculum, more studies with true experimental design need to be conducted to support these claims.

Gardner's *Multiple Intelligences: Theory in Practice* (1993) serves as a foundation for the historical overview in advocating art and as a basis for research on cognition. Gardner stated,

The purpose of school should be to develop intelligences and to help people reach vocational and avocational goals that are appropriate to their particular spectrum of intelligences. People who are helped to do so...feel more engaged and competent, and therefore more inclined to serve the society in a constructive way.

(p. 9)

Gardner explained that the Scholastic Aptitude Test (SAT) and other forms of intelligence tests, like the popular IQ test originated by Alfred Binet, measure single intellectual dimensions of a person. Gardner's theory is that there exist several levels of intelligence, seven established thus far, in one person. The author defined intelligence as "the ability to solve problems, or fashion products, that are valued in one or more culture or community settings" (p. 15). The author explained that intelligences function artistically to the extent that they exploit certain properties of a symbol system and that "whether an intelligence is used artistically is a decision made by the individual and/or by the culture" (p. 46). In essence, all intelligences may be expressed artistically; therefore, art is at the core of the individual's decision making. Gardner explained this premise in

greater detail in his paper titled *Zero-Based Arts Education: An Introduction to ARTS PROPEL* (1989), where he discussed his involvement in the Harvard Graduate School of Education's arts based program Project Zero.

In *Cognition and Representation: A Way to Pursue the American Dream?*, Eisner (1997) gave an account of how students are impacted by what surrounds them and what is available to them in school. Developing our minds and exercising ways in which people think can be supported by the forms we use to represent ideas. Human beings are able to express what we think and feel because of a symbol system that represents our spoken language. Symbols that represent ideas are also used to express music and compute mathematical equations. A school, in turn, is a representation of Western culture, which provides access to this information. If students are not exposed to art, then they will be limited to ways in which they can express how they think and feel. Students will not cognitively be aware of how to express themselves in more than one way. Students will lack an understanding of visual communication and not develop an important part of their mind. The more variety of forms one is exposed to results in increased cognitive ability (Eisner, 1997). Eisner (1999) has said that art education not only helps students excel in other subjects but also contributes to the students' life outside the classroom. Art classrooms are places where students learn all subjects integrated into an exciting and fun atmosphere.

In a more theoretical article related to brain functions, Koroscik (1984) established that art requires mental, physical, and emotional exercises that develop the intellect. Every form of knowledge must occur with the perception, transformation, interpretation, retention, and application of information. Art educators have studied

cognition in the making of and responding to works of art because it was thought that art dealt strictly with feeling and emotions. The idea that art requires cognitive functions for intellectual work has been a focus of several studies. Processing information in the brain is a continuous function that occurs on multiple levels at all times. Koroscik (1984) explained:

The first stage of processing involves the analysis of sensory or structural features of a stimulus (e.g., lines, angles, pitch, or brightness); the second involves the application of previously acquired knowledge in the interpretation of meanings that characterize semantic dimensions of stimuli (e.g., representational features, symbolism, etc.). (p. 330)

Critical discourse and analysis of works of art can contribute to the amount of information subjects remember about the work and in turn recall the vocabulary used to describe the work.

Groff (2013) explained that research by the Group Brain Project at Harvard University and Imagery Lab at Harvard Medical School in conjunction with Massachusetts General Hospital have determined that certain brain functions manifest themselves in different ways but utilize the same cognitive structures:

The visual-object pathway processes information about the visual pictorial appearances of detailed images of individual objects and scenes in terms of their shape, color, texture, and so on. The visual-spatial pathway has to do with spatial relations and transformations and how individuals deal with materials presented in space - cognitive tasks associated with physics, mechanical, and engineering problems. Whereas text-based activities - including many educational

assignments and assessments - activate students' verbal processing systems, engaging with painting, graphic design, or photography-based learning experiences, for example, promotes processing information through the visual-object pathway of their cognitive processing systems. In much the same way, engaging with visually dynamic movement such as filmmaking, video-media production and consumption, and theater arts interacts with an individual's visual-spatial pathway. Learning experiences in any of these three areas provide young people with the opportunity to process information through varying means and therefore the potential to develop these three separate but integrated pathways to cognitive processing. (p. 20)

Participation in art education can stimulate the verbal processing systems in the brain, which may help support text-based activities that are part of all current educational assessments. This is a key component for the current research because it implies that art education can stimulate areas of the brain through imagery, and this cognitive process may aid in language acquisition for English language learners.

Significance of the Study

Achievement gaps between ELL and non-ELL students are deeply rooted, persistent, complex, and challenging for policymakers and teachers that implement ELL programs. The percentage of ELLs continues to rise in public schools across the United States based on statistical information provided by The National Center for Education Statistics (March, 2017). The percentage of public school students in the United States who were ELLs was higher in school year 2014–15 (9.4%, or an estimated 4.6 million

students) than in 2004–05 (9.1%, or an estimated 4.3 million students) and 2013–14 (9.3%, or an estimated 4.5 million students; retrieved from National Center for Education Statistics, 2017). While there is immense theoretical literature on the benefits of art education, there is very little true experimental research with quantitative data on the topic of how art education can benefit student achievement. Student access to art education and the quality of such instruction in the nation’s public schools continue to be of concern to policymakers, educators, and families. The present study can supplement theoretical information on the benefits of art with quantitative data that proves an arts-based curriculum can enhance ELLs’ reading comprehension, word recognition, and retention of the language when it is specifically focused toward the needs of English learners. The current study is significant in that the data collected through the research can serve as a basis for claims that art education can provide an alternative or supportive method in teaching English to non-native speakers in the American public education system.

Research Questions

Research Question 1: Can art education help emerging English Language Learners increase their proficiency in the English language?

Hypothesis 1: High school students classified as English Language Learners participating in a standards-based art program will demonstrate no gains in their English language test scores when compared with a peer group of non-participating students.

Hypothesis 2: Participating students at differing levels of English proficiency, as measured by the NYSESLAT, will show no significant differences in their language scores following the art education program.

Research Question 2: Will the different type of instructional methods have an impact on students' posttest exam?

Hypothesis 1: Students will gain in scores at the same rate in the art program as the comparison group of students that receive no art program in the ELL class.

Students were assessed using a researcher-developed test created from a subset of questions and excerpts for reading comprehension directly from the Reading and Writing sections of the NYSESLAT test that students take to be placed in the ELL program.

Students' New York State Regents' examination scores in English were also analyzed.

Two groups were studied: One ELL group with no additional art education and one ELL group that has a supplemental art education program (see Table 6).

Definition of Terms

1. *Art Education*: refers to the study of creative works in visual arts and the process of producing such creative works (National Center for Education Statistics, 2010).
For the present study, art education is defined as a series of six 90-minute lessons connected with NY State Common Core English Language Arts Standards, conducted in an after-school time period.
2. *ELL (English language learner)*: An individual who is in the process of actively acquiring English and whose primary language is one other than English. This student often benefits from language support programs to improve academic

performance in English due to challenges with reading, comprehension, speaking, and/or writing skills in English. Other terms that are commonly used to refer to ELLs are language minority students, English as a Second Language (ESL) students, culturally and linguistically diverse (CLD) students, and limited English proficient (LEP) students (Bardack, 2010). For the purpose of the present study, ELLs are defined as students in Grades 9–12 who have scored below Level 4 on the NY State English as a Second Language Assessment Test, as per state regulations.

CHAPTER 2

Review of Related Literature

Research and literature compiled for this study served as a foundation for an investigation on the impact that art education may have on student learning and achievement, particularly for ELLs. The literature review builds on theoretical perspectives from Eisner, Koroscik, and Gardener, discussed in Chapter 1. While a multitude of studies have been done on linking a direct correlation between art and student achievement, very little quantitative data are available because it is difficult to pinpoint a specific component of art education that proves to be a factor in student achievement. Through history, art supporters, like John Dewey, Howard Eisner, and William Torrey Harris, have been persuasive and effective in the fight to include art in school programs; however, their differences of opinion and methodology have caused conflict surrounding specific values of arts' contribution to education. Historical innovators and art educators, advocates, and associations promoting art are factors in changing American schools' and communities' views of art education's significance; yet, the subjectivity of art makes it challenging to conclude a relationship between student achievement and students involvement in art education. There is, however, collective information and data (Brouillette, 2013; Brouillette et al., 2014; Spina, 2006) that support the idea that art education can increase the oral language skills of ELLs through analysis and creation of art.

Cognitive Theory Support for Arts Education

Cognition refers to knowing and thinking through information that we process through our human senses. Psychologists have long studied how humans cognitively

process art and what areas of the brain are triggered when creating works of art.

Halverson and Sheridan (2014) explained that,

at the dawn of the emergence of cognitive psychology, Goodman (1976) argued that cognition in the arts involved mental processing of symbolic representations. This influential work led cognitive psychologists to study how children develop the ability to read and speak those languages of art (Goodman, 1976). (p. 627).

Experience in art education is unique to any other subject because learners represent ideas, feelings, and/or emotions through pictorial representations.

Koroscik (1984) presented the view that art requires mental, physical, and emotional exercises that develop the intellect. Every form of knowledge must occur with the perception, transformation, interpretation, retention, and application of information. The idea that participation in art requires cognitive functions for intellectual work has been a focus of several studies (Koroscik, 1994; Efland, 2002; Marshall, 2005). In *Cognition in Viewing and Talking About Art* (1984), Koroscik explained that:

Information processed from a single stimulus may be encoded into memory in terms of its structural, semantic, or phonemic (verbal) characteristics. The durability of such stored information corresponds to the depth to which it has been processed. This in turn is affected by such variables as the amount of time available for encoding, the nature of task demands, and the characteristics of the stimulus with what the viewer has already stored in memory. (p. 331)

In essence, experience in art education and critical analysis of works of art can aid in the retention of structural information and its meaning.

According to Gardner's (1983) Multiple Intelligence Theory, human intelligence consists of eight areas of potential that may or may not be nurtured based on the person's experiences, which include spatial, bodily-kinesthetic, musical, linguistic, logical-mathematical, interpersonal, intrapersonal, and naturalistic. Ashman & Conway (2002) explained Gardner's theory, stating that:

The intelligences are modified by changes in the available resources and one's perceptions of ability and potential. In other words, some individuals will develop certain intelligences to a far greater extent than others, but everyone should develop each intelligence to some extent, given the opportunity to do so. A person's profile of intelligences, therefore is based upon cultural and social experiences. (p. 55)

If students are given the opportunity to develop their ability and potential, then they can advance in language acquisition through multiple cultural and social experiences provided by art education.

Incorporating art education to the ELLs' curriculum can aid in language acquisition and development through creative experiences that are not currently available to the student. According to Smith (2013), "creative activity involves making something and using the imagination to create meaning. Reflecting on art as a strategy to further communication is thus agreeably deemed as a dire need to further communication" (p. 5). Art can be used to develop language by promoting verbal communication with visual representations.

Neurological Imaging Research Support for Arts Education

While Gardner's *Frames of Mind: The Theory of Multiple Intelligences* (1983) and *Multiple Intelligences: Theory in Practice* (1993) serve as a foundation for the historical overview in advocating art and as a basis for research on cognition, recent studies on brain response to visual art through neuroimaging show that the artistic status of images engages reward circuitry (Lacey, Hagtvedt, Patrick, Anderson, Stilla, Deshpande, & Sathian, 2011; Dietrich & Kanso, 2010). Learning processes are neurological functions of the human brain needed for learning and productivity in school. The study by Lacey et al. (2011) found that the Ventral Striatum in the brain was driven by art-selective regions when viewing art images, was disengaged when non-art images were viewed, and was not driven by any region correlated with ratings of esthetic preference. In essence, experiencing art, whether visual or otherwise, is a pleasurable, rewarding experience. The study included eight total participants with a mean age of 23, half of which were male and the other half female. Repeated-measures ANOVAs showed no significant differences in judgments between either art ($90.0 \pm 3.5\%$ correct; mean \pm SEM) and non-art ($96.6 \pm 1.0\%$ correct) images, or animate ($91.3 \pm 3.2\%$ correct) and inanimate ($95.3 \pm 1.3\%$ correct) images. Participants liked art images more than non-art images (art $3.49 \pm .09$; non-art $2.91 \pm .07$) and also rated them as more beautiful (art $3.51 \pm .1$; non-art $2.81 \pm .1$). The implications of this study are important for the dissertation topic because the study implies that viewing visual art is a rewarding experience, which can enhance the learning process for ELLs.

Dietrich and Kanso (2010) provided an examination of long-standing theories and widely held beliefs about creativity by evaluating their claims against the existing

evidence. The study was separated into three categories: studies using the paradigm of divergent thinking, studies investigating the cognition of art and music, and studies looking at insight events. The investigation of cognition of art and music revealed an interesting study that analyzed alpha ERS brain activity of artists and non-artist participants who were asked to paint a mental painting in their mind. The study revealed that increases in alpha ERS were apparent for both artists and non-artists compared with the same participants at rest. This finding is significant in that no special talent is needed to stimulate the brain during art activities or art analysis critiques. The researchers concluded that “art is everywhere” (p. 838), and there is not one specific area of the brain that is stimulated through creativity but, instead, several areas.

Arts Education in the Schools

In the article “Does Experience in the Arts Boost Academic Achievement?” (1999), Eisner defended benefits of student learning based on students’ experience with art education. Art education not only helps students excel in other subjects but also contributes to the students’ life outside the classroom. Art classrooms are places where students learn all subjects integrated into an exciting and fun atmosphere.

In an article by Scripp and Paradis (2014), the researchers provided insight into Chicago Arts Partnerships in Education’s (CAPE) collaboration with Partnerships in Arts Integration Research (PAIR) project conducted in Chicago public schools (CPS), which statistically demonstrated how a three-year arts integration project can impact treatment versus control students in both academic and arts cluster schools. There were an average of 110 students in each of the control and treatment cohorts on four levels: Level 1:

Academic cluster focus (math, writing, world cultures) with conventional arts instruction; Level 2: Arts cluster focus with conventional academic instruction; Level 3: Academic cluster focus (math, writing, world cultures) with conventional arts instruction plus arts integration program; and Level 4: Arts cluster focus with conventional academic instruction plus arts integration program. The longitudinal cohort in all of the treatment schools on average outperformed the control schools on averaged math and reading scores. Students from the treatment schools that combined arts integration with an arts focus were the highest rated of all schools. A series of correlation and regression tests performed provided a perspective of the relative strengths of the program factors on student arts learning or academic learning in the PAIR project. One main factor emphasized by the researchers was that the arts integration program only made a significant difference after the two year mark and an even greater difference at the three year mark in state achievement scores. This study is integral to the dissertation topic because it stressed the importance of arts integration on student achievement and narrowing the achievement gap between low, average, and high performing students.

The staff and researchers from Project AIM, an arts-integration program of the Center for Community Arts Partnerships at Columbia College Chicago, have collected data through student surveys and interviews of teachers and teaching artists to study art's integration as a process of translation. Project AIM residencies take place in fourth-through eighth-grade classrooms in five urban elementary and middle schools in the Midwest. These residencies are composed of approximately 15–20 hours of interdisciplinary instruction co-taught by a professional teaching artist and partner classroom teacher. The study was an exploratory qualitative study. The researchers

found: (1) Teachers and teaching artists' development of three specific translation approaches: "scaffolded," "multi-representational," and "interwoven," with each methodology serving different identified needs of instruction; and (2) A statistically significant increase in student learning across four variables measuring higher order thinking skills: (1) When I am going to create something, I can make a plan; (2) I can invent a new way of doing a project; (3) I can create something that represents my ideas; and (4) I can understand many different points of view about the same subject.

There are four programs that have integrated art and reading in New York City over the course of 40 years: Learning to Read through the Arts (LTRTA), Children's Art Carnival (CAC), Reading Improvement through the Arts (RITA) and Learning Through an Expanded Arts Program (LEAP). The programs "were based on the strongly held view that visual art is an effective vehicle through which to improve reading skills" (Burger & Winner, 2000). The art program LEAP, which is still widely used today, brings professional arts educators into NYC public schools to provide customized, innovative programs in visual arts, music, dance, film, and theater that are directly integrated into the academic curriculum. LEAP uses the arts as a strategy to teach English language arts, math, science, and social studies and addresses the varied learning styles of students, including ELLs.

Brouillette, Childress-Evans, Hinga, and Farkas (2014) studied the impact of an arts integration program offered at five large urban elementary schools on the daily attendance and oral language skills of children in kindergarten through second grade. Speaking and listening skills were measured through standardized test scores. Qualitative analysis of interview and survey data revealed that teachers perceived the theater and

dance lessons to provide rich opportunities for verbal interaction between teachers and pupils. Student speaking and listening skills improved significantly, as did teachers' ability to promote oral language. The President's Committee on Arts and the Humanities vision stands in stark contrast to the sober assessment offered by the United States Government Accountability Office (GAO; 2009), which reported that research on the effect of arts education on student outcomes remains inconclusive. All five schools were Title I schools in the San Diego Unified School District (SDUSD). The number of classes per grade level varied from three to six (with from 50 to 95 children per grade level). 87.2% of students were Latino; ELLs made up 62.4% of the students. Most children qualified for free or reduced lunch. Four out of the five schools had student bodies that were 100% socioeconomically disadvantaged; the fifth school was 75% disadvantaged. A regression analysis of the percent of students present on days with arts lessons compared to days without arts lessons was provided. This study is relevant to the research topic because the visual arts classes were shown to increase student engagement as measured by school attendance. As elementary schools with large numbers of ELLs came under pressure to raise test scores under the No Child Left Behind legislation, time and funding has been diverted from the arts to raise achievement in language arts and math. What the Teaching Artist Project showed was that far from taking time away from the endeavor of raising student achievement, well-designed drama and dance classes were an effective way to boost the oral language skills that are pivotal to the English language development of ELLs in the early years of school. The study by Brouillette et al. (2014) concluded three key factors:

First, the finding that the arts were linked to increased attendance and teacher reports of student engagement provides evidence that the arts helped to create a positive academic environment for students. Second, this finding casts doubt on policies that remove the arts from low-performing schools with the goal of improving student outcomes. Third, teachers consistently point out that the arts lessons made the curriculum more inclusive by providing students, especially ELLs, with multiple ways to show what they know. (p.12)

When students engage in art activities, they are utilizing a set of skills that are rarely used in any other discipline. Students are engrossed by the process of creating and therefore have a heightened awareness of what they are learning. Art education can be integrated into the ELL curriculum to enhance student engagement and support the acquisition of the English language.

Implication of Art Education for ELLs

Spina (2006) assessed whether authentic arts-based curricula facilitate the acquisition of English as a second language (ESL) without sacrificing proficiency in the first language (Spanish). The researcher compared two classes of ESL fifth graders, one of which was taught through an arts-based curriculum and included 30 students, whereas the other was taught using traditional ESL methods and included 28 students. Students were pretested and post-tested to assess their first language (Spanish) skills and their English and reading skills. The results suggest that an arts-based curriculum provides significant cognitive advantages to ESL students by building on the cognitive strengths

inherent in bilingualism. The author proposed that “an authentic arts-based education may be critical in nurturing the linguistic, cultural, and cognitive strengths of nonmainstream students. The current pressure on schools to mainstream children for whom English is not the first language makes these issues particularly urgent” (p. 101). The study of signs and symbols and their use or interpretation that is included in the arts echoes the semiotic abundance available to speakers of more than one language, nurturing an ability to approach symbolization in a creative way. Spanish scores for both groups were very close (arts group $M = 43.22$; comparison group $M = 42.86$), and pretest scores in English and reading were higher in the arts group (English $M = 30.87$; reading $M = 25.17$) than in the comparison group (English $M = 23.35$; reading $M = 19.71$). After adjusting for covariates, performance on English, $F(1, 47) = 11.00, p = .0018$; and reading, $F(1, 47) = 20.29, p = .0001$; post-tests varied significantly with participation in the arts program. The results demonstrate a strong relation between arts-based instruction and ability in English and Spanish. English skills of students in the arts program improved an average of 7.7 percentile points above those in the comparison group after adjusting for pretest differences. Reading skills of the arts program students improved an average of 12.47 percentile points over the comparison group. This study is an integral part of the dissertation question in that it focuses on nurturing the ability to approach symbolization in a creative way and enhance the aptitude of ELLs. An authentic arts-based approach emphasizes cognitive development and content instead of language instruction as the primary goal.

Janzen’s (2008) exploratory study of teaching ELLs in the four content areas of history, math, English, and science identified that some type of linguistic knowledge

must be taught to these learners in order to fully comprehend the material in core classes. Janzen's article revealed that language found in history and math textbooks can be very difficult for ELLs to process and that creating visual works of art can provide a format for students to express themselves visually. Janzen's data showed that several themes emerged that provide evidence that ELLs need vocabulary explicitly broken down and that using the arts in the classroom setting can alleviate these learners' fear of speaking in front of their English-speaking classmates.

Gullatt (2008) described the many different implications that art education has had and continues to have on teaching and learning from the origination of cognitive theorists to current art advocates. The effect of art education on ELLs can be an integral part of language acquisition through communicating with visual symbols. ELLs can communicate their ideas, feelings, and emotions with visual representations that do not need words but in turn can provide a deeper meaning and understanding of vocabulary associated with the images. Gullatt explained:

Students should be able to communicate through the use of the multiple symbol systems within the language arts context. This involves the use of dramatics, music, and visual arts within reading and writing. Students are able to use the drawing of pictures for prompts for writing. As one researcher noted, this transference from one communication system to another is called transmediation (Hoyt, 1992). Hence, those students who are weak in one communication system were able to express themselves through another. This connection is empowering and serves to strengthen the weaker systems. While drama and visual arts were

once saved for the high achievers, the issue of transmediation illustrates the need to integrate all communication systems within the classroom. (p. 21)

The basis of transmediation is that students that are having difficulty communicating with words can communicate with images, hence prompting discussion for writing. The impact for ELLs is that involvement in the creation of works of art will strengthen their ability to communicate in written word and gain a deeper understanding of what the vocabulary actually means.

Graham (2009) proposed that using a combination of journalism and art can provide a deeper meaning to the learning process that can enhance critical thinking skills. Graham explained, “A powerful antidote to this situation is a serious study of contemporary art and visual culture. Visual culture is a ubiquitous part of our students’ lives” (p. 155). Visual symbols become a powerful tool to convey meaning, understand language, and acquire vocabulary. A work of art can be used as tool in engaging students to explore and discuss themes that they may not have encountered. In the *International Stories Project*, Graham discussed the results of the projects created by students:

The work of these students dramatically illustrates how cultural journalism that includes the study and making of art can be a powerful way to engender empathy, compassion, and intercultural dialogue, and engage students and teachers in critical thinking about cultural assumptions and diversity. (p. 155)

Students gain a deeper understanding of what they are learning through art making and develop their vocabulary through the experience of creating works of art.

Greenfader and Brouillette (2013) discussed how K–2 teachers can foster the language development of students with limited English backgrounds through the

performing arts, including drama, theatre, and dance. Dramatization helps students better understand the plot and the feelings of the characters, even if they do not primarily grasp all of the words. By fully engaging their imaginations, children may increase their ability to mentally simulate the events, characters, and nuances of a story by acting it out. By imaginatively touching, seeing, and experiencing the meaning of the words in the text, children insert themselves into the situation described by the author and comprehend the meaning of events in human terms. While the students in this study did not engage in actual theatre or dance, they did create works of art based on texts that we read in class. Children learned to imaginatively connect the decontextualized vocabulary of the classroom with their own experiences. A mixed methods study of the Teaching Artist Program (TAP) found that K–1 ELLs who participated in TAP showed improvements in early literacy skills compared with their peers. The act of creating something based on the reading is another way students can be fully engaged in their imagination and comprehend the meaning of terms on a cognitive level.

Relationship Between Prior Research and Present Study

An interesting aspect of this study, which connects to an article by Brouillette, Childress-Evans, Hinga, and Farkas (2014) where the researchers studied the impact of an arts integration program on the daily attendance and oral language skills of children in kindergarten through second grade, is that the students had 100% attendance during the entire study. Originally, the afterschool art program for this study was allotted for 1 hour but changed to 90 minutes because the students wanted more time to complete their projects. Students were on time and present for each of the sessions, which also relates to

a study by Burger and Winner (2016) that describes how visual arts can be a motivational mechanism. The authors explained, “Given engaging art projects that are integrated with reading and writing, children may become motivated to read and write” (Burger & Winner, 2016, p. 277).

Similar to Brouillette et al. (2014), Burger and Winner’s (2016) study showed that a well-designed art program is an effective way to boost language skills that are pivotal to the English language development of ELLs. The art program concentrated on visualizing language by combined listening while reading and viewing difficult words with pictorial representation. The study of signs and symbols and their use or interpretation that is included in the arts echoes the abundance of symbolism available to speakers of more than one language, nurturing an ability to approach symbolization in a creative way (Spina, 2006). The process of moving information from one system of communication to another, such as from visual imagery to language and language to visual imagery, encourages learners to develop meaning in ways that deepen their understanding through the creation and analysis of art (Spina, 2006).

During the lesson planning stage of the art program developed in this study, an article by Guccione (2011) influenced the integration of visual vocabulary words for each of the texts read and discussed. Reading a text in a language other than the one you speak does not benefit the reader in understanding and decoding the language itself. In Guccione’s (2011) study, the most prevalent strategy used by students to assist in constructing meaning was to turn the pages of a book and converse about the pictures. Kindler (2002) noted that only 18.7% of students classified as limited English proficient

met state standards for reading in English because students did not comprehend what they were reading.

Decoding and fluency difficulties have been seen as the cause of many students' struggles with reading comprehension (Guccione, 2011). English learners in particular benefit from being seen and seeing themselves as valuable members of the learning community. As members of the community, ELLs, like their classmates, are expected, taught, and encouraged to use integrated and meaningful literacy practices to construct meaning as they develop both academic and social vocabulary. Integrated literacy practices in an inquiry environment provide an authentic context in which ELL's can and do succeed. As noted by Lau (2012), "The gap in new immigrant learners' knowledge of the dominant culture, history and personalities, literary references, and sometimes even pop culture makes both interpersonal communication and academic study challenging" (p. 327). Art is a universal language that can be discussed amongst many groups of people; therefore, it is imperative to use visuals so that English learners can gain different perspective on the meaning of the words used in texts. Using imagery in texts is the best way to convey what is happening in a story and to visually understand what the characters in that story are experiencing. Reading a text and looking at words does not initially help someone to comprehend what those words mean; however, looking at an image that describes the text gives students a base knowledge to work with before actually reading the information.

There are several studies that indicate that reading aloud to English learners aids in language acquisition, and the present study incorporated this practice to help students understand what they were reading in order to encourage group discussions. The read-

aloud method further supports and works in conjunction with the visual vocabulary that students were introduced to at the beginning of the lesson in the current study. According to Ulanoff and Pucci (1999) regarding the read-aloud method:

The relationship between reading aloud and literacy development has also been substantiated by research findings. Hall (1987) reported correlations between reading test scores at age seven and children's preschool knowledge about books and literacy as evidenced by frequency of listening to stories. These findings are consistent with results of other studies on story reading and incidental acquisition of vocabulary (Elley, 1989; Lambert, 1991; Robbins & Ehri, 1994). Heath (1983), in her study of two communities and the effects of attitudes toward literacy on their children's development, supports this notion that reading aloud facilitates the growth of literate behaviors (Burns, Roe & Ross, 1996; Christie, Enz, & Vukelich, 1997). (p. 410)

Reading aloud to English learners as they read along after they have been given background information on the text through visual vocabulary aids in reading comprehension and language acquisition. Enforcing and fostering language acquisition through the creation of art related to the text supports the learning process and engages the student on a variety of different modalities.

CHAPTER 3

Methodology

Research Questions

Research Question 1: Can art education help emerging English Language Learners increase their proficiency in the English language?

Hypothesis 1: High school students classified as English Language Learners participating in a standards-based art program will demonstrate no gains in their English language test scores when compared with a peer group of non-participating students.

Hypothesis 2: Participating students at differing levels of English proficiency, as measured by the NYSESLAT, will show no significant differences in their language scores following the art education program.

Research Question 2: Will the different type of instructional methods have an impact on students' posttest exam?

Hypothesis 1: Students will gain in scores at the same rate in the art program as the comparison group of students that receive no art program in the ELL class.

Sample and Population

In order to test the theory that art education will benefit ELLs' acquisition of the English Language, the following target population and sample was used.

Target Population

Students in Grades 8–11 who are currently enrolled in ELL/ENL classes in a suburban district in Nassau County on Long Island, New York.

Sample and Population

A group of 24 students enrolled in ELL classes willing to participate in a pre-test and a post-test (control group) and a group of 12 students who have taken the pre-test and are willing to participate in an after school art-based activity once a week and take the post-test (experimental group).

| Category | Number | % |
|-------------------------|--------|-----|
| Grade Level | | |
| 7 | 2 | 10% |
| 8 | 5 | 20% |
| 9 | 6 | 25% |
| 10 | 6 | 25% |
| 11 | 5 | 20% |
| Gender | | |
| Male | 15 | |
| Female | 9 | |
| Primary Language | | |
| French | 10 | |
| Spanish | 14 | |

Research Design and Data Analysis

The study was conducted using a quasi-experimental design, with an experimental group (students receiving supplemental arts education) and a comparison group (students not receiving the arts education). For Research Question 1, Hypothesis 1, a 2 (group) x 2 (time) ANOVA was conducted comparing the experimental and comparison groups on

their performance at pre-test and post-test. For Research Question 1, Hypothesis 2, a 3 (level) x 2 (time) ANOVA was conducted comparing students at English Proficiency Levels 1, 2, and 3 (based on their official identification within those categories) on their performance at pretest and posttest.

For Research Question 2, a parametric technique for analyzing quantitative data was used to ascertain whether any significant change occurred. The *t*-Test for independent means was used to compare the mean scores of the two groups and determine whether .05 significance was reached, which would then reject the null hypothesis and conclude that incorporating art education in an ELL program can help students retain and master the English language.

Instrument

The study included an author-created 20-item assessment compiled from questions from two prior New York State English as a Second Language Assessment Tests (NYSESLAT), which is a standardized assessment exam taken by all ELL students to determine their level of proficiency in the English language. The author-created assessment included the reading and writing component but not the listening and speaking component of the NYSESLAT. According to the NYSED:

The purpose of the NYSESLAT is to assess the English language proficiency of new entrants whose home language is a language other than English, as indicated on their HLQ and individual interview. It is used to determine if the student is in need of bilingual and/or English as a New Language (ENL) services. Based on NYSESLAT results, students will be categorized into one of five levels

(Entering/Beginning, Emerging/Low Intermediate, Transitioning/Intermediate, Expanding/Advanced, and Commanding/Proficient), which will determine the number of hours of services each student will receive. NYSITELL results will help inform teachers for instructional purposes by determining a student's relative strengths in each modality (Listening, Reading, Writing, and Speaking). (p. 7)

The reading and writing components of the NYSITELL questions include reading comprehension, sentence analysis, and sentence structure. The abbreviated version of the test created for the present study has 20 questions, which were scored out of 100 points at 5 points each. All questions were multiple-choice in which a Scantron was used to record and score the answers. Students were given 30 minutes to take the test in their current ELL course. An example of the test is available in Appendix D.

Instrument Validity

The instrument has content validity in that items are drawn from previously validated state assessments. Item selection was conducted with the assistance of an English language arts teacher experienced in preparing students for the state examinations. A pilot study had been conducted earlier to field test the instrument and revealed its effectiveness in assessing student language learning. An internal consistency analysis was conducted to determine reliability coefficients for the instrument (see Tables 2–4). The internal consistency of the 20 items on the instrument revealed that there was significant power ($\alpha = .71$), indicating that the field test is a reliable measure.

| Table 2 | | | |
|---|-----------------------|----|-------|
| <i>Case Processing Summary</i> | | | |
| | | N | % |
| Cases | Valid | 20 | 100.0 |
| | Excluded ^a | 0 | 0.0 |
| | Total | 20 | 100.0 |
| a. Listwise deletion based on all variables in the procedure. | | | |

Table 2 reveals the number of items on the instrument, which is available in Appendix D. The 20 items on the instrument are multiple choice, in which 15 of them are based on reading comprehension and five are based on sentence structure.

| Table 3 | |
|---|------------|
| <i>Reliability Statistics of Instrument</i> | |
| Cronbach's Alpha | N of Items |
| .715 | 20 |

Table 3 describes the reliability of the questions used for the instrument in which we can determine internal consistency with Cronbach's Alpha ($\alpha = .71$). The researcher can conclude that the measure used is consistent because α is greater than .70.

| | Scale Mean if Item Deleted | Scale Variance if Item Deleted | Corrected Item-Total Correlation | Cronbach's Alpha if Item Deleted |
|---------------------|----------------------------------|--------------------------------------|--|--|
| Pretest Question 1 | 29.25 | 12.197 | .229 | .710 |
| Pretest Question 2 | 28.90 | 12.516 | .203 | .711 |
| Pretest Question 3 | 29.05 | 12.576 | .132 | .718 |
| Pretest Question 4 | 29.10 | 12.305 | .203 | .712 |
| Pretest Question 5 | 29.05 | 13.418 | -.107 | .739 |
| Pretest Question 6 | 29.40 | 11.621 | .447 | .689 |
| Pretest Question 7 | 28.90 | 11.568 | .551 | .682 |
| Pretest Question 8 | 29.35 | 11.608 | .428 | .690 |
| Pretest Question 9 | 29.45 | 14.050 | -.292 | .750 |
| Pretest Question 10 | 29.55 | 11.945 | .472 | .691 |
| Pretest Question 11 | 29.60 | 12.779 | .182 | .712 |
| Pretest Question 12 | 29.10 | 10.832 | .662 | .665 |
| Pretest Question 13 | 29.05 | 11.524 | .455 | .687 |
| Pretest Question 14 | 29.10 | 11.253 | .524 | .680 |
| Pretest Question 15 | 28.80 | 12.484 | .319 | .704 |
| Pretest Question 16 | 28.95 | 13.208 | -.041 | .731 |
| Pretest Question 17 | 29.10 | 11.568 | .425 | .690 |
| Pretest Question 18 | 29.15 | 11.292 | .502 | .682 |
| Pretest Question 19 | 29.35 | 11.818 | .361 | .697 |
| Pretest Question 20 | 29.10 | 12.621 | .112 | .721 |

Table 4 describes each question and its effect on Cronbach's Alpha if deleted from the test. We can conclude that that the questions are closely related as deleting them would make very little difference in internal consistency.

Treatment/Intervention

The researcher conducted six 90-minute art lessons based on age appropriate and well-known texts currently studied in the English language arts curriculum. The New

York State Standards for Art and Language Arts was used to create the lessons, and an observer utilized a checklist using the Danielson Framework to ensure those standards were witnessed through the lessons (see Appendix H for the observation checklist). The observer, an administrator at the high school where the study was situated, attended two of the six sessions. The observer used a checklist to determine treatment fidelity determined that both lessons were Distinguished based on the criteria.

Table 5 lists the three lessons and their link to the state ELA curriculum as well as the New York State Standards for Art. Each unit formulated for this program was designed for two sessions per unit at a total of three hours per plan. A formal lesson plan and excerpt of the text for each of the three units are available in Appendices E–G. The lesson plans were designed to become increasingly challenging as the program progressed. All standards were included in the lesson plans; however, students were not required to write any information during the lessons. It is also important to note that the students did not take the pre- or post-test examinations during the after-school sessions, and students did not engage in any test preparation during any of the sessions. The pre- and post-test exams were distributed in the students' ELL course before and after the six-week program.

The current English Language Arts Learning Standards as stated in the New York State English Language Arts Curriculum guide (2005) is as follows:

A learning standard is an established level or degree of quantity, value, or quality. New York State learning standards are defined as the knowledge, skills, and understandings that individuals can, and do, habitually demonstrate over time—as a consequence of instruction and experience.

New York State English Language Arts Learning Standards

Standard 1: Students will read, write, listen, and speak for information and understanding. As listeners and readers, students will collect data, facts, and ideas, discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

Standard 2: Students will read, write, listen, and speak for literary response and expression. Students will read and listen to oral, written and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation. As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

Standard 4: Students will read, write, listen, and speak for social interaction. Students will use oral and written language for effective social communication

with a variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

(p. 2)

According to NYSED, the current New York State Learning Standards for the Arts is as follows:

Standard 1: Creating, Performing and Participating in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

Standard 2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Standard 3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

| Arts Lesson Topic | Learning Activities | NYS ELA Curriculum Objective | NYS Learning Standards for the Arts |
|--|---|--|--|
| Session 1 & 2 Illustrated Children's Book: <i>Where the Wild Things Are</i> by Maurice Sendak | Visual Vocabulary Read Aloud Art activity | Standard 1 Standard 2 Standard 3 Standard 4 | Standard 1 Standard 2 Standard 3 Standard 4 |
| Session 3 & 4 <i>Bugs For Dinner</i> by Ingrid Sweeney Bookhamer | Visual Vocabulary Read Aloud Art activity | Standard 1 Standard 2 Standard 3 Standard 4 | Standard 1 Standard 2 Standard 3 Standard 4 |
| Session 5 & 6 Excerpt from "Who Are You Today, Maria?" from <i>Call Me Maria</i> by Judith Ortiz Cofer | Visual Vocabulary Read Aloud Art activity | Standard 1 Standard 2 Standard 3 Standard 4 | Standard 1 Standard 2 Standard 3 Standard 4 |

In the first two sessions, the students were introduced to *Where the Wild Things Are* by Maurice Sendak. At the beginning of the first session, a PowerPoint presentation was created to introduce 13 key words from the text to visually demonstrate their meaning to the students. Each of the 13 key words were defined in English and included

visual imagery to depict the meaning of the word. After the presentation, the students read along as the teacher read the book aloud. The students then discussed what they visualized during the reading and the teacher asked guided questions to ensure that the students understood the meaning of the book. The discussion was based on monsters, and the students were asked to discuss monsters that are relevant in their cultural folklore. Students were then given drawing paper, pencils, and markers and asked to draw their own rendition of a monster based on the visual descriptions in the book. In the second session, students were allotted time to complete their drawings and display and discuss their work (See Appendix E for a complete lesson plan).

In the next two sessions, students read along as the teacher read aloud an excerpt from a book called *Bugs for Dinner?* by Ingrid Sweeney Bookhamer, which was taken from the 2014 fifth-grade ELA exam. Students were introduced to 14 key words in a PowerPoint presentation prior to the read-aloud that included visual explanations and formal definitions of each word. The students were led into a discussion about food as the teacher asked guiding questions regarding the text. The students discussed their favorite foods and foods that they found unusual in the United States. Students were then given reference material on bugs and asked to draw their favorite insect with as much detail as possible. The teacher discussed the visual examples, reference materials, and teacher example of the project. Students were given an 8 x 10 drawing paper, pencils, and erasers to complete the creative observational task (See Appendix F for a complete lesson plan).

In the final two sessions, students were introduced to an excerpt from “Who Are You Today, María?” from *Call Me María* by Judith Ortiz Cofer, which was taken from

the 2015 eighth-grade ELA exam. Students were introduced to 15 key words in a PowerPoint presentation that included a visual description of the word and a formal definition of each word. The students were led into a discussion about identity as the teacher asked guiding questions regarding the text. The students discussed their likes and dislikes, their personalities, and experiences in their lives that made up their identity.

In this unit, students worked in pairs for the art portion of the lesson. Students were given 20 x 24 sheets of black construction paper, scissors, tape, glue, a spot light and magazines to create this project. Students sat in a profile position and used a strong light to create a shadow of their profile on the white board. As one student sat, the other one traced the shadow of their partner to create a silhouette of their profile. Students then cut their own portraits out and filled the paper profiles of their face with images that they identified with. The objective was to create a portrait that incorporated many layers of pictures, colors, and words that made up their personality (See Appendix G for a complete lesson plan).

In the last session, students displayed their final self-portraits and discussed their work with each other, taking turns to talk about what they had incorporated into their profiles. The instructor distributed a visual dictionary booklet on all of the key words discussed throughout the prior six weeks. The pre- and post-test questions were never discussed or analyzed during any of the sessions.

Procedures for Data Collection

Students took a pre-test exam a week before the program began in their current ELL course. The tests were distributed and collected by their classroom teacher and

given to the researcher on the same day. The test answers were logged on a Scantron sheet by the student, and the researcher scored the sheets with a Scantron machine that records the number of items correct and incorrect. The students were given a number from 1 to 24, and the researcher recorded the data. The tests were sealed until the completion of the post-test exams.

A week after the completion of the art program, students were given the post-test exam in their current ELL course. The tests were distributed and collected by their classroom teacher and given to the researcher on the same day. The test answers were logged on a Scantron sheet by the student, and the researcher scored the sheets with a Scantron machine that records the number of items correct and incorrect. The participants were assigned a number from 1 through 24 with the letter 'A,' if they participated in the art program or the letter 'B,' if they did not participate in the program. The pre-test exams were then coupled with post-test exams to differentiate between the two groups. The information was recorded, and the tests were sealed in an envelope. Background information on the students with regard to the English Proficiency Level was obtained from the school. Participant confidentiality was maintained through use of identification numbers, rather than names, and group aggregate reporting of findings.

CHAPTER 4

Results

The purpose of this study was to examine whether a supplemental art education program would aid ELLs in language acquisition through specialized art instruction that included a visual vocabulary component through class presentations, a reading component with printed text, and an art component that incorporated aspects of the texts being read. Students were presented with vocabulary words from the text before the text was read aloud by the instructor. Students would then read along as the teacher read the passage aloud. The students then discussed the text and created works of art based on the discussions.

Research Questions

Research Question 1: Can art education help emerging English Language Learners increase their proficiency in the English language?

Hypothesis 1: High school students classified as English Language Learners participating in a standards-based art program will demonstrate no gains in their English language test scores when compared with a peer group of non-participating students.

Hypothesis 2: Participating students at differing levels of English proficiency, as measured by the NYSESLAT, will show no significant differences in their language scores following the art education program.

Research Question 2: Will the different type of instructional method have an impact on students' posttest exam?

Hypothesis 1: Students will gain in scores at the same rate in the art program as the comparison group of students that receive no art program in the ELL class.

Techniques for Analysis

The study was conducted using a quasi-experimental design, with an experimental group (students receiving supplemental arts education) and a comparison group (students not receiving the arts education). For Research Question 1, Hypothesis 1, a 2 (group) x 2 (time) ANOVA was conducted comparing the experimental and comparison groups on their performance at pre-test and post-test. For Research Question 1, Hypothesis 2, a 3 (level) x 2 (time) ANOVA was conducted comparing students at English Proficiency Levels 1, 2, and 3 (based on their official identification within those categories) on their performance at pretest and posttest.

For Research Question 2, a parametric technique for analyzing quantitative data was used to ascertain whether any significant change had occurred. The *t*-Test for independent means was used to compare the mean scores of the two groups and determine whether .05 significance is reached. A univariate test on the difference between test scores from the ANOVA in Research Question 1, Hypothesis 2, was also used to test the null hypothesis that students will gain in scores at the same rate in the art program as the comparison group of students that received no art program in the ELL class.

Findings

Research Question 1: Can art education help emerging English Language Learners increase their proficiency in the English language?

Hypothesis 1

A one-way repeated measures analysis of variance (ANOVA) was conducted to evaluate the first null hypothesis that that high school students classified as ELLs participating in a standards-based art program will demonstrate no gains in their English language test scores when compared with a peer group of non-participating students ($N = 24$).

Table 6

Descriptive Statistics on Experimental and Comparison Group Participants

| | Program | Mean | Std. Deviation | N |
|---------------------------------|----------------|-------|----------------|----|
| Pretest Final Score out of 100 | Art Program | 27.50 | 13.399 | 12 |
| | No Art Program | 43.75 | 20.240 | 12 |
| | Total | 35.62 | 18.726 | 24 |
| Posttest Final Score out of 100 | Art Program | 42.92 | 16.020 | 12 |
| | No Art Program | 46.25 | 20.240 | 12 |
| | Total | 44.58 | 17.932 | 24 |

In Table 6, we can see that the students that participated in the art program have an average mean score 16 points lower than the mean score of students that were not in the art program. It is important to note that the mean post-test scores of the students with no art program ($M = 43.75$) is approximately 3 points higher when compared to their pre-test scores ($M = 46.25$), yet the mean score of the post-test ($M = 27.50$) results for students in the art program is approximately 15 points higher than their pre-test score ($M = 42.92$). Students that participated in the art program made larger gains in their post-test scores than students that did not participate.

The results of the ANOVA indicated a significant time effect with method, Wilks' Lambda = .006, $F(1, 22) = 9.275$, $p < .01$, $\eta^2 = .297$. Thus, there is evidence to reject the null hypothesis and conclude students classified as ELLs participating in a standards-based art program will demonstrate gains in their English language test scores when compared with a peer group of non-participating students.

| <i>Multivariate Test</i> | | | | | | | |
|--------------------------|---------------|-------|---------------------|---------------|----------|------|---------------------|
| Effect | | Value | F | Hypothesis df | Error df | Sig. | Partial Eta Squared |
| Time | Wilks' Lambda | .461 | 25.765 ^b | 1.000 | 22.000 | .000 | .539 |
| Time * Method | Wilks' Lambda | .703 | 9.275 ^b | 1.000 | 22.000 | .006 | .297 |

Hypothesis 2

A two-way univariate measures analysis of variance (ANOVA) was conducted to evaluate the null hypothesis that participating students at differing levels of English proficiency, as measured by the NYSESLAT, will show no significant changes in their pre- and post-test score differences following the art education program ($N = 24$).

| Language Level | Program | Mean Difference | Std. Deviation | N |
|----------------|----------------|-----------------|----------------|----|
| ELL Level 1 | Art Program | 13.75 | 6.944 | 8 |
| | No Art Program | 1.00 | 10.840 | 5 |
| | Total | 8.85 | 10.439 | 13 |
| ELL Level 2 | Art Program | 16.67 | 7.638 | 3 |
| | No Art Program | 6.25 | 9.465 | 4 |
| | Total | 10.71 | 9.759 | 7 |
| ELL Level 3 | Art Program | 25.00 | .0 | 1 |
| | No Art Program | 0.00 | 5.000 | 3 |
| | Total | 6.25 | 13.150 | 4 |
| Total | Art Program | 15.42 | 7.217 | 12 |
| | No Art Program | 2.50 | 8.919 | 12 |
| | Total | 8.96 | 10.319 | 24 |

The mean gain scores for Level 1 students that participated in the art program ($M = 13.75$) were significantly higher than the mean scores of students that did not participate in the program ($M = 1$). The mean scores for Level 2 students that participated in the art program ($M = 16.67$) were more than 10 points higher than students that did not participate ($M = 6.25$). The Level 3 students that did not participate in the art program had no measurable difference between scores ($M = 0$), and there was only one Level 3 student that participated in the art program. The student that participated in the art program did have significant gains in the post-test score ($M = 25$).

Table 9

Tests of Between-Subjects Effects

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared | Observed Power ^b |
|--------------------|-------------------------|----|-------------|--------|------|---------------------|-----------------------------|
| ELL level | 108.248 | 2 | 54.124 | .784 | .472 | .080 | .163 |
| Method | 1034.957 | 1 | 1034.957 | 14.988 | .001 | .454 | .955 |
| ELL level * Method | 117.024 | 2 | 58.512 | .847 | .445 | .086 | .173 |
| Error | 1242.917 | 18 | 69.051 | | | | |
| Total | 4375.000 | 24 | | | | | |
| Corrected Total | 2623.958 | 23 | | | | | |

a. *R Squared* = .492 (*Adjusted R Squared* = .351)

b. *Computed using alpha* = .05

In Table 9, we can conclude that the art program is the only significant factor in post-test score gains ($p = .001$) and is attributed to 45% of those gains ($\eta^2 = .454$). The students specified ELL level had no impact on gains ($p = .472$), and there is no statistical significance between the interaction effect of students' ELL level and method used ($p = .445$). The method used has a significant impact based on the observable power (.955). Based on the information obtained in Tables 8 and 9, we can reject the null hypothesis and conclude that participating students at differing levels of English proficiency, as measured by the NYSESLAT, show significant differences in their language scores following the art education program. It is also important to note that the participants' level had no impact on the gains in the post-test results.

Research Question 2: Will the different type of instructional method have an impact on students' post-test exam?

Hypothesis 1

An independent samples *t*-test between groups gain scores was conducted to test the null hypothesis that students will gain in scores at the same rate in the art program as the comparison group of students that received no art program in the ELL class ($N = 24$). The *t*-test displays the difference in scores between pre- and post-test assessments for all participating students. A univariate test from the two-way ANOVA conducted for the previous research question was used in this hypothesis to show how the method affected the outcome in Table 12.

| <i>t</i> -Test Group Statistics | | | | |
|---------------------------------|----|-------|----------------|-----------------|
| Group | N | Mean | Std. Deviation | Std. Error Mean |
| Art Program | 12 | 15.42 | 7.217 | 2.083 |
| No Art Program | 12 | 2.50 | 8.919 | 2.575 |

| <i>Independent Sample t-Test</i> | | | | | | | |
|----------------------------------|-------------------------|---|------|------------------------------|----|---------------|-----------------|
| | | Levene's Test for Equality of Variances | | t-Test for Equality of Means | | | |
| | | F | Sig. | t | df | Sig. 2-tailed | Mean Difference |
| Difference | Equal variances assumed | 1.200 | .285 | 3.981 | 22 | .001 | 12.917 |

| | | | | | | | |
|--|-----------------------------|--|--|-------|----|------|--------|
| | Equal variances not assumed | | | 3.981 | 20 | .001 | 12.917 |
|--|-----------------------------|--|--|-------|----|------|--------|

| | | | | | | | | |
|--|----------------|----|-------------|--------|------|---------------------|--------------------|-----------------------------|
| Table 12 | | | | | | | | |
| <i>Univariate Test</i> | | | | | | | | |
| Dependent Variable: Difference | | | | | | | | |
| | Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared | Noncent. Parameter | Observed Power ^a |
| Contrast | 1122.689 | 1 | 1122.689 | 16.259 | .001 | .454 | 16.259 | .955 |
| Error | 1242.917 | 18 | 69.051 | | | | | |
| The F tests the effect of Art Program or No Art Program. This test is based on the linearly independent pairwise comparisons among the estimated marginal means. | | | | | | | | |
| a. Computed using alpha = .05 | | | | | | | | |

In the univariate tests in Table 12, there is statistical significance based on the method of instruction, in this case art program or no art program ($p = .001$). The Partial Eta Squared confirms that nearly 48% of the gain in scores is due to the method used, and the method has a high impact on the outcome with an observable power of .968. The null hypothesis was rejected.

CHAPTER 5: Discussion

Interpretation of Results

The purpose of this study was to determine whether an extracurricular art program could help ELLs retain and master the English language by measuring pre- and post-test scores of students that participated in the program to students that did not participate. A total of 24 ELL students ranging from level 1–3 in their English proficiency (9 females and 15 males) were part of this study, of which 12 were in the after-school program and 12 were not. All students enrolled in the ELL program at the school ($N = 52$) were asked to participate in the study, and 24 volunteered to be part of the program and/or take the pre- and post-tests.

According to the statistical analysis performed on the results of the two exams, the study found that participating in the art program contributed positively toward increasing the post-test scores. A one-way repeated measures analysis of variance (ANOVA) was conducted to evaluate the first null hypothesis that high school students classified as ELLs participating in a standards-based art program will demonstrate no gains in their English language test scores when compared with a peer group of non-participating students ($N = 24$). The researcher was able to reject the null hypothesis and conclude that ELLs that participated in a standards-based art program did demonstrate gains in test scores when compared to non-participating students. A two-way ANOVA was conducted to test the second null hypothesis that participating students at differing levels of English proficiency, as measured by the NYSESLAT, will show no significant changes in their pre- and post-test score differences following the art education program ($N = 24$). Students did have significant changes in their scores regardless of their ELL

level, and their level, as indicated by their NYSESLAT scores at the beginning of the year, had no impact on their scores. In other words, the gains were specific only to whether they participated in the art program or not. The researcher also tested the null hypothesis that students will gain in scores at the same rate in the art program as the comparison group of students that received no art program in the ELL class ($N = 24$) with an independent t -test between groups difference in test scores and univariate test of the effect of art program or no art program. The researcher can conclude that the art program had a significant impact on post-test score gains with a mean gain of nearly 15 points.

Relationship Between Results and Prior Research

Gardner (1993) explained that students who are helped to develop their intelligences and reach their personal and professional goals feel engaged, competent, and motivated to serve society. The current research suggests that engaging in art programs can help students acquire language at a higher rate compared to their current ELL courses. It is evident through low test scores and high drop-out rates that this group is currently underserved with the available programs. Nearly 70% of ELLs read at a below basic level (National Assessment of Educational Progress, 2011), performing 20 to 50 percentage points below native speakers (Menken & Kleyn, 2010). The current research provides an effective model to enhance programs for these students.

There have been many programs with positive results that integrate art and reading as a means to help remedial readers improve their comprehension and reading skills. Four programs that integrate art and reading in New York City are Learning to Read through the Arts (LTRTA), Children's Art Carnival (CAC), Reading Improvement

through the Arts (RITA) and Learning Through an Expanded Arts Program (LEAP). The programs “were based on the strongly held view that visual art is an effective vehicle through which to improve reading skills” (Burger & Winner, 2000). Art programs such as LEAP bring professional arts educators into NYC public schools to provide customized, innovative programs in visual arts, music, dance, film, and theater that are directly integrated into the academic curriculum. LEAP uses the arts as a strategy to teach English language arts, math, science, and social studies and addresses the varied learning styles of students, including ELLs. There is significant evidence based on the current research that incorporating art education can aid in student achievement.

As Eisner (2002) has reminded us, classrooms that are not intentionally aesthetic may become anesthetic. As the school structure for children of the 21st century changes, Eisner’s work suggested that the arts can give life to the learning process. In particular, the arts have shown powerful engagement opportunities for diverse learners in high poverty schools. The current research suggests that experiences in art education programs can inspire student engagement and motivation as seen in post-test score gains.

Janzen’s (2008) exploratory study of teaching ELLs in the four content areas of history, math, English, and science identified that some type of linguistic knowledge must be taught to these learners. Janzen’s article revealed that language found in history and math textbooks can be very difficult for ELLs to process. Janzen’s data showed that several themes emerged that provide evidence that ELLs need vocabulary explicitly broken down, and using the arts in the classroom setting can alleviate these learners’ fear of speaking in front of their English-speaking classmates. Art education gives students a chance to express what they are feeling in a visual format, which aids in understanding

the vocabulary that they are being introduced to through the lesson. In the current research study, students sat in a group setting and shared their ideas freely when discussing their works of art.

The read-aloud method and visual vocabulary used in the current research was based on information from Ulanoff and Pucci (1999) and Peregoy and Boyle (2008) that concluded that the relationship between reading aloud and literacy development are substantiated by research findings. Students in the current study that participated in the art program made significant gains between their pre- and post-test scores and had higher gains when compared to students that did not participate, which is consistent with the research in Ulanoff and Pucci (1999) and Peregoy and Boyle (2008).

Halverson and Sheridan (2014) discussed how art involves mental processing of symbolic representations. Art education provides a unique experience for ELLs that stimulate these cognitive processes, which aid in language acquisition through pictorial representation of words. The current research provides data that support this claim, as one of the major aspects of the program was to introduce the text through visual vocabulary.

Koroscik's (1984) research further supports the data in the current research by explaining how visual images provide a stimulus that is encoded into memory in terms of semantic and verbal characteristics. This implies that ELLs will retain more language through visual representations based on cognitive process in the brain. When students are given the opportunity to learn English through multiple levels of understanding the meaning of words, they are able to commit those words to memory.

Another important relationship between the current research and prior research is reported by Dietrich and Kanso (2010). The researchers implied that because artists and non-artists' brain activities are the same when asked to imagine a painting in their mind, we can conclude that art can stimulate the brain regardless of skill level and talent. Students that participated in the art program for the current research were at varying skill levels in artistic ability; however, their scores improved across grade level and ELL level.

Limitations of the Study

The primary limitation of this study is the number of student participants ($N = 24$). However, there were only a total of 52 students enrolled in the ELL program at the school where the study was conducted, and the researcher was able to study nearly half of the total available population. The small sample led the researcher to limit the number of alternative explanatory variables that could be included, in an attempt to retain the necessary power level. Despite the small sample size ($N = 24$), the observable power in two of the analyses was .955, related to the magnitude of the differences observed. The third limitation is that student attrition is a possible threat that can impact outcomes.

The instrument, while based on established standardized assessments, represents an abbreviated version of the original test and does not include the listening or speaking portions. However, the validity of the assessment was tested through an internal consistency analysis, and the results indicate that the test was a reasonably reliable measure.

Since the researcher was the individual implementing the intervention, there is potential for bias in interpreting outcomes although the use of an objective measure and

the presence of an outside observer were included to control for this possibility. Also, the focus of the after-school program was to engage students through the creation of art projects. The researcher never discussed the test or strategies in test-taking in any of the after-school meetings.

The participants are within one high school on Long Island in NY, so the results may not be generalized to other ELL populations nationwide. The participants were in Grades 7 through 11, so the results may differ for different grade levels and age ranges. The composition of ELLs in the region is different from those in other parts of the country related to primary language spoken, country of origin, socio-economic considerations, and other factors.

Implications for Future Research

Since the results may not be generalized due to the specific location and small number of student participants, it would be useful to test the program in other regions.

Research questions that may guide future research are:

- A) Will a supplemental art education program specifically designed for ELLs help them to retain and master the English language in other regions of the United States?
- B) How can the visual arts be a tool in current ELL programs?
- C) Will an ELL art program have an impact on students in Grades K–6?
- D) Will an ELL art program have an impact on adult students in post-secondary schools?

E) Will an art and reading integrated program aid other groups of students in achieving higher state test scores?

A major shift in teaching and policy development can be prepared by comparing current ELL programs and a move toward English-only courses that do not include the visual arts to programs that do include the visual arts. An arts-based curriculum provides significant cognitive advantages to ESL/ELL students by building on the cognitive strengths inherent in bilingualism (Spina, 2006). The ELL program in the high school where this study was conducted has students following a regular schedule with just one supplemental ELL course in their daily schedule. However, the results of this study suggest that ELL students can benefit from an art program that is specifically designed to their needs. The current study can be used as a tool in current ELL curriculum to help ELLs acquire the English language through visual vocabulary, the read-aloud method, and participation in art making.

Implications for Future Practice

Based on the current research in this study, the implications for future practice can be to incorporate an art program specifically designed for the needs of ELLs that can serve as a graduation requirement as per New York State guidelines. The art education ELL program will incorporate the same methods used in this study, including visual vocabulary, the read-aloud method, and engaging in art activities based on the chosen texts. The art program would be a full year course and work in conjunction with the current ELL and ELA curriculum to provide the much needed educational support and motivation for students that are not native speakers.

Another implication for future practice can be to incorporate art education in the current ELL curriculum through specialized art activities. With the data in the current research and supporting literature, administrators can invite teaching artists to conduct focused projects that combine reading and art. Administrators can also provide professional development on the importance of incorporating art education into the curriculum while addressing the significance of visual vocabulary and creating meaning through art creation.

While there is often a lack of funding for these types of programs, ELL teachers can utilize many aspects of the art program in the current research into their daily plans to help students achieve their highest potential. Art can be used as a motivational tool to stimulate cognitive process in the brain that can aid in language acquisition. As seen in the current research and in Brouillette et al. (2014), an important aspect of the research is that student attendance is improved with an art integration program. Incorporating art education can encourage students to attend their classes and take ownership of their ability to acquire a new language.

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Appendix A IRB Information



ST. JOHN'S UNIVERSITY

MEMO

Institutional Review Board
Federal Wide Assurance: FWA00009066

Date: 5/4/17

To: Katrin Marino
CC: Dr. Rene Parmar
Dr. Autumn Cypres

Dr. Raymond DiGiuseppe
Chair, Institutional Review Board
Tel 718-990-1955
digiuser@stjohns.edu
Dr. Marie Nitopi
IRB Coordinator
Tel 718-990-1440
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Protocol # 0317-187

Protocol Title: The Benefits of Art Education on English Language Learners' Acquisition of the English Language

Please be advised that conditions have been met and your human subjects' protocol has been approved by the IRB. You may begin your study

As a reminder, STJ-IRB approval of research projects is valid for one year only from the original date of approval. Approval of the continuation of the research is possible on a yearly basis. A new proposal must be submitted upon request for renewal

Best wishes for successful pursuit of this research.

****MARK YOUR CALENDAR TODAY FOR 5/3/18. YOU SHOULD SUBMIT YOUR APPROVAL FOR CONTINUATION ON THAT DATE AND NO LATER. YOU WILL NOT BE PERMITTED TO COLLECT DATA MORE THAN TWELVE MONTHS FROM DATE OF APPROVAL WITHOUT AN EXTENSION GRANTED BY THE IRB. It is imperative that you keep this on file where it can easily be accessed. You will need to provide copies of this document when involved in further correspondence with the IRB. The IRB will provide you with an additional copy of this document only in the case of an emergency.****

Appendix B Sample Consent Form for Parents



Dear Parent/Guardian,

Your child has been invited to participate in a research study to learn more about how art education can help students retain and master the English language. This study will be conducted by Katrin Marino (Principal Investigator) of St. John's University as part of her doctoral dissertation. Her faculty sponsor is Dr. Rene Parmar, Professor in the Department of Administrative and Instructional Leadership, School of Education at St. John's University.

If you give permission for your child to be in the study, they will be asked to take part in an after school program over a period of six weeks. Participants in this study will take part in art activities on Thursday afternoons from 3:00 P.M. until 4:30 P.M. in room L-6 at Elmont Memorial High School. Students will complete a total of two tests, one before and one after the program to determine if there is any growth in their scores. The tests will be given in their current ELL class with their classroom teacher. The tests are also voluntary and will not count toward their grade in the course.

There are no known risks associated with the participation in this research beyond those of everyday life. Your child will receive the benefit of learning about art and the research may help to shape future ELL programs.

Confidentiality of the research records will be strictly maintained by using a number code and by keeping consent forms separate from data to make sure that your child's name and identity will not become known or linked with any information provided. Each student will be given a number and only that number will be used in any data collected from the exams. Participation in this study is voluntary. You may refuse to participate, refuse to answer any questions, or withdraw at any time without penalty.

If there is anything about the study or your participation that is unclear or you wish to report a research-related problem, you may contact Katrin Marino at (347) 512-6574, email katrin.bodyikoglu04@stjohns.edu or the faculty sponsor, Dr. Rene Parmar at 718 990-5915, email parmarr@stjohns.edu. For questions about your rights as a research participant, you may contact Dr. Marie Nitopi at the University's Human Subjects Review Board, St. John's University, 718-990-1440, or Dr. Ray DiGiuseppe chairperson of this committee.

You have received a copy of this consent document to keep.

Agreement to Participate

Subject's Signature

Date

Appendix C Sample Consent Form for Students



Dear Student,

Please come join the new ELL Art club at Elmont Memorial, which will be advised by Ms. Katrin Marino. We will be meeting every Thursday in L-6 at 3:00 PM until 4:30 PM to read and create works of art together for 6 weeks. During the program, you will enjoy activities including drawing and painting based on the texts we read in the program. At the beginning of each session, the advisor will review the key words in the text with a visual presentation. The advisor will then read the text aloud as you read along. We will then discuss the key points of the texts and create works of art based on what we have learned.

Your participation in this program is voluntary and you may refuse to participate at any time, refuse to answer any questions, or withdraw at any time without penalty. You will be taking a pre- and post test exam in your ENL class before and after the art program. The tests will not be counted toward your course grade. The tests are also voluntary. The information collected from the tests will help to find out if the program is successful.

If there is anything about the study or your participation that is unclear or you wish to report a research-related problem, you may contact Katrin Marino at (347) 512-

6574, email katrin.bodyikoglu04@stjohns.edu or the faculty sponsor, Dr. Rene Parmar at 718 990-5915, email parmarr@stjohns.edu. For questions about your rights as a research participant, you may contact Dr. Marie Nitopi at the University's Human Subjects Review Board, St. John's University, 718-990-1440, or Dr. Ray DiGiuseppe chairperson of this committee.

Sincerely,

Katrin Marino

Appendix D Assessment

NAME: _____ Grade: _____ Teacher: _____

Part I: Reading Passages and Multiple Choice Questions: (5 points each x 20 Questions
= 100 points)

Directions: Read the passages below. After you have read each passage, answer the five multiple choice questions that follow each passage by selecting the best answer.

Excerpt from James McBride's *The Color of Water*:

RUTH

1 "I remember how she used to laugh when she waved chickens over our heads on Yom Kippur. I bet they don't even do that now. She'd wave a live chicken over her head and say to the chicken, "You to death, me to life!" while we'd scream and run away because my father would take the chicken from her and kill it as a

5 blood sacrifice. I didn't like that. It seemed so old-fashioned and odd. "I don't want to do that in America," I'd say. But she'd say, "That chicken is just showing God we're thankful for living. It's just a chicken. It's not a bird who flies." She used to sit in a

little rocking chair in her room upstairs and watch the birds. She'd lay crumbs on the ledge of her window and the birds would gather there and eat

10 while she sang to them, but she'd always shoo them away and make them fly off so they'd be free again. She had a little Yiddish song she used to sing to them. "Feygele, feygele, gay a veck." "Birdie, birdie, fly away."

1. The tone of lines 1-5 can best be described as _____.

- a. (1). relieved.
- b. (2). appalled.
- c. (3). enthusiastic.
- d. (4). nostalgic.

2. The speaker's mother, Mameh, says, "It's just a chicken. It's not a bird who flies."

This distinction between a chicken and a 'bird who flies' shows that Mameh _____.

- a. (1). values birds of flight.
- b. (2). values the chicken.
- c. (3). believes that chickens and birds of flight are similar.
- d. (4). thinks it's immoral to eat birds of flight.

3. The lines, "I don't want to do that in America," I'd say. But she'd say, "That chicken is just showing God we're thankful for living," demonstrates a shift in point of view from_.

- a. (1). first person to second person.
- b. (2). third person to first person.
- c. (3). first person to third person.
- d. (4). there is no shift.

4. The statement, "but she'd always shoo them away and make them fly off so they'd be free again," reflects the relationship between Ruth and her children because ____.

- a. (1). Ruth sees herself as a sacrifice.
- b. (2). Ruth expected her children to take care of her.
- c. (3). Ruth wanted to keep her children confined at all times.
- d. (4). Ruth always encouraged her children to be independent and successful.

5. The speaker says, "I don't want to do that in America," in lines 5-6 which implies that killing a chicken is ____.

- a. (1). an old world tradition.
- b. (2). illegal in America.

- c. (3). a dangerous butchering skill for which she wasn't prepared.
- d. (4). a way of becoming part of American culture.

Fast Food Nation by Eric Schlosser

The discontinued Joe Camel ad campaign, which used a hip cartoon character to sell cigarettes, shows how easily children can be influenced by the right corporate mascot. A 1991 study published in the Journal of American Medical Association found that nearly all of America's six-year-olds could identify Joe Camel, who was just as familiar to them as Mickey Mouse. Another study found that one-third of the cigarettes illegally sold to minors were Camels. More recently, a marketing firm conducted a survey in shopping malls across the country, asking children to describe their favorite TV ads. According to the CME KidCom Ad Traction Study II, released at the 1999 Kids' Marketing Conference in San Antonio, Texas, the Taco Bell commercials featuring a talking Chihuahua were the most popular fast food ads. The kids in the survey also liked Pepsi and Nike commercials, but their favorite television ad was for Budweiser.

6. Which statement best summarizes the central idea of the passage?
- a. (1) Surveys are an important and reliable measure of children's preferences.
 - b. (2) Children are affected by mascots used in marketing campaigns.
 - c. (3) Children are not affected by the use of mascots in advertising.
 - d. (4) Children smoke as much as they watch Mickey Mouse.

7. In the passage Schlosser states, “A 1991 study published in the Journal of American Medical Association found that nearly all of America’s six-year-olds could identify Joe Camel, who was just as familiar to them as Mickey Mouse.” Why does the author include this statistic?

- a. (1) To defend Joe Camel and depict him as a family friendly character.
- b. (2) To show that Mickey Mouse is losing his mass appeal among children.
- c. (3) To sway students to purchase Joe Camel merchandise.
- d. (4) To emphasize the influence of cartoon characters and show the success of such campaigns.

8. Which of the following is not an example of a successful marketing tactic using mascots to appeal to children?

- a. (1) Budweiser’s use of talking frogs to sell beer.
- b. (2) Camel’s use of Joe Camel to sell cigarettes.
- c. (3) Taco Bell’s use of the talking Chihuahua.
- d. (4) Nike’s use of Michael Jordan.

9. What can you infer about Budweiser’s television ad from the late 1990’s?

- a. (1) Budweiser is advertising during children’s television shows.

- b. (2) Many of the children come from families that exclusively drink Budweiser.
- c. (3) The ad features characters appealing to children, similar to the talking Chihuahua in the Taco Bell commercials.
- d. (4) The commercial features adult themes only.

10. How does the writer convince his readers that corporate mascots are influential?

- a. (1) He provides testimonials from parents and children.
- b. (2) He uses a serious tone.
- c. (3) He shows he is a credible source of information by providing his own background.
- d. (4) He provides statistics from relevant studies and surveys

Excerpt from *Flesh and Blood So Cheap*

“We got there just as they started to jump,” Perkins recalled in 1961, the fiftieth anniversary of the disaster. “I shall never forget the frozen horror which came over us as we stood with our hands on our throats watching that horrible sight, knowing there was no help...The firemen kept shouting for them not to jump. But they had no choice; the flames were right behind them, for this time the fire was far gone.” The Triangle Fire shocked Americans as no other job-related tragedy ever had. For many, it became a powerful emotional symbol of what seemed wrong about America. In doing so, it raised

big questions in a way that gave force to a moral crusade. Was labor a product, something bought and sold like a stick of chewing gum or a newspaper? Or was labor something different-something human? What was our country coming to when workers, often young children, died so horribly? Must things go on this way? What changes were needed to realize the promise of America? How should these changes come about? Who should lead the drive for change?

11. What main rhetorical strategy did the author use to portray America's state of confusion?

- a. (1) Repetition
- b. (2) Rhetorical Question
- c. (3) Hyphens
- d. (4) Elevated Diction

12. Which of the following can we infer from Marrin's account of the Triangle Building disaster?

- a. (1) The fire department was adequately prepared for a large-scale disaster.
- b. (2) Though it is not stated directly, we can imagine that the factory owners probably set the fire to collect the insurance money.
- c. (3) The owners of the factory gave little thought to the numerous workplace hazards

and the general well-being of their workers.

d. (4) All of the above

13. We can infer that this disaster probably led to _____.

a. (1) reforms and changes in fire safety rules

b. (2) legal action against the Triangle factory owners

c. (3) a gradual improvement in certain workplace conditions

d. (4) all the above

14. In the second paragraph, the word crusade most closely means

a. (1) parade

b. (2) revelation

c. (3) conscience

d. (4) campaign

15. Through the use of imagery in the first paragraph, the author portrays the experience as _____

a. (1) something that was out of the norm

- b. (2) a call for reform
- c. (3) paralyzing for all those who watched
- d. (4) a testament to those who died

DIRECTIONS: Read the question and four answers. Choose the best answer and mark it on your paper.

16. Which sentence is correct?

- a. (1) If you hand in your project on time, you will get a good grade.
- b. (2) Until you hand in your project on time, you will get a good grade.
- c. (3) Though you hand in your project on time, you will get a good grade.
- d. (4) Unless you hand in your project on time, you will get a good grade.

17. Which sentence is correct?

- a. (1) Dr. Martin lives on oak street.
- b. (2) Dr. martin lives on Oak street.
- c. (3) Dr. Martin lives on Oak Street.
- d. (4) Dr. martin lives on Oak Street.

18. Which sentence is correct?

- a. (1) Rochester and Albany are cities in New York.
- b. (2) Rochester and Albany are cities at New York.
- c. (3) Rochester and Albany are cities to New York.
- d. (4) Rochester and Albany are cities on New York.

19. Which sentence is correct?

- a. (1) Her father's hat is red.
- b. (2) Hers father's hat is red.
- c. (3) She father's hat is red.
- d. (4) She's father's hat is red.

20. Which sentence is correct?

- a. (1) When did the first European explorers arrive?
- b. (2) When the first European explorers arrived?
- c. (3) When is the first European explorers arrive?
- d. (4) When do the first European explorers arrived?

Appendix E Lesson Plan I

Common Core Aligned-Lesson Plan Unit - Art

Source: Where the Wild Things Are by Maurice Sendak

Grade Level: English Language Learners Level 1-3

Session 1 & 2: 3 hours

#1 Reading/Observing/Listening Task (Shifts 1-3)

Students will observe a presentation in which the key words are coupled with a visual to better understand the meaning of the key word.

Students will read along as the teacher reads aloud the book Where the Wild Things Are by Maurice Sendak.

#2 Vocabulary Task (Shift 6)

| A. Content-Specific Vocabulary | B. Academic Vocabulary | |
|--|--|--|
| <ul style="list-style-type: none"> • Drawing • Culture • Monsters | <ul style="list-style-type: none"> • Wild • Things • Mischief • Forest • Vines • Private • Supper | <ul style="list-style-type: none"> • Tame • Frightened • King • Rumpus • Lonely • Terrible |

#3 Discussion Task (Guiding Questions) (Shift 4)

Why did Max get sent to his room? How did a forest grow in his room? What did the wild things do when they saw Max? How did Max tame the wild things? What did the wild things look like? Describe the monsters in the story. Are there any stories in your culture that have monsters? Discuss a story that a family member may have told you about a monster. What do the monsters look like?

#4 Examples of Student Learning (Shift 4 & 5)

Students will discuss the guiding questions and describe the types of monsters they may have been introduced to in cultural stories and/or folklore.

Students will draw their own *Wild Thing* based on a collaboration of descriptions discussed about monsters.

Students will display their works of art and discuss what they have created.

Where the Wild Things Are

by Maurice Sendak

The night Max wore his wolf suit and made mischief of one kind and another his mother called him "WILD THING!" and Max said "I'LL EAT YOU UP!" so he was sent to bed without eating anything.

That very night in Max's room a forest grew and grew and grew until his ceiling hung with vines and the walls became the world all around and an ocean tumbled by with a private boat for Max and he sailed off through night and day and in and out of weeks and almost over a year to where the wild things are.

And when he came to the place where the wild things are they roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws till Max said "BE STILL!" and tamed them with the magic trick of staring into all their yellow eyes without blinking once and they were frightened and called him the most wild thing of all and made him king of all wild things.

"And now," cried Max, "let the wild rumpus start!" "Now stop!" Max said and sent the wild things off to bed without their supper. And Max the king of all wild things was lonely and wanted to be where someone loved him best of all.

Then all around from far away across the world he smelled good things to eat so he gave up being king of where the wild things are. But the wild things cried, "Oh please don't go we'll eat you up-we love you so!" And Max said, "No!"

The wild things roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws but Max stepped into his private boat and waved good-bye and sailed back over a year and in and out of weeks and through a day and into the night of his very own room where he found his supper waiting for him and it was still hot.

Appendix F Lesson Plan II

Common Core Aligned-Lesson Plan Unit - Art

Source: Bugs for Dinner? by Ingrid Sweeney Bookhamer

Available from *2014_ela_grade_5_sample_annotated_items.pdf*

Grade Level: English Language Learners Level 1-3 (ELA Grade 5)

Session 3 & 4: 3 hours

#1 Reading/Observing/Listening Task (Shifts 1-3)

Students will observe a presentation in which the key words are coupled with a visual to better understand the meaning of the word presented in the text.

Students will read along as the teacher reads aloud the excerpt from Bugs for Dinner? by Ingrid Sweeney Bookhamer.

#2 Vocabulary Task (Shift 6)

| A. Content-Specific Vocabulary | B. Academic Vocabulary | |
|---|---|--|
| <ul style="list-style-type: none"> • Drawing • Shading • Design • Detail • Outline | <ul style="list-style-type: none"> • Meal Worm • Index Finger • Mid-morning • Nickname • Timid • Bustling • Clutched | <ul style="list-style-type: none"> • Potholes • Haggled • Vendor • Rambutans • Pungent • Queasy • Insects |

#3 Discussion Task (Guiding Questions) (Shift 4)

What did Supphatra eat as a mid-morning snack? What is your nickname? What is your favorite fruit? Have you ever eaten a bug? What is the most unusual thing you have ever eaten? Have you ever been nervous about eating at a friend's house? Why did Anna decline the invitation for dinner? What is your favorite thing to eat for dinner?

#4 Examples of Student Learning (Shift 4 & 5)

Students will discuss the guiding questions and describe the types of insects discussed in the book like grasshopper, meal worm, and beetle.

Students will choose a picture reference of bugs and create a detailed drawing of the insect that includes shading techniques.

Students will display their works of art and discuss what they have created.

Bugs for Dinner?

by Ingrid Sweeney Bookhamer

1 I gasped when my friend dangled a meal worm between her thumb and index finger and offered it to me as a mid-morning snack.

2 I could never, I thought . . .

3 Even though Supphatra and I speak different languages, we find that we can talk in smiles. She showed up at my door this morning with two large cloth shopping bags and a timid grin. I grabbed a bag, nodded, and we walked to Chatuchak market. I was glad to have a friend in Thailand.

4 Since our family moved to Bangkok six months ago, I had learned many things. In Thailand, all parents give their children a nickname, a *chue-len*, and it is often cute or funny. Supphatra's nickname is Kitty. My name is Anna, but Kitty calls me "Lek Lek," which means 'very small.'

5 We wove our way through the bustling Thai marketplace. Supphatra clutched a grocery list from her mother. Her other arm was locked around my elbow in a protective grasp. Canopies and awnings extended out from all the stalls, making me feel like I was being led around a maze of underground tunnels. It was so exciting! We dodged people, potholes and pools of murky water. Busy shoppers laughed and haggled over prices.

6 Every now and then, Supphatra would stop and buy something from a vendor. I only recognized a few of the foods: fruit like Rambutans and several herbs like sweet basil and mint. Rambutans look like small red and green apples covered with strange bristles. When Supphatra peeled off the shell, the fruit inside was white and sweet. We giggled as

we ducked in and out of narrow aisles. She also picked up some meats, curry powder and some very unusual looking vegetables. I've never been very brave when it comes to trying new foods. I hoped that my mom was making spaghetti for dinner tonight.

7 All of a sudden, Supphatra picked up the pace and flashed me a playful smile. She led me to a small cart deep within the maze of vendors. I smelled something both sugary and smoked. It was different from the pungent smells of curries and the sweet aroma of steamed rice that had crossed our paths earlier. I cringed when my eyes came to rest on an assortment of roasted bugs atop the cart. I could see grasshoppers, crickets, meal worms, bumblebees and beetles. Supphatra giggled.

8 "Aloy Maa!" she exclaimed. My Thai teacher had taught me that this meant "delicious!" although I wasn't too sure of that. I stepped back as Supphatra selected several insects which the vendor placed in a small paper bag. Then, I watched in shock as Supphatra lifted a small grasshopper to her mouth. The insect made a popping sound as she bit down. She closed her eyes and smiled contentedly. I felt queasy. I didn't try the meal worm that she offered me either.

9 On our walk home, Supphatra turned to me. She motioned a spoon nearing her mouth, pointed at me, then at her house and asked, "Lek Lek, dinner?" Her eyes took on a pleading expression as she waited.

10 Images of all the unusual foods that we'd just bought came rushing at me—not to mention the bugs. I looked down at my feet. "I . . . I . . . have to ask my Mom, Kitty," I stammered.

11 I raced home. Of course my Mom would say yes, but what would I possibly tell Kitty? I couldn't speak Thai well enough to explain that the dinner menu terrified me. And I hated the idea of lying to her. I paced back and forth across my bedroom floor. I looked out my window at Supphatra and her brother kicking a soccer ball in their yard. I headed towards them.

12 "Kitty, my mom said 'no' . . ." I lied. Supphatra's shoulders sank. A pained expression came over her face, but she forced a smile.

13 I slowly walked back towards my house. I'm a terrible friend, I mumbled. I thought back to when Supphatra and I first met. We couldn't speak to one another, but we spent hours riding our bikes together in the neighborhood. I loved being her friend.

14 I knew what I had to do. After getting permission, I ran towards her house and knocked on the door. Supphatra opened it, throwing her arms around me.

15 The rest of Kitty's family was already seated at the table. I smiled weakly at my friend. A large bowl loaded with steamed rice was passed around first. Timidly, I scooped a little onto my plate, followed by some curried meats and vegetables. Next, a papaya salad and a clear noodle dish called Yam Woonsen came around. A trickle of nervous sweat made its way halfway down my forehead before I soaked it up with the back of my hand. My heart thumped wildly in my chest. When I looked at Supphatra, she smiled at me encouragingly. I took a deep breath and let the air out again very slowly.

16 I scooped up a giant spoonful of curried vegetables and rice and popped it in my mouth. The flavors made my taste buds jump! To my surprise, the meat curries were only

a little spicy. The papaya salad was both peppery and sweet, with a hint of lime. It was my favorite.

17 “Aloy Maa!” I exclaimed out loud. Supphatra’s family laughed.

18 When Supphatra offered me a beetle after dinner, I politely shook my head ‘no,’ but grinned ear to ear as I watched her and her brother gobble down the insects.

19 “How about dinner at my house tomorrow, Kitty?” I asked her, making accompanying hand gestures. She suddenly stopped eating, and her eyes grew as wide as Rambutans.

20 I was sure that she had never tried spaghetti.

Appendix G Lesson Plan III

Common Core Aligned-Lesson Plan Unit - Art

Source: Call Me Maria by Judith Ortiz Cofer

Available from [file:///2017-released-items-ela-g8%20\(1\).pdf](file:///2017-released-items-ela-g8%20(1).pdf)

Grade Level: English Language Learners Level 1-3

Session 5 & 6: 3 hours

#1 Reading/Observing/Listening Task (Shifts 1-3)

Students will observe a presentation in which the key words are coupled with a visual to better understand the meaning of the word presented in the text.

Students will read along as the teacher reads aloud the excerpt from Call Me Maria by Judith Ortiz Cofer.

#2 Vocabulary Task (Shift 6)

| A. Content-Specific Vocabulary | B. Academic Vocabulary | |
|--|--|---|
| <ul style="list-style-type: none"> • Silhouette • Self-Portrait • Design • Detail • Collage | <ul style="list-style-type: none"> • Abuela • Extremes • Planet • Tolerated • Costume • Outfit • Joke • Poem | <ul style="list-style-type: none"> • United Nations • Possession • Sequins • Sari • Antique • Inhale • Elegant |

#3 Discussion Task (Guiding Questions) (Shift 4)

What is *Who You Are Day* in Maria's school? Have you ever worn a costume? What type of costumes have you seen before? What do you think Mr. Golden meant by "are you going to walk around as a joke or as a poem?" What would you wear if you had the chance to show the world what you are made of? Why is it important to communicate about our lives and culture to others?

#4 Examples of Student Learning (Shift 4 & 5)

Students will discuss the guiding questions and describe what they would reveal to the world about themselves.

Students will choose a partner to trace the profile of their head and face on a drawing paper by creating a silhouette with a strong light.

Students will look through magazines to find images that they can identify with and that symbolize their likes or dislikes.

Students will fill their profile drawing with pictures acquired from magazines to create a self-portrait that incorporates many aspects of their life and personality.

Available from *file:///2017-released-items-ela-g8%20(1).pdf*

Fifteen-year-old María, who was born in Puerto Rico, has moved to New York City with her father.

Excerpt from “Who Are You Today, María?” from *Call Me María* by Judith Ortiz Cofer

1 Abuela knocks on my bedroom door. She has come to my room this morning to watch me choose my outfit for Who You Are Day at school. This is a day when we are allowed to dress in clothes that we think tell the world who we really are. (Within reason, our principal warned—no extremes will be tolerated. I hope that her definition of the

5 word extreme is the same as my friend Whoopee’s. Nothing that she will put on this morning has ever been seen on this planet, much less at school.) Abuela makes herself comfortable on my bed as I put on my costume of myself made up of pieces of my life. I thought about my Who You Are Day outfit a lot. Mr. Golden told us in English class to think about our choices: are you going to walk around as a joke or as

10 a poem? I have a suspicion that our teachers have allowed us this chance to dress up as ourselves for a reason. Our school is already a united nations, a carnival, and a parade all at once. There are students from dozens of different countries, and we do not always get along. Most of us are too shy to talk to others outside our little circles, and so misunderstandings come up. The principal has tried almost everything. The Who You Are

15 Day is another of her crazy ideas to get us to communicate. In each of my classes, the teacher said, let us know something about what has made you who you are by what you wear to school tomorrow. It all sounds like a conspiracy to me. But I like dressing up so I

do not complain like the boys have been doing. Most of them hate the idea! Abuela looks at my choices hanging on the door and shakes her head, smiling, like she

20 did when we went to see Cats . It is a smile that says, I do not understand, but if it is important to María, I will bear it the best I can. She is elegant even at 7:00 A.M. in her embroidered silk robe and red velvet slippers. She has wrapped a shawl over her shoulders because she is always cold in our cueva , as she calls the apartment. The shawl was handmade by her mother and it is Abuela's most prized possession. As a little girl, I liked

25 to put it over my head because the pattern of sequins made a night sky full of stars and because it smelled like Abuela. Abuela sips from her cup of café con leche as she watches me. I feel a little strange about being in my underwear in front of her and go in my closet with my choices, which are:

30 My mother's red skirt that she wore when she had a part in a musical play on the Island. I have played dress-up with it since I was five years old, but it finally fits me perfectly. It is the kind of skirt that opens like an umbrella when you turn in circles. A top I sewed together from an old sari Uma's mother was going to throw away. It is turquoise blue with silver edges.

35 And finally, over my sari, I will wear my father's sharkskin suit jacket—it's big on me but I can roll up the sleeves. It is what he likes to wear when he sings at rent parties. Under the light, it changes colors and seems to come alive as the design shifts and moves. Papi says it is great for dancing; you don't even need a partner. And finally, tall platform shoes we found buried deep in Whoopee's closet, circa 1974,

40 she told me. Whoopee collects antique shoes to go with her science fiction outfits. It is a fashion statement; she will tell anyone who asks. No one knows what the statement means, and that is just fine with Whoopee. When I part the clothes in my closet and come out like an actor in a play, Abuela's eyes open wide. Before she can say anything, I point to each piece of my outfit and say a

45 name: Mami, Papi, Uma, and Whoopee. Abuela's face changes as she begins to understand the meaning of my fashion statement. "Ahora sé qui é n eres, María, y quién puedes ser, si quieres. Ven acá, mi amor." Abuela says that she knows who I am and who I may be if I choose. I have heard

50 those words before but I don't remember when or where. Abuela embraces me and kisses my face several times. This is a Puerto Rican thing. It goes on for a while. I close my eyes to wait it out and I suddenly inhale a familiar scent. When I open my eyes, I see a starry sky. Abuela has put her shawl over my head. "Algo mío para tu día de ser quien eres, mi hija," she tells me. Something of mine for

55 your day of being who you are. She is letting me borrow her mother's beautiful shawl! All day at school, I feel elegant. Whenever anyone tries to make fun of my costume, I think of the words my grandmother quoted to me: I know who you are and who you may be if you choose. And when I go into Mr. Golden's class and his eyes ask me, "Who are you today, María?" I will say by the way I walk in, head held high, that today I am a poem.

Appendix H Observation Checklist

Available from <http://www.danielsongroup.org/framework/>

Observation Template Checklist

Danielson Framework

| Planning and Preparation | | | | |
|--|---------------------------|------------------|-----------------------|--------------------------|
| | Level 1 Unsatisfactory | Level 2 Basic | Level 3 Proficient | Level 4 Distinguished |
| 1a Demonstrating Knowledge of Content and Pedagogy | | | | |
| 1b Demonstrating Knowledge of Students | | | | |
| 1c Setting Instructional Outcomes | | | | |
| 1d Demonstrating Knowledge of Resources | | | | |
| 1e Designing Coherent Instruction | | | | |
| 1f Designing Student Assessments | | | | |
| Classroom Environment | | | | |
| | Level 1 Unsatisfactory | Level 2 Basic | Level 3 Proficient | Level 4 Distinguished |
| 2a Creating an Environment of Respect and Rapport | | | | |
| 2b Establishing a Culture for Learning | | | | |
| 2c Managing Classroom Procedures | | | | |
| 2d Managing Student Behavior | | | | |

| | | | | |
|---|---------------------------|------------------|-----------------------|--------------------------|
| 2e Organizing Physical Space | | | | |
| Instruction | | | | |
| | Level 1 Unsatisfactory | Level 2 Basic | Level 3 Proficient | Level 4 Distinguished |
| 3a Communicating with Students | | | | |
| 3b Using Questioning and Discussion Techniques | | | | |
| 3c Engaging Students in Learning | | | | |
| 3d Using Assessment in Instruction | | | | |
| 3e Demonstrating Flexibility and Responsiveness | | | | |
| Professional Responsibilities | | | | |
| | Level 1 Unsatisfactory | Level 2 Basic | Level 3 Proficient | Level 4 Distinguished |
| 4a Reflecting on Teaching | | | | |
| 4b Maintaining Accurate Records | | | | |
| 4c Communicating with Families | | | | |
| 4d Participating in the Professional Community | | | | |
| 4e Growing and Developing Professionally | | | | |
| 4f Showing Professionalism | | | | |

Vita

| | |
|---------------------------------|--|
| Name | <i>Katrin Marino</i> |
| Date of Birth | <i>August 11, 1972</i> |
| Current Professional Occupation | <i>Art Department Chairperson, New Hyde Park Memorial High School</i> |
| High School | <i>Francis Lewis</i> |
| Date Graduated | <i>June, 1990</i> |
| Baccalaureate Degree | <i>BFA Photography/ BA English, St. John's University Major: Photography & English</i> |
| Date Graduated | <i>January, 1997</i> |
| Other Degrees and Certificates | <i>Master of Science in Education, Queens College</i> |
| Date Graduated | <i>May, 2002</i> |
| Other Degrees and Certificates | <i>Professional Diploma in Educational Administration, St. John's University</i> |
| Date Graduated | <i>May, 2007</i> |