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Arts Integration for Foreign Language Teaching and Learning: A Three Paper Dissertation

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Arts Integration for Foreign Language Teaching and Learning: A Three Paper Dissertation

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in Curriculum and Instruction

by

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Abstract

This three-paper dissertation examines whether arts integration—an approach to teaching in which students construct and demonstrate understanding through an art form—helps with foreign language teaching and learning, especially language performance. The first paper conducts a comprehensive literature review of research on arts integration and its use in the context of language classrooms, including both English as a Second Language and Foreign Language classrooms. The second paper is a qualitative case study exploring how a French teacher perceives the role that arts integration plays in her students’ language performance. Specific arts-integrated strategies are discussed, and connections are made to students’ language performance defined by *The ACTFL Performance Descriptors*, which serves as the theoretical framework for understanding how arts integration supports language performance. Seven domains of language performance are examined in relation to arts integration from multiple sources of information, such as interviews, observations, and documents. The third paper provides some concrete examples of integrating arts into an elementary Chinese classroom in order to promote students’ language performance in three modes of communication: interpretive, interpersonal and presentational. All three papers together offer insights into an arts-integrated approach to foreign language education with a special focus on language performance that refers to students’ abilities “to use language that has been learned and practiced in an instructional setting” (*ACTFL Performance Descriptors for Language Learners*, 2012, p. 4).

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Dedication

For Bronson and Evelyn who have always cheered me on and pushed me to achieve my best abilities. For my mother-in-law Melissa (aka “Cookie” to all her grandchildren), who always makes herself available to watch my daughter whenever I need to be away and work on my papers. For my parents in China, who have always valued my education and done their best to support me. For Paul, my spiritual buddy, who is always by my side and holding my hands tight during this field trip of life. For my daughter, Grace, whose face lights up my day and makes everything better. For my savior, Jesus, who alone gives eternal hope and life.

Table of Contents

Chapter 1.....	pg. 1
Literature Review.....	pg. 4
Research Question and Aims of the Three Papers.....	pg. 30
References.....	pg. 31
Chapter 2.....	pg. 37
Abstract.....	pg. 38
Introduction.....	pg. 38
Theoretical Framework.....	pg. 40
Method.....	pg. 41
Findings and Discussion.....	pg. 44
Conclusion.....	pg. 54
References.....	pg. 57
Chapter 3.....	pg. 61
Abstract.....	pg. 62
Introduction.....	pg. 62
Literature Review.....	pg. 64
Research Methods.....	pg. 70
Findings.....	pg. 81
Discussion.....	pg. 104
Limitations.....	pg. 108
Suggestions for Future Research.....	pg. 109
References.....	pg. 110

Appendix A.....	pg. 115
Appendix B.....	pg. 117
Chapter 4.....	pg. 120
Abstract.....	pg. 121
Introduction.....	pg. 121
Literature Review.....	pg. 123
Conclusion.....	pg. 139
References.....	pg. 141
Appendix A.....	pg. 144
Appendix B.....	pg. 145
Appendix C.....	pg. 146
Chapter 5.....	pg. 150
Arts Integration and Language Performance.....	pg. 151
Implications for Practice.....	pg. 154
Limitations of the Study.....	pg. 156
Recommendations for Future Research.....	pg. 157
References.....	pg. 159
Appendix A.....	pg. 161

List of Published Papers

Zhang, Q., & Bowles, F. (2017). Promoting Performance Through Arts Integration in the Elementary Chinese Classroom. *Performance+ Proficiency= Possibilities*, 149. (Chapter 4, published)

Chapter 1

Introduction

Coming from a test-oriented education background in China along with some teaching experiences of adult learners in intensive language programs, I was accustomed to mechanical language drills and rote learning to teach and learn languages. However, this approach did not work for my elementary and middle school students when I first started teaching Chinese as a foreign language in American public schools. After devoting most of my planning time to making PowerPoint presentations to help students grasp grammar points but still observing few positive results from students, I started looking for new ways to teach by seeking help from my mentor, Christy Callaway. She then introduced me to some arts-related projects that I could do in my classroom. After implementing these artistic activities, students showed significantly more interest in learning Chinese and were more engaged in using the target language. Ever since, I have eagerly desired to learn more about how to incorporate arts in my teaching.

During my doctoral program in Curriculum and Instruction at the University of Arkansas, I mentioned the work I had done using arts to one of my professors, Dr. Goering. He described the ARTeacher Fellowship and invited me to attend the upcoming workshops. ARTeacher Fellowship is a local collaborative effort that offers a yearlong professional development series designed to support secondary teachers who endeavor to integrate the arts into their classroom curriculum. Through participating in their workshops, I came to know arts integration and fell in love with this new approach to teaching and learning. Subsequently, the passion for investigating arts integration and its effects in classrooms kindled a fire in my heart, and I became especially interested in finding out how arts integration might help with foreign language teaching and learning through promoting students' language performance.

The first paper is a comprehensive review of existing literature on arts integration and its applications in language classrooms. Both English as a Second Language and Foreign Language

classrooms are considered since there is little research on this topic in the foreign language field alone. In addition, despite the differences of languages, oftentimes the implications from the research can be shared by all language teachers. After thorough examinations, common themes from the research are summarized and connections made to the seven domains of language performance explained by the *ACTFL Performance Descriptors for Language Learners* (2012). The second and third paper draw on experiences of two foreign language teachers who have implemented arts into their classrooms to explore how arts integration facilitates and promotes students' language performance defined also by the *ACTFL Performance Descriptors for Language Learners* (2012). More specifically, the second paper employs a qualitative case study to examine relationships between arts integration and language performance from the perspective of a French teacher at secondary level. Multiple arts-integrated strategies are discussed, and connections are made to the seven domains through different sources of data including interviews, observations, and documents. The third paper demonstrates examples of arts-integrated activities that can be used to promote students' language performance in three modes of communication from an Elementary Chinese classroom. Each activity is explained in great detail so that readers are able to replicate and adapt these activities for their own purposes. This paper is my first publication in an effort to explore the role that arts integration plays in language performance. Following this first attempt, I started examining the seven domains of language performance under each mode of communication in order to take a closer look at the elements of language performance. Taken together, these three papers offer insights into connections between arts integration and language performance in second and foreign language classes.

Before diving into the aforementioned three papers, in the section below, a literature review of foreign language education and the integration of arts in education has been included

to help readers better understand the purpose of this research. Important terms such as language performance and arts integration are explained in more depth.

Literature Review

Foreign Language Education

Paradigm Shift

Over a long period of time, the field of foreign language has proposed different pedagogical approaches in order to find effective and theoretically sound language teaching methods that meet students' learning needs in a constantly changing world. In their book *Approaches and Methods in Language Teaching*, Richards and Rodgers (2014) summarized major twentieth-century trends in language teaching, such as the Grammar-Translation method, the Direct Method, the Audiolingual Method, Communicative Language Teaching, Total Physical Response (TPR), the Silent Way, Community Language Learning, the Natural Approach, Suggestopedia, and so on. Liu and Shi (2007) analyzed the effectiveness and weakness of several of the most influential teaching approaches and methods, and concluded different methods “derived in different historical contexts, stressed different social and educational needs and have different theoretical considerations” (p. 71). In response to the increasingly globalized economy and changing demographics in the United States, language instruction has “evolved historically from an emphasis on reading and writing in the 18th and 19th centuries to a focus on using languages for real-life, interactive purposes in the 21st century” (Shrum, 2015, p. 46). According to the *21st Century Skills Map for World Languages*, a collaborative effort of The Partnership for 21st Century Skills (P21) and The American Council on the Teaching of Foreign Languages (ACTFL), “Unlike the classroom of yesteryear that required students to know a great deal of information about the language but did not have an

expectation of language use, today's classroom is about teaching languages so that students use them to communicate with native speakers of the language" (p. 4). The *ACTFL World-Readiness Standards for Learning Languages* (2015) provided further guidance on how to develop linguistic and cultural competence to be successful world citizens. It outlined the five "C" goal areas of learning a language: Communication, Cultures, Connections, Comparisons, and Communities. These five goals "stress the application of learning a language beyond the instructional setting" and "prepare learners to apply the skills and understandings measured by the Standards, to bring a global competence to their future careers and experiences" (p. 2). In summary, the ultimate goal of learning a new language is to use it efficiently and effectively for meaningful purposes. Therefore, equipping students with the necessary language skills and cultural awareness to succeed in the 21st century has become a pressing concern of foreign language education.

Language Proficiency

Prompted by this communicative approach to teaching language, there has been a growing need for measuring learners' progress to determine if the learners possess enough competence to use the language and how well they can use it. The *ACTFL Proficiency Guidelines* (2012) were thus developed. These guidelines described what individuals can do with language in terms of speaking, writing, listening, and reading at five different levels of proficiency ranging from Novice to Distinguished. They "marked a shift from a focus on methodology to a focus on outcomes and assessment, and continue to have a great impact on language instruction" (Shrum, 2015, p. 50). According to the *ACTFL Performance Descriptors*, "Proficiency is the ability to use language in real world situations in a spontaneous interaction and non-rehearsed context and in a manner acceptable and appropriate to native speakers of the

language” (2012, p. 4). Vyn (2019) argued both the Proficiency Guidelines and the aforementioned World-Readiness Standards support a proficiency movement in foreign language education that “ushered in the need to produce new forms of assessment that were aligned with the growing adoption of a standards-based approach to curricula and instruction” (p. 48). He further articulated “One of the most common forms of assessment that has grown out of this paradigm shift toward proficiency-oriented instruction is that of language performance assessments” (p. 51).

Language Performance

Adair-Hauck et al. (2006) pointed out, “Over the past several decades, language teaching in the United States has dramatically evolved from a discrete-point, grammar-driven approach to one that focuses on communication and performance-based use of language” (p. 360). According to the *ACTFL Performance Descriptors* (2012), “Performance is the ability to use language that has been learned and practiced in an instructional setting” (p. 4). Unlike proficiency, performance is not spontaneous communication in new situations; instead it focuses on rehearsed language in a familiar context. The *Performance Descriptors* also identify seven domains of language performance and explain what students should be able to do within each range of performance and in three different modes of communication.

Modes of Communication

The three modes of communication “provide the organizing principle for describing language performance across three ranges of performance: Novice, Intermediate, and Advanced” (p. 7). They are interpretive, interpersonal, and presentational. Interpretive communication is a one-way communication in which students interpret the message that the author, speaker, or producer wants to convey. Activities including reading books, listening to speeches, or viewing

movies are representative of this type of communication. Interpersonal communication is a two-way communication in which students actively negotiate meaning with each other. They make adjustments and clarifications when meaning is not well received by the other participant.

Activities including speaking and listening in a conversation as well as reading and writing in text messages are representative of this type of communication. Presentational communication is also a one-way communication in which students create a message to inform an audience.

Activities including writing reports, giving a speech, or visually representing a PowerPoint are representative of this type of communication. The three modes of communication focus on the communicative purposes of the language and are supportive of the development of the four language skills: listening, speaking, reading, and writing.

Performance-Based Assessments (PBAs)

Following the paradigm shift in standards, goals and approaches of language teaching, language assessment has also transitioned from traditional norm-referenced, multiple-choice tests to authentic or performance-based assessments (PBAs) that engage students in “real-world” tasks to demonstrate meaningful application of their knowledge and skills. Purpura (2016) pointed out that in a diverse global community, many of us are asked to perform different tasks in a second, foreign, or heritage language, and “This reality has created performance demands for all aspects of education, but especially assessment” (p. 190). Shrum (2015) stated, “While paper-and-pencil tests and quizzes may be adequate for assessing basic facts and skills, performance tasks are necessary for assessing deep understanding and big ideas” (p. 397). Herrera et al. (2013) also argued “PBAs encompass a variety of ways to observe and monitor student learning over various spans of time and involve much more authentic applications than do traditional paper-and-pencil tests” (p. 26). Heavily relying on standardized tests has caused many issues, such as failing to

measure students' complex cognitive development, informing decisions that tend to focus on decontextualized teaching and learning, as well as misjudging students' actual knowledge and skills (Darling-Hammond, 1994). PBAs provide tasks that mirror real-world situations in which “students have a genuine need or desire to utilize target skills” and they “tap into the depth as well as the breadth of student learning” (Herrera et al., 2013, p. 28). Gottlieb (2006) delineated “Performance assessment, where students express their learning in direct ways that reflect real-life situations, is integral to the classroom routine” (p. 111).

Integrated Performance Assessment (IPA)

The Integrated Performance Assessment (IPA) was “born out of the need to find a theoretically sound, standards-based practical way to assess L2 students' performance and to measure their success in achieving the outcomes delineated in the communication standards in the WRSLL (World Readiness Standards for Learning Languages)” (Zapata, 2016, p. 94). It allows students to practice the target language in the three modes of communication; it aligns assessment with standards and classroom instruction; it focuses on the meaning and communication instead of grammar; it encourages teachers to provide detailed and constructive feedback that helps students improve their performance towards the standards; and it has a positive washback effect on teachers' instructional practice.

Adair-Hauck et al. (2006) presented an Integrated Performance Assessment (IPA) prototype that integrates standards-based instructional practices, *Standards for Foreign Language Learning in the 21st Century* (National Standards, 1999, 2006, 2015), and ACTFL performance guidelines. Moreover, IPA is a multi-task assessment that reflects the three modes of communication: “Students first complete an interpretive task, then use the information learned in an interpersonal task, and finally summarize their learning with a presentational task” (p. 365).

“Longitudinal scoring rubrics for each task within a specific level (Novice, Intermediate, Pre-advanced)” (p. 371) are used to measure students’ performance on the IPA. The objectives of the performance and the range of performance (exceeds expectations, meets expectations, does not meet expectations) are also included in the rubrics. Davin et al. (2011) conducted their research on the IPA in an early foreign language-learning program and found students achieved the highest level of performance on the interpersonal task while the majority of them did not meet expectations on the interpretive task. In addition, the result suggested that “The more language students spoke, the better they performed overall on this novice-level Spanish IPA” (p. 615). Although the authors agree IPA is an effective assessment of the three modes of communication, “Some adaptations to the rubrics were necessary for young learners” (p. 618) for “The language of the IPA rubrics was far too complex and specialized for young learners to understand” (p. 619). Martel and Bailey (2016) examined teachers’ attitudes about the IPA in an intensive summer language program and summarized that teachers hold different opinions towards the standardization of IPA implementation procedures; for example, the teachers debated whether students’ first language should be used on comprehension guides for the interpretive task. Teachers’ attitudes towards rubrics and grades were “generally negative” (p. 537), and their attitudes towards the sustainability of IPA were both optimistic and concerning. Kissau and Adams (2016) used a mixed methodology and found teachers “did not assess the modes of communication equally” (p. 121) and they “placed greater emphasis on the assessment of interpretive reading and presentational writing than on interpretive listening and interpersonal speaking” (p. 105). Glisan et al. (2007) studied how IPA measures learners’ language performance in three modes of communication at a post-secondary level. The results indicated, “Students performed best in the presentational (oral) mode and needed improvement in the

interpretive (listening) mode of communication” (p. 55). Zapata (2016) investigated university students’ perceptions of IPA and the findings showed that in general, students’ attitudes towards it were positive, and “they were able to see the connection between classroom instruction and assessment.” However, they also expressed their “need for greater exposure to and active use of the target language, particularly in the interpretive mode” (p. 102).

In summary, IPA has been implemented at all levels of language classrooms and results from various studies reveal it to be an effective measurement of students’ performance in general; however, some adaptations should be made with consideration of students’ age and administration procedures. In addition, it seems students across all ages or proficiency levels obtain lower levels of performance on interpretive tasks than on other modes of communicative assessments.

Arts Integration

Defining Arts Integration

The definition of arts integration by the Kennedy Center for the Performing Arts serves as an anchor for this literature review. According to Silverstein and Layne (2010), teaching artists at the Kennedy Center for the Performing Arts, arts integration is defined as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (p. 1). Although there are some variations in defining arts integration among scholars, most of them acknowledge the integrative component of arts and other subject areas in arts integration (Baker, 2013; Burnaford et al., 2013; Chapman, 2015; Goldberg, 2016; Hardiman et al., 2014; Hayes et al., 2017; LaJevic, 2013; Rabkin & Redmond, 2006; Reif & Grant, 2010; Žemberová, 2014).

However, oftentimes, arts integration is confused with arts enhancement. According to the Kennedy Center for the Performing Arts, there are three ways the arts are taught in schools: Arts as Curriculum, Arts-Enhanced Curriculum, and Arts-Integrated Curriculum. Silverstein and Layne (2020) explain “If a school has a music, art, drama, or dance teacher, their approach is most likely and primarily Arts as Curriculum. Students develop knowledge and skills in a particular art form” and “the programs are guided by national, state, or local standards for each of the art forms.” They also note that Arts-Enhanced Curriculum is “when the arts are used as a device or strategy to support other curriculum areas, but no objectives in the art form are explicit.” However, Arts-Integrated Curriculum is when “Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both” (paras. 9-11). Therefore, during arts integration, content and arts standards are naturally aligned, taught and assessed equitably, whereas arts enhancement utilizes arts as a tool or medium to teach another subject.

Sotiropoulou-Zormpala (2016) spoke about the difference and contended that while arts enhancement leads to many social and academic benefits, “The process frequently focuses more on the subject being taught, and less on the arts” (p. 43). She further critiqued an arts enhancement approach, noting, “Educationally important elements, such as creativity, imagination, children’s ability to express their own viewpoint, aesthetic understanding, and aesthetic pleasure, risk being neglected when children encounter the arts in such a way” (p. 43).

Martin (2017) also cautioned, “The field of arts education has long promoted the idea that the arts can improve student learning” by using arts to teach the core subjects, yet, “There are few practical resources for educators to design learning through the arts that also fosters the competencies required to be proficient in the arts” (p. 116).

Goering and Strayhorn (2016) wrote about their realization of the difference between arts integration and arts enhancement when trying to incorporate music into English language arts classrooms. Upon examining the definition of arts integration by the Kennedy Center for Performing Arts, what they first thought of as an arts-integrated project was only an arts enhanced lesson. Later they used a high school English class as an example to demonstrate what a true music integrated lesson should look like. The importance of distinguishing the difference lies in the argument that only by “fostering a working knowledge in and about the arts” can students “accurately represent concepts and ideas through the arts” (Martin, 2017, p. 117), and “The arts make contributions to education that no other content areas do or can” (Lackey & Huxhold, 2016, p. 212). In other words, artistic learning outcomes should be equally valued with learning outcomes of other subjects so that students can develop and transfer their artistic competencies to construct new knowledge. Therefore, while examining the literature, it is important to distinguish between arts integration and arts enhancement, for some confusions still exist among researchers about the differences of the two. Like arts enhancement, some other terms have also been incorrectly used as equivalents of arts integration, such as teaching with the arts, arts infusion, thematic, interdisciplinary, and so forth. In the section below, several broad themes of research on arts integration in education are further explored and connections are made between arts integration and various aspects of education.

Arts Integration in Education

A large and growing body of research has investigated arts integration and its application in a variety of educational realms. These studies can be roughly categorized into the following themes: arts integration and school reform, arts integration and teacher practice, arts integration and student learning. Examples of research for each theme are discussed below.

Arts Integration and School Reform

When investigating the effectiveness of the Changing Education Through the Arts (CETA) program, research studies conducted by RealVisions (2007) and Isenberg et al. (2009) demonstrated that the CETA program positively impacts a school culture in terms of arts integration and child-centered teaching and learning, creates a learning community among teachers in which collaboration is greatly increased, and places an emphasis on administrative support from principals and arts integration resource teachers. Therefore, how arts integration serves as a catalyst for school reform and how school reform in turn affects the practice of arts integration has become another research interest. Lackey (2016) conducted a review of articles that related to the role of arts integration in school reform. One of the articles, by Scripp and Gilbert (2016), explored the special case of integrative teaching and learning in music as a model for 21st century music education policy reform. They proposed the Music plus Music integration (M+MI) framework in which “music and academic subjects fully align with and support one another as well as showing parallel increases in achievement across time” (p. 183). Another article, by Lackey and Huxhold (2016), investigated how teachers experienced school reform that required them to learn and implement an arts-integrated curriculum. Conflicting feelings were revealed in teachers’ words. They think implementing arts-integrated curriculum is a lot of work but it is worth it. Overall, these articles all emphasize the importance of a curriculum in which arts standards should be aligned with standards of other subject areas and the importance of school support to the new practice. According to the Arts Education Partnership (2018), three actions that school principals can take to ensure every student has access to high-quality and equitable arts learning include establishing a schoolwide commitment to arts learning, creating an art-rich learning environment, and examining the use of time and resources.

Arts Integration and Teaching Practices

After examining the literature, two common connections made between arts integration and teaching practices are teacher perceptions and teacher development. As agents of change, teachers' perceptions of arts integration in classrooms greatly affect the effort they are willing to put into this new approach. Knowing the importance of how teachers' attitudes, dispositions, and personal characteristics can influence their practice, numerous researchers have shed some light on this issue.

Arts integration and teacher perceptions. Oreck (2001) examined teachers' attitudes, personal characteristics, and other factors that may impact their arts use in teaching. The results indicated that teachers believe the arts are important but use them rarely due to a lack of training and time. Teachers' self-efficacy on creativity and artistry are the most influential characteristics regarding arts use. Inspired by Oreck's study, Williams (2013) used The *Teaching With the Arts Survey* (TWAS) and examined the attitudinal factors regarding arts integration among teachers who participated in the Whole School Initiative. The results showed teachers' desire for continued professional development and administrator support for arts integration. They are willing to learn more from each other, and if they believe the arts can make a difference, they integrate arts more into other subjects.

Fagan (2015) explored teachers' perceptions of arts integration to improve student learning in one elementary school. Findings from this study suggested that arts integration is an effective teaching strategy that promotes student engagement and enriches the students' learning experience. However, effectively integrating the arts requires extensive time and planning, and art integration may or may not impact standardized test scores.

Baker (2016) studied teacher perceptions of student engagement at one arts-integrated elementary school. The results of this qualitative study showed most of the teachers believe students would say they enjoy arts-integrated lessons more than non-arts-integrated lessons. Also, in this study, the teachers all suggested that arts-integrated lessons help students learn better, no matter if it is through increased motivation, ownership of their learning, or higher retention rates. Moreover, teachers mentioned students are more engaged in arts-integrated classes so there are fewer discipline issues. However, all teachers spoke about the lack of collaboration among staff and understanding in how other teachers plan. The researcher then suggested for future study that input from students and parents regarding engagement would be helpful, and more research at the state or even national level is needed.

Hayes and Clark (2017) studied teachers' perceptions of arts integration through interviewing teachers at a selected elementary school that serves about 260 students in grades K-5 and includes a fully integrated arts program. Three themes emerged from data including continuous staff development, connection between arts and content, and support. Teachers believe ongoing quality training, teaching subjects through arts, and support from administrators, community, and corporations are crucial for successful arts integration.

Windsor-Liscombe (2016) conducted a qualitative case study to explore teachers' perceptions of an arts-integrated school and its student population through analysis of one-on-one interviews with principals, teachers, and parents. Both administrators and teachers believe the arts positively impact students who have difficulties socially, behaviorally, and academically. Moreover, teachers think there is an uneven level of commitment to arts integration among staff, and some teachers tend to work in isolation, which causes serious trust issues among them. The article also talked about how teachers hold different opinions towards the importance of having

arts credentials, and how the platooning schedule of the school hindered the development of arts integration. While the majority of the four classroom teachers who have no formal arts credentials value good teaching practice and passion over arts credentials, the one arts specialist that was being interviewed argues “some arts qualifications are necessary” as she further explains “there has to be that core understanding of skill and foundation to be able to build skills for the students themselves” (p. 11). Overall, it seems there are many problems within this school’s arts integration effort. There is a lack of communication and understanding between administrators and teachers, teachers and parents, and parents and the school. However, this is a case study, so the findings may not be relevant to other situations.

Based on all of the studies mentioned above, in general, teachers do believe arts play a positive role in students’ learning. However, there is often a mismatch between what teachers believe and what they actually do. Due to a lack of support from administrators, collaboration with colleagues, and resources and training, teachers often feel inadequate or intimidated in using arts in their classrooms. Therefore, these needs should be addressed and fulfilled before teachers can successfully integrate arts into their teaching.

Arts integration and teacher development. As Silverstein and Layne (2020) argued, arts integration not only benefits students but also energizes teachers, transforms teaching practice, and brings joy and satisfaction to their profession.

Koch and Thompson (2017) studied teachers’ perceptions of arts integration before and after having an arts integration workshop. The results showed teachers’ confidence of using different art forms was improved; they had a better understanding of the implementation process and academic benefits of arts integration; they also observed that arts integration promoted more collaboration among students, more engagement, and physical and social/emotional elements of

learning. However, “effective professional development programs cannot be a quick-fix, or surface of skills translation (training) focused. These programs need to be long term, embedded in practice and context, professionally informed, and sustained” (Piggot-Irvine, 2006, p. 483).

Teachers need continuous support for growing in their knowledge and skills to integrate the arts. Ongoing professional development is an essential component of many art programs (CAPE, A+ schools, CETA, ArtsConnection). According to Isenberg et al. (2009), among the arts integration models applied in schools, “almost all are built upon the collaborative efforts of classroom teachers and arts specialists (which may include artists in residence, visiting artists, school-based arts teachers, arts coaches, or some combination of these” (p. 7). RealVisions (2007) found, “The more training teachers had, the more they taught in and assessed both arts and non-arts content areas in their arts-integrated lessons and units” (p. 28). In addition, sustained instructional efforts “played a significant role in the emergence of an effective cadre of teacher leaders within a strong community of learners” (p. 28). These model teachers then become potential trainers of other teachers and strong advocates for arts integration. Considering the importance of professional development, a number of researchers offer advice on how to make it successful. Steele (2013) elucidated, facing the pressure of high-stakes tests and prescribed curriculum, “A safe professional development environment focused on nurturing teachers’ values and confidence might help even the most ill-equipped teacher to be open and ready to learn” (p. 148-149). She also reminded readers it is not the success of professional development that motivates teachers to incorporate arts, but the success of implementing these new strategies.

Dalton and Hrenko (2016) proposed transformative art integration practices through the lens of caring. They contended, “Transformative arts integration invites teachers to nurture an

emotional connection with their students" (p. 98) and "Teaching with a pedagogical framework of care allowed preservice teachers to foster relationships by valuing the inner life, creativity, and expression of each student" (p. 97). Through a qualitative case study, Landley (2017) investigated teachers' professional growth through the Higher Order Thinking (HOT) schools Arts Integration professional development program. Teachers express their satisfaction towards PD strategies, such as hands-on experience, different choices for workshops, ongoing nature of development, colleagues' demonstration, teaching artists residencies and so on.

Krakaur (2017) studied four teachers' instructional practices after they completed a one-year course that focused on a co-equal style arts integration at a university. The results showed those teachers do demonstrate pedagogical creativity and student-centered teaching. However, they had difficulties facilitating students' reflection in the arts and designing authentic assessments, so more training is needed in these areas. Not only is arts-integrated professional development important and beneficial for in-service teachers, but it is also important for preservice teachers. Some studies have focused on how to nurture and prepare teacher candidates to implement arts integration in their internships and future teaching.

As teacher educators, Donahue and Stuart (2006) committed to prepare secondary student teachers to infuse arts in their teaching using the framework of "studio habits of mind" that was developed by the President and Fellows of Harvard College on behalf of Project Zero in 2003. Through their study, they found preservice teachers use making, analyzing, and balancing as initial steps to arts implementation; however, with continued professional development and collaboration with arts educators, they may move to a more balanced approach. Thus, opportunities for learning from artists should be part of their training program.

Pool et al. (2011) used an arts-based approach to investigate preservice teachers' beliefs about multiple intelligence. The analysis of students' reflective prompt responses revealed, "Most students could articulate (albeit in varying degrees) that they saw the application of arts-based integration for exploring content and enhancing student learning of content" (p. 5).

Felleman-Fattal (2017) studied preservice teachers' arts integration pedagogies for social justice teaching and learning, and the findings showed "action research involving arts-integrated lessons can result in inventive conceptualizations and growing confidence in teaching social and environmental justice" (p. 71).

Vetere (2016) examined the role of arts integration courses in the preparation of teacher candidates' self-efficacy on teaching and engaging in the arts and found "At the conclusion of the semester-long courses on arts integration, students' self-efficacy improved to a positive level of self-efficacy in engaging with and teaching the arts with the greatest change in vicarious experiences" (p. 2). As Burnaford et al. (2007) pointed out "Teacher education programs do not always prepare teachers for collaborative planning, working with arts specialists in schools or teaching artists in communities (p. 75), thus more research is needed in the area of teacher development regarding arts integration.

Arts Integration and Student Learning

According to *Review of Evidence: Arts Integration Research Through the Lens of the Every Student Success Act* (2017), key student outcomes of arts integration include academic achievement, cognitive outcomes, social-emotional skills, behavioral outcomes, and artistic outcomes. Hartle et al. (2015) also contended, "Educators have come to realize the value of arts and arts-integrated experiences in the development of all learning domains-cognitive, physical, social and emotional" (p. 290). Fiske (1999) in *Champions of Change: The Impact of the Arts on*

Learning, reported two critical findings on enhanced learning and achievement in arts experience. One is that learning in the arts can help “level the playing field” for students from disadvantaged circumstances and the other is a dialectical relationship exists between learning in the arts and learning in other disciplines. In other words, the transfer is not a one-way street but two-way. Based on the literature found, research in the following categories are discussed in more depth: academic achievement, cognitive outcomes, social-emotional skills, behavioral outcomes, and artistic outcomes.

Academic Achievement. Gullatt (2008) argued, “Arts-integrated programs are associated with academic gains across the curriculum as reflected in standardized test scores” (p. 14). According to the Chicago Arts Partnerships in Education (CAPE) evaluation summary, students in the arts integration program directed by CAPE performed better on reading and mathematics standardized tests than students from non-CAPE schools, but the difference was statistically significant only at the elementary school level (Catterall & Waldorf, 1999). The Mississippi Whole School Initiative (WSI) Study found a higher percentage of students from WSI schools that effectively implement arts integration scored “proficient or above” on standardized language arts and mathematics Mississippi Curriculum Tests, and the achievement gap was reduced for economically disadvantaged students (Phillips et al., 2013). The study also revealed other benefits associated with arts, such as critical thinking and creative thinking skills. In his book *Doing Well and Doing Good by Doing Art: A 12-year National Study of Education in the Visual and Performing Arts: Effects on the Achievements and Values of Young Adults*, Catterall (2009) reported many benefits of the arts, such as “Intensive involvement in the arts during middle and high school associates with higher levels of achievement and college attainment, and also with many indications of prosocial behaviors such as voluntarism and

political participation” (p. i). Large-scale research studies that also show the positive impact of arts integration on students’ academic achievement include the five-year study of Oklahoma A+ schools (Barry, 2010) and Minnesota’s Arts for Academic Achievement (AAA program) (Ingram & Seashore, 2003).

Although arts integration has been asserted by many researchers to increase academic gains, Eisner (1999) questioned that if the values of arts are only justified by its usefulness to improve scores in math, reading or science, it leaves “arts vulnerable to any other field or educational practice that claims it can achieve the same aims faster and better” (p. 146). He urged researchers to find the unique merits of arts, “Sometimes it is better not to give customers what they want but, rather, to help them understand what they ought to want” (p. 149). Winner and Cooper (2000) also pointed out that due to the marginalization of arts in schools, arts educators and advocates feel compelled to make a strong case for arts by proving that students’ learning of more basic academic skills can be strengthened through the arts. Like Eisner, they also maintained that the studies that declare a causal link between arts and achievement actually do not reveal “what underlying mechanism might account for such a causal link” (p. 12). As Lackey and Huxhold rephrased, far fewer studies “reliably indicate that arts experience is the cause of such outcomes” or “help us understand why or how the effects come about” (p. 212).

Moss et al. (2018) examined nine studies that evaluated the impact of school-based arts integration on urban students’ academic achievement, and they discovered that although the findings suggested arts-integrated curriculum had positive effects on student achievement, explanations for why were not offered. “Researchers in this area seem to agree that there is some relationship between increasing arts study and academic achievement. However, what aspects of

that increased study in art may contribute to academic achievement is not clear and still remains speculative at this time” (p. 5).

In his compendium *Critical Links: Learning in the Arts and Student Academic and Social Development*, which contains 62 peer-reviewed studies in five major art forms: dance, drama, multi-arts, music, and visual arts, Deasy (2002) also made similar suggestions to the future research. He summarized the academic and social effects of learning in the arts through the research compendium and hopes through this compendium, researchers would be more informed with promising lines of inquiry in the future, and curriculum designers and instructors will have more insights for creating the arts learning experiences that help achieve social and academic development in learners. In Deasy’s words, all of the essayists included in the compendium agreed that “The compendium studies suggest that well-crafted arts experiences produce positive academic and social effects, but they long for more research that reveals the unique and precise aspects of the arts teaching and learning that do so” (p. 7). Another area of research needed is clarifications on “the habits of mind, social competencies, and personal dispositions that are inherent to arts learning and to explore the application of these qualities in other realms of learning and life” (p. 8); that is, how the interaction between arts learning and learning in other contexts provokes persistence and resilience in students. As a result of these new lines of research, valid and reliable assessment instruments are in high demand in order to reveal the complexity of learning in arts and its interaction with other content learning. However, due to the increasing emphasis on standardized testing, especially tests on reading and mathematics achievement, “Researchers and evaluators of the arts feel compelled to use these instruments and data” (p. 8) to determine the impact of the arts, which confines arts education research to a certain agenda and puts a severe limitation on the kind of research advocated by essayists in the

compendium. In order to bring about school reform and an enriched curriculum that provides authentic learning experiences for all students, researchers should make contributions in the needed areas, and help administrators and policy makers make decisions based on the valid research and practice.

Ruppert (2006) in *Critical Evidence: How the Arts Benefit Student Achievement* further categorizes the benefits of different art forms mentioned in the compendium into six types: reading and language skills, mathematical skills, thinking skills, social skills, motivation to learn, and positive school environment. He contended although the benefits of arts are clearly evident in the research, “The arts remain on the margins of education,” so the effort to make sure all students have the opportunity to experience and learn the arts in school is needed: “Evidence-based action and advocacy are needed to make a compelling case for why the arts matter for all students at all levels of education” (p. 17). To conclude, it is very important for future researchers to distinguish the difference between correlation and causality in their studies when investigating the impact that arts integration has on student academic achievement, and be more specific about what skills, dispositions, understandings, or values developed through arts integration that cause improved academic performance.

Cognitive Outcomes. In response to the need for more explanations on students’ learning on a deeper level, studies on the effects of arts integration on cognitive development has been growing. Luftig (2000) investigated the impact of an arts infusion program SPECTRA+ on students’ creative thinking, academic achievement, affective functioning, and arts appreciation. He finds as measured by the Torrance Tests of Creative Thinking, “The SPECTRA+ students showed a significant advantage over the two control groups in the area of total creativity and originality” (p. 222). Burton et al. (2000) examined the issue of transfer from the arts to other

subject areas. They provided a more complete picture by including the contextual factors, such as the influence of instruction and administrative support on transferability. In addition, they did find that schools that value the importance of arts provide some cognitive indicators among students, such as expression of ideas and feelings, layered relationships, multiple or alternative vantage points, construction and organization of meaning, and focused perception.

Baker (2013) qualitatively studied the relationship between art integration and cognitive development. Data collected through ethnographic field work, observations, and artifacts were then analyzed and coded for common themes. The findings showed thematic units through different art forms “provided vehicles for cognitive development that promoted vocabulary development, reasoning, comparing/contrasting, abstraction, integration of concepts, and conceptual development” (p. 1). Rabkin and Redmond (2006) found that teachers paired the arts with other subjects, students engaged in cognitive processes such as “attentive observation, identification of meaningful detail, selection of appropriate representational strategies, and student reflection and self-critique” (p. 29) that deepen learning in both. Ruppert (2006) concluded, “Reasoning ability, intuition, perception, imagination, inventiveness, creativity, problem-solving skills and expression are among the thought processes associated with study of the arts” (p. 13). Hardiman et al. (2014) found students retained what they learned significantly better when taught through AI instruction, especially struggling readers. Snowden (2011) elaborated arts integration helps store knowledge in long-term memory by providing multiple ways to process the information. Duma and Silverstein (2014) further identified eight factors that arts integration can leverage to improve long-term memory: rehearsal, elaboration, generation, enactment, oral production, effort after meaning, emotional arousal, and pictorial representation.

The RealVisions study (2007) reported through arts integration, students develop their critical thinking and problem-solving skills, as well as better ability to justify their opinions.

Rosen-O’Leary (2018) studied the effect of visual art integration on long-term retention of science content and reports the group that received arts techniques on drawing scored significantly higher for retention of content. By examining previous research, Moss et al. (2018) synthesized multiple aspects of executive function from arts integration that may support student achievement: representational knowledge, operational processes, and self-regulation. Through arts integration, students practice processing information in multimodalities, making connections between symbols and texts, actively exploring other possibilities, and becoming more aware of their relationships with others as well as the world around them. As Moss et al. emphasized, “By refining our understanding of the ways in which knowledge, skills, and/or dispositions are developed by means of arts integration programs, we can further strengthen and justify why these programs are deserving our attention” (p. 9).

Social-Emotional Skills. According to the Collaborative for Academic, Social, and Emotional Learning (CASEL, 2007), social and emotional learning is the process through which children and adults understand and manage emotions, set and achieve goals, feel and show empathy for others, establish and maintain positive relations, and make responsible decisions. CASEL (2011) further divides social emotional learning into five core competencies: self-awareness, self-management, social awareness, relationship skills, and responsible decision making. The literature shows arts integration offers great opportunities for students to grow in these areas. Ruppert (2006) synthesized positive social skills promoted by arts activities, including “self-confidence, self-control, conflict resolution, collaboration, empathy and social tolerance” (p. 14).

Brouillette (2010) studied the impact of arts activities on the social emotional development of children in Grades 1-4. Through interviewing teachers about their perceptions of students' engagement in the arts, most teachers perceive "drama and dance workshops to be of special value in helping children to better understand other people's responses, emotional expressions, and action" (p. 21). Moreover, "The acting exercise provides an opportunity to discuss emotions, bullying, friendship, and other sensitive topics that were difficult to address elsewhere in the curriculum without producing feelings of embarrassment or defensiveness in students" (p. 21). "The arts also provide an expression outlet for children whose English language skills might otherwise limit their classroom participation, bolstering their self-esteem and helping to integrate them into the school culture" (p. 22).

Burton et al. (2000) stated that in arts-rich schools, students take the ownership of their learning and become more confident and more willing to take risks. Moreover, they find "Comprehensive drama programs were particularly associated with the ability to understand and feel for other points of view, and to work collaboratively with other students" (p. 247).

Moreover, Bradshaw (2016) argued that creating art helps students to develop empathy individually, interrelationally, or within a community. Through analyzing, discussing, and creating ecological art, students become more aware of social and environmental issues and how their own actions and lifestyles affect others.

Hartle et al. (2015) argued the arts engage people mentally, physically and emotionally through a unified process. By connecting the brain, body, and feelings in an integrated system, "The emotional content makes the memory cognitively powerful" and "Not only do emotions monitor how people feel internally, but these also help people navigate social relationships and decision-making in the world" (p. 292). Across three years of the RealVisions study (2007),

students are found to develop their social skills including the ability to cooperate, as well as on their self-concept as learners and appreciation for their classmates through arts integration.

Ingram and Seashore (2003) summarized findings from their longitudinal evaluation of the Arts for Academic Achievement program. They observed several major changes in students' interaction with each other, such as improved communication in groups, the emergence of unlikely leaders, the blending of special needs children into their peer group, and improved student teamwork to accomplish a goal.

Behavioral Outcomes. Research has shown behavior changes in students after adopting arts-integrated strategies. For example, students' attendance was significantly higher on the days with scheduled arts lessons (Brouillette et. al., 2014). Engagement is another indicator of students' behavior change resulting from arts integration, and it has been a common thread in research (Fiske, 1999; Garrett, 2013; Newman, 2000; RealVisions, 2007; Reif & Grant; 2010; Scheinfeld, 2004; Žemberová, 2014). According to Isenberg et al. (2009), "Arts learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge" (p. 6). Teachers consistently comment on students as "enthusiastic, excited, eager to participate, and enjoy learning in a creative way"; it "increased every student's level of attention so that 100% of the students in the class were eager to participate" (RealVisions, 2007, p. 14). Baker (2016) studied teachers' perceptions of engagement in arts-integrated classrooms, and notes teachers think there is less discipline issue because arts engage students more. Through arts integration, students are actively engaged in the creative process, in which they have to use higher-order thinking skills or habits of mind to examine, imagine, explore, create, reflect, and thus construct their own understanding of the

learning. “Learners engage in inquiry and experimentation as opposed to following rigid, step-by-step rules” (Silverstein & Layne, 2010, p. 4).

Artistic Outcomes. When aesthetic values are emphasized in arts integration, students can learn to think like artists through habits of mind, such as understanding art worlds, developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and exploring. As Macintyre Latta (2004) elaborated when focusing on the aesthetic aspects of arts, teachers must place an “emphasis on acts of mind instead of end products” and strive “to create experiences that foster students to participate in the world aesthetically” (p. 94-95). Students learn to appreciate the beauty of art and how it is connected to other spheres of life. They are allowed to experience awe and wonder at what they are learning. Martin et al. (2017) compared the acquisition of the arts to the acquisition of a second language. They argue that in true arts integration, students should be required to acquire “technical proficiency, expressive fluency, and a shared symbol system for representation and communication through the arts” (p. 118).

Hartle et al. (2015) delineated the arts as universal with five aesthetic operations embedded in all art forms: repetition, formalization, dynamic variation, exaggeration, and surprise. Through these operations, people make and share the meaning of beauty and harmony, and establish connections with each other, which then helps them to “feel a sense of well-being, identify and belonging” (p. 291). Luftig (2000) also found “As expected, involvement in the SPECTRA+ arts program resulted in an increased enjoyment and appreciation of the arts” (p. 225). However, more research is needed to reveal the values of arts learning just for the sake of arts learning.

Although the impacts of arts integration on students' learning are classified into different categories above, from the perspective of the whole child, these elements are inseparable. The cognitive, emotional, social and behavioral aspects of a child's learning are interwoven together to make the whole. It is almost impossible to talk about one without the other, and the beauty of arts integration lies in its power to engage the mind, body, heart, and spirit.

Despite the fact that arts integration brings many benefits to teaching and learning, there are also some challenges to arts integration that need to be taken into consideration before its application. Arts integration puts extra demands on teachers who not only need to address their own content standards but also the standards of arts. For teachers who have never received formal arts training, it could be challenging to require them to be knowledgeable and skillful in both disciplines. According to Chicago Arts Partnerships in Education (CAPE, 2016), "Arts integration can be challenging! Done well, it requires times, commitment, thoughtfulness, creativity, and flexibility from students, teachers, and artists alike" (para. 2). According to May (2013), some roadblocks to arts integration include "difficulty collaborating with other teachers, the added time it takes to plan and prepare integrated lessons, and the requirement that remains to cover core music learning objectives" (p. 6). Teems (2021) found that a lack of time, resources, and professional developments are barriers to arts integration in public Montessori schools. Previous research on teachers' perceptions of arts integration also spoke about barriers to arts integration, such as a lack of training, time, collaborations, resources, and arts credentials (Baker, 2016; Fagan, 2015; Hayes & Clark, 2017; Oreck, 2001; Windsor-Liscombe, 2016).

To summarize, the literature review on language performance and arts integration provides the reader with essential background knowledge to support my investigation on the

connection between arts integration and language performance in the language learning classroom.

As a reminder, the purpose of this dissertation is to contribute new knowledge to this continually growing body of research. The three papers that comprise this dissertation offer insights into the applications of arts integration in foreign language classrooms and the role it plays in students' language performance. Therefore, the goal of the research is to inform people about the use of arts integration in the context of language teaching and learning, especially foreign language education, and explore how arts integration may promote students' language performance. The specific research questions and aims of the three papers are listed below.

Research Questions and Aims of the Three Papers

The first paper strives to explore the current state of research on the use of arts integration in second and foreign language classrooms. It aims to find out how arts integration has been implemented in language classes and for what purposes it was applied. More importantly, it focuses on language performance during arts integration to scrutinize the possible connections between these two phenomena. The second paper aims to investigate the role that arts integration plays in students' language performance through a case study. One French teacher's experiences and perspectives are described and analyzed. Research questions that guide this study are "How does a foreign language teacher conceptualize and enact arts integration?" and "How does a foreign language teacher perceive students' language performance in arts integration?" The third paper endeavors to showcase how arts integration was used in an elementary school to promote students' language performance. Concrete examples of arts-integrated projects are provided and connections are made to the three modes of communication.

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Chapter 2

Use of Arts Integration in Second/Foreign Language Classrooms:

A Literature Review

Abstract

Arts integration, as an approach to teaching in which students construct and demonstrate understanding through an art form, has been increasingly implemented across academic disciplines in recent years. Many benefits of arts integration have been acknowledged and documented by numerous scholars. However, most of these studies focus on what arts integration can offer to core subjects, such as math, English language arts, social studies and science. Thus, this review scrutinizes existing literature that discusses the use of arts integration in the context of second and foreign language classes to explore the role that arts integration plays in developing students' language performance as the latter is defined by the *ACTFL Performance Descriptors* (2012). The researcher summarizes common themes from the findings and makes connections to the seven domains of language performance. While vocabulary is the most researched language domain during artistic strategies, such as drama and movement, language control and cultural awareness are two domains that are not discussed in the studies.

Introduction

Over the past few years, arts integration has become a buzz word in academic research due to its promising role in bettering students' learning outcomes. Searching the term "arts integration" in databases, such as ProQuest, Google Scholar, and ERIC, one can easily find a proliferation of studies related to this topic. Reading through these published books, articles, reports and dissertations, it is exciting to see how scholars have made great efforts to contribute their understanding of this fairly new instructional practice from different angles and perspectives. While much research concentrates on the academic, cognitive, affective, motivational, and social gains that arts bring to the learning of other subject areas (Anderson, 2015; Baker, 2013; Brouillette, 2010; Catterall, 2009; Catterall & Waldorf, 1999; Deasey, 2002;

Goering & Strayhorn, 2016; Gullatt, 2008; Hardiman et al., 2014; Hosfelt, 2017; Kisida, 2020; Macro & Zoss, 2019; Moss et al., 2018; Pepler et al., 2014; Rabkin & Redmon, 2006; Ruppert, 2006), other research is more interested in exploring how arts integration has ushered positive changes in schools, the teaching profession, and local communities (Charland, 2011; Dorfman, 2008; Duma, 2014; Garrett, 2010; Isenberg et al., 2009; Lackey & Huxhold, 2016; Ladley, 2017; Mardirosian & Lewis, 2016; Saraniero et al., 2014; Snyder et al., 2014; Spencer-Chapman, 2008; Tait, 2017; Vitulli et al., 2013; Young, 2011).

However, it is also disconcerting to realize that while the use of arts integration in some subject areas is well studied and documented, there is sparse or little research about integrating arts into second or foreign language classrooms. After many attempts at searching the key words “arts integration” AND “second language acquisition or learning” in the aforementioned databases, there are only less than ten results shown on the screen. Conversely, Green et al., (2018) conducted a thorough literature review on integrating arts into science teaching and learning and found 65 articles published by peer-reviewed journals. This sharp contrast reveals a desperate need for more research on the use of arts integration in second and foreign language classrooms especially since the population of culturally and linguistically diverse students is rapidly increasing in classrooms where language learning plays a role (Díaz-Rico, 2013; Echevarría, 2008; Herrera et al., 2013). If arts integration has been serving as a catalyst for teaching and learning in science, then it begs the question of how arts integration meets students’ language learning needs.

Therefore, this literature review strives to provide a comprehensive list of existing studies that have specifically focused on arts integration in second or foreign language education. Considering the proven benefits of integrating arts into other subject areas, it is important to

examine how arts integration has been implemented in English as a second language and foreign language classrooms, and whether it has helped improve students' language skills and language proficiency. Research concerning arts integration in the discipline of English Language Arts is not considered in this review since learning a second or foreign language presents its own challenges that need to be addressed through methods that are different from teaching English to native speakers. Brouillette (2011) gave an example, "Although the strategy of reading aloud works well for normally achieving native speakers, ELLs and children with language delays often lack the vocabulary to understand the story" (p. 5).

Research questions used to guide this review include:

1. What are the benefits of arts integration in English as a Second Language and Foreign Language classrooms?
2. What connections does existing research suggest exist between arts integration and student language performance?

Theoretical Framework

In order to closely examine how different arts integrated activities help improve students' language performance, the seven domains of language performance defined by the *ACTFL Performance Descriptors* (2012) are used as the framework to further analyze the connections between the two. According to the *ACTFL Performance Descriptors* (2012), language performance refers to students' use of the practiced language in familiar contexts. The seven domains are functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness. The first three domains describe the parameters of language performance, and the last four domains describe how and how well language learners can understand and be understood. Functions refer to the tasks learners

perform using the target language, such as asking questions, initiating conversations, describing, narrating, and so on. Contexts and content refer to students' abilities to communicate about familiar and unfamiliar topics in contexts both personal and general. Text types refers to students' abilities to use a variety of texts to express themselves, such as words, phrases, sentences, paragraphs, and discourse. It is necessary to note here that *ACTFL Performance Descriptors* defined text types differently. Usually, text types refer to diaries, interviews, news reports, emails, blogs, and so on. Language control refers to the accuracy of students' language and their abilities to use a variety of language structures to understand and to be understood. Vocabulary refers to parameters of vocabulary used to produce or understand language, including the use of both high frequency and personalized words for different topics. Communication strategies are used to negotiate meaning, to understand text and message, and to express oneself. Cultural awareness refers to the learner's cultural knowledge reflected in language use.

Method

According to Silverstein and Layne (2010), arts integration is “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (p. 1). Bearing this definition in mind, I carefully selected studies that examined true arts integration in the second or foreign language classrooms and excluded research that is based on arts enhancement, which construes of the arts as means to achieve language learning objectives. Through the chosen articles, I strove to explore the benefits of integrating arts into language classrooms, and more specifically, to uncover perceived connections between arts integration and students' language performance.

Three major research databases were chosen to search for the previously published journal articles on the use of arts integration in language classes: ProQuest, ERIC, and Google Scholar. These databases were selected because they have educational research under different topics at different levels extensively covered, and they are easy to navigate. The key words “arts integration” AND “second language acquisition/learning” were entered on each of the three databases, and it did not generate many results. I then input other words that contain similar meanings, such as “English as a second language or foreign language”; still only a few studies were found. Through “a snowballing approach” (Green et al., 2018), several other articles came to my attention because they were cited by the articles that initially appeared as results of the search. However, although some articles discussed the use of various art forms in second or foreign language classrooms, such as paintings, songs and process drama, the arts were only used as means to enhance language learning. The arts standards were not addressed, and arts integration was not defined. Thus, these articles were excluded from this review. After several attempts at searching the aforementioned key words on these three databases, sifting the studies carefully, and selecting the ones that were based on true arts integration, eventually 10 articles published in peer-reviewed journals were chosen for the purpose of this literature review. Out of these ten articles, nine are empirical studies that use evidence-based data, and one is a non-empirical study that uses theoretical data. The distribution of the ten studies is displayed in the table below:

Table 1*Distribution of Articles Reviewed through Journal Search Results*

Journal Title	Number of Articles	Empirical Study
<i>International Journal of Education and the Arts</i>	1	Ingraham and Nuttall (2016)
<i>Arts Education Policy Review</i>	1	Brouillette (2012)
<i>Journal for Learning Through the Arts</i>	1	Brouillette, Childress-Evans, Hinga, Farkas (2014)
<i>The Reading Teacher</i>	1	Greenfader & Brouillette (2013)
<i>The Education Forum</i>	1	Peppler, Powell, Thompson, & Catterall (2014)
<i>Journal of Pedagogy, Pluralism, and Practice</i>	1	Greenfader, VanAmburg & Brouillette (2017)
<i>Journal of School Leadership</i>	1	Brouillette, Grove & Hinga (2015)
<i>Reading Research Quarterly</i>	1	Greenfader, Brouillette & Farkas (2015)
<i>The California Reader</i>	1	Brouillette (2011)
		Non-Empirical Study
<i>Applied Linguistics Review</i>	1	Wu (2020)

The one non-empirical study titled “Integration of Arts into Second Language Curriculum from a Kantian Perspective” by Wu was published by *Applied Linguistics Review* in 2020. The author noted, “the past research in the use of arts in L2 teaching is scant” and the research is “descriptive with little attention given to identifying the possible reasons for the benefits and theoretical frameworks” (p. 685). He then argued using a Kantian theoretical lens that arts integration enhances students’ motivation, engagement, and cognitive capacity in L2 learning by valuing learners’ personal interpretations, giving them a sense of disinterestedness that lowers learners’ instrumentalism in their language learning, allowing them the space for

imagination, and so on. This study adopted Kant's theory of aesthetics to further contemplate the possible reasons behind the benefits of arts integration in L2 classrooms and offers refreshing perspectives for future studies and instructional practice. However, since this review intended to find the specific connections between arts integration and language performance, the nine empirical studies that are based on quantitative and qualitative data are the main focus of this review, and they are closely examined in the section below.

Findings and Discussion

Inspired by Li (2012)'s literature review on the use of Wikis in second or foreign language classes, In this review, I use a similar matrix displayed below to illustrate the general findings of the nine empirical studies found on the use of arts integration in second/foreign language classrooms in this study. Li took a holistic approach to the analysis of the 21 empirical studies and included a matrix of the studies. The matrix summarized the different research components of each study including theoretical/conceptual frameworks, research goals, contexts and participants, tasks & wiki applications, and research & instruments. It helps the readers to see the overall picture of all the studies including the similarities and differences between them. After making some adaptations to Li's matrix to meet the needs of this research, such as changing "Tasks & Wiki Applications" to "Arts- integrated Activities/ Tasks", the following matrix was generated.

Table 2
Matrix of 9 Empirical Studies

Study	Theoretical /Conceptual Frameworks	Research Goals	Contexts and Participants	Arts-integrated Activities/ Tasks	Research Methods & Instruments
Brouillette (2011)	N/A	To describe a K-2 theater arts program and its impact on classroom culture and literacy skills of English Language Learners	Teaching Artist Project (TAP) in San Diego Unified School District	Theater activities such as “stand in a circle”, act out stories and poems, mirroring hand motions, tableau	Classroom observations and teacher responses
Brouillette (2012)	N/A	To examine the role that the arts might play in supporting the learning of ELLs	The San Diego Teaching Artist Project (TAP), 15 diverse elementary schools, students in primary grades	Dance on a rainy day, act out “The Little Red Hen”, talking-drawing	Quantitative (measure attendance rate) and qualitative (interviews)
Brouillette, Childress-Evans, Hinga, Farkas (2014)	School engagement	To examine the impact of an arts integration program on students’ engagement and achievement	5 large urban elementary schools, K-2 students	Visual art, theater and dance lessons	Quasi-experimental design, qualitative analysis of interview and survey data

Table 2 (Cont.)

Study	Theoretical /Conceptual Frameworks	Research Goals	Contexts and Participants	Arts-integrated Activities/ Tasks	Research Methods & Instruments
Brouillette, Grove & Hinga (2015)	N/A	To examine the impact of arts-integrated professional development model on English Language learner's language development	Teaching Artist Project (TAP) in San Diego, K-2 English language learners, 24 TAP participating teachers	“Actors-stand up, let's make a circle”	Students' scores on standardized test are compared between experimental and control group
Greenfader & Brouillette (2013)	Storch and Whitehurst's key components of oral language	To provide evidence for how drama and movement boost ELs's oral language skills	Teaching Artist Project (TAP) in San Diego, K-2 English language learners	Create sound effects for the settings of “Let's Going on a Bear Hunt” book; voice projection “loud and proud”; chanting and acting out the nursery rhyme “Jack and Jill”; personal bubble	Mixed-method study, using standardized test, interviews, and focus groups
Greenfader, Brouillette & Farkas (2015)	Grounded cognition and social theories of language acquisition	To examine the impact of TAP on the English language skills of ELs	Teaching Artist Project (TAP), K-2 students	Dramatize story, insert imaginative ideas by creating a different ending or involving a new character	A randomized experimental design

Table 2 (Cont.)

Study	Theoretical /Conceptual Frameworks	Research Goals	Contexts and Participants	Arts-integrated Activities/ Tasks	Research Methods & Instruments
Greenfader, VanAmburg & Brouillette (2017)	N/A	To provide evidence for how arts integration fosters foundational literacy skills of emergent bilinguals	Teaching Artist Project (TAP), UC Irvine project, 4 pre-service teachers, K-2 students	“Actor-stand up and make a circle”, movement	Quantitative analysis of tests scores, qualitative analysis of interview data, written logs
Ingraham and Nuttall 2016	Vygotsky’s constructivist, and Krashen’s innatist	To address how this arts-integrated school meets the needs of ELLs	A southwest regional elementary school	Breakfast With the Arts (BWTA)	A qualitative study using interviews, focus groups, and document collection (observations and field notes)
Peppler, Powell, Thompson, & Catterall (2014)	N/A	To examine the LATA (Learning and Achieving through the Arts) model’s longitudinal impact on school-wide academic achievement in English language measures	Los Angeles Unified School District, three treatment schools involved in the LATA model	Visual art including drawing, painting, photography, ceramics, and sculpture; performing art like dance, music, and drama, and animation	A quasi-experimental design

From the matrix above, five studies did not mention the theoretical framework used to guide their research. All of the studies are contextualized in elementary schools. Most of the

studies focused on the art form drama and movement. Moreover, there was a mixture of both quantitative and qualitative research methods used in these studies. It is important to note here that Liane Brouillette, an associate professor at the University of California, Irvine, has been a key player in conducting research on using arts integration for English language learners. Through the Teaching Artist project (TAP) in San Diego Unified School District, she has written and published numerous articles alone or collaboratively with others. A number of her writings identify the connections between theater arts and the oral language skills of young English language learners. These connections are discussed in greater detail below following a synthesis of the findings to answer the research questions presented above.

Benefits of Arts Integration into Second Language Classrooms

The general benefits of integrating the arts into a second language classroom that are frequently mentioned by nine studies include positive changes in school climate and increased student engagement. Ingraham and Nuttall (2016) explored how one arts-integrated school met the ELLs' needs and improved their test performance on state standardized tests. They found using arts to teach and learn produced positive changes in school culture through the concepts of integrity, confidence and collaboration. There was open communication between school staff and parents. Students and teachers were willing to take risks. Collaboration was evident among all stakeholders. Brouillette, Childress-Evans, Hinga, Farkas (2014) measured student engagement by comparing attendance on days when arts lessons were offered to attendance on days with no arts lessons. The results showed "a 10 percent reduction in absences on days when the teaching artist was present" (p. 10). Through interviews with teachers, they also perceived "Students were more engaged in school as a result of participation in the arts lessons provided by the teaching artists" (p. 10). Teachers and principals made comments such as, "The kids are having fun", "Art

has the role of developing the whole person,” “Even the shy ones can become engaged” and “Students feel validated by giving them varied opportunities to express themselves” (p. 11). In addition, dance lessons “made the classroom community seem tighter and better” (p. 12) and helped students respect each other’s personal space thus minimizing behavior issues. It also created a positive academic environment or social context in school where students look forward to coming to school.

Greenfader & Brouillette (2013) also mentioned in their study that the arts-integrated activities created a comfortable environment, especially for English language learners to perform. “The interactive arts activities promoted a supportive and collaborative classroom environment” where students were encouraged and engaged to draw on their own cultural understanding and to participate using other modes of communication despite their limited English proficiency (p. 176). Brouillette (2011) delineated arts-integrated strategies engaged students by offering them a wide range of choices. To summarize, drama and movement bring fun to learning and engage students by tapping into their dramatic energy and previous knowledge, allowing them options, and cultivating a sense of community where students can be vulnerable with one another.

Specific Connections between Arts Integration and Second Language Learning

Nine studies focus on the use of drama and movements on primary students’ oral language skills. Common themes are extracted according to the seven domains of language performance explained by *ACTFL Performance Descriptors* (2012). The seven domains are functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness. The table below shows the alignment between the research findings and the domains of language performance. Language control and culture awareness are

two domains that were not mentioned in the studies included in this review. Other domains are further discussed with additional details provided.

Table 3
Common Research Themes

Domains of Language Performance	Studies	Number of Studies
Functions	Brouillette (2012); Greenfader & Brouillette (2013); Brouillette (2011); Greenfader et al., (2015);	4
Contexts and content	Brouillette (2012)	1
Text type	Brouillette (2012); Greenfader et al., (2015);	2
Language control		0
Vocabulary	Brouillette (2012); Greenfader & Brouillette (2013); Brouillette (2011); Greenfader et al., (2015); Brouillette et al., (2014); Brouillette et al., (2015); Greenfader et al., (2017);	7
Communication strategies	Brouillette (2012); Greenfader et al., (2015); Brouillette et al., (2014);	3
Cultural awareness		0

Functions

Functions refer to the tasks learners perform in the language: ask questions, initiate a conversation, narrate and describe, or create with language. Brouillette (2012) demonstrated that before acting out “The Little Red Hen,” students had to “work with others to come up with their lines.” Also, during a talking-drawing activity, through the teacher’s questioning, students were able to verbally describe their pictures with more details. These examples demonstrate how arts-integrated activities compel students to narrate, create, and perform using the target language. Greenfader & Brouillette (2013) mentioned in their study that students “were allowed to add characters or plot lines and change the story” based on the nursery rhyme they had learned.

Brouillette (2011) described, after the teaching artist finished reading two poems, that “children act out and discuss similarities and differences between the movement of the imaginary kittens and a real cat,” then “talk about the shape” when they tried to use different shapes to represent the cat (p. 8). She also pointed out the verbal skills learned through arts-integrated activities may be transferred to students’ writings because teachers reported that “when children wrote about characters in stories, the writing was more detailed and descriptive” by recalling how they felt when they acted out a character (p. 10). Greenfader et al., (2015) mentioned during Teaching Artist Project (TAP) lessons, students “practice conversing with one another in English” and “discuss the characters and what they are doing” (p. 192). Throughout the literature, it is clear that when students were given ample opportunities to practice the language learned, from interpreting words using voices and gestures to discussing stories with peers or teachers, students were motivated to use the language for different communicative purposes.

Contexts and Content

Contexts and content refer to students’ abilities to communicate about familiar and unfamiliar topics in contexts both personal and general. For example, through the talking-drawing activity, one student talked about what she did over the weekend with the help of her drawing and her teacher’s scaffolding questions. (Brouillette, 2012)

Text Type

Text type refers to students’ abilities to use a variety of texts to express themselves, such as words, phrases, sentences, paragraphs, and discourses. Brouillette (2012) elucidated through the talking-drawing activity, students started from one sentence, then expanded it to a short paragraph through teacher’s prompting. Greenfader et al., (2015) also described how students

were able to develop their language skills through “narrative discourse, story construction, and story recall” when creating imaginary characters or pantomiming specific story points.

Language Control

Language control refers to the accuracy of students’ language and their abilities to use a variety of language structures to understand others and to be understood. Greenfader et al., (2015) clearly stated, “Grammar rules and verb tenses were not included in Teaching Artist Project (TAP) lessons” (p. 191). There is not much existing literature on the use of language structures and grammar rules during arts-integrated activities.

Vocabulary

Vocabulary refers to parameters of vocabulary used to produce or understand language, including the use of both high frequency and personalized words for different topics. Brouillette (2012) described in one dance lesson, students became more aware of contrasting words, such as reach high and bend low. Students were also able to learn vocabularies of axial and locomotor movements, such as sway, wiggle, walk, hop, and so on. Greenfader, VanAmburg & Brouillette (2017) suggested that after students have learned the vocabulary of dance, they can be led into other vocabulary lessons, such as acting out adjectives and adverbs. Greenfader & Brouillette (2013) argued that through dramatization and movement, students are able to use their voices and gestures to “physicalize” the vocabulary to better retain the words. Also, acting out nursery rhymes emphasizes the enunciation and pitch variation, which help with “correct pronunciation, understanding, and memorization” (p. 176). Brouillette (2011) pointed out that theater arts lessons help build students’ vocabulary, which leads to higher oral language skills: “Vocabulary in the theater lesson was more complex and included high-utility academic words” (p. 10). Bouillette, Grove, and Hinga (2015) mentioned theater and dance activities help the acquisition

of vocabulary through teacher interviews. When acting out, students remember the message of the story better, “They need visuals, they need to see it to make connections” (p. 299).

Communication Strategies

Communication strategies are used to negotiate meaning, to understand text and message, and to express oneself. Brouillette (2012) noted that, “ELLs who are unsure of the meaning of verbal instructions can use physical cues from the teacher and other students to deduce what is meant” (p. 70). Brouillette also noted that when students used dance to act out a familiar story, they created a sequence of body movements to support the flow of the story and the big idea of the story. Greenfader et al., (2015) found that during an arts-integrated lesson, students were reminded that they could use “voice, facial expressions, and body movements” to portray the characters. Brouillette, Childress-Evans, Hinga, Farkas (2014) reported that “In the theater and dance warm-up, the teacher interacts with the whole group at once. If children misunderstand instructions, they instantly see the difference between their response and that of the rest of the class—and self-correct” (p. 15).

Cultural Awareness

Cultural awareness refers to the learner's cultural knowledge reflected in language use. Quite a few studies mentioned how arts-integrated activities allow students to tap into their own background knowledge to connect classroom learning to their life outside school (Greenfader & Brouillette, 2013). However, those statements are embedded in the research topic rather than being the focus. A research design for cultural awareness is also needed in order to fully see how students' own cultural backgrounds and their knowledge about the target culture are reflected in their language learning during arts-integrated activities.

Conclusion

In this literature review, ten articles including one non-empirical study and nine empirical studies published in peer-reviewed journals were carefully selected and examined to explore the benefits and connections between arts-integrated strategies and language performance. The benefits of arts integration for language learning were described to answer the first research question: What are the benefits of arts integration in English as a Second Language and Foreign Language classrooms? Although some research utilizes quantitative data to demonstrate the positive effects of arts integration on students' language proficiency through standardized test scores (Brouillette 2015; Brouillette et al., 2014; Greenfader et al., 2015; Peppler et al., 2014), the purpose of this review was also to investigate the role that arts integration plays in students' language performance. Therefore, the qualitative evidence, such as classroom observations and teacher interviews, became the focus to answer the second research question: What connections does existing research suggest exist between arts integration and student language performance? Through the descriptions of the activities in action, and the perspectives of teachers and principals, the dynamic interaction between different art forms and various aspects of language performance emerged. These descriptions of arts integration for language learning are then connected to the seven domains of language performance found in the *ACTFL Performance Descriptors* (2012). Other than language control and culture awareness, the other five domains were found in the literature with vocabulary being the most mentioned language gain through arts integration.

Limitations

First, there is only a small body of research on the use of arts integration in second or foreign language classrooms, and most of these studies are based on the same arts-integrated

project, so they share similar data that yield similar results. Second, drama and movement are the only two arts-integrated strategies discussed in the literature despite a wide variety of other forms. Although there is some research that discusses the implementations of different art forms, such as paintings, songs, and drama in foreign language classrooms, they were only used to enhance language teaching and learning, so they are not included in the review. Third, the connections made between arts integration and language performance lack clarity. Greenfader et al. (2015) pointed out “future research on TAP might consider the specific mechanisms through which ELs improved their oral language skills”, and “was it the embodiment of the language or the receipt of cues and other immediate feedback?” (p. 200).

Recommendations for Future Research

For future research, it is important that scholars first define the role of arts in their studies, such as Arts as Curriculum, Arts Enhancement, or Arts Integration. It would also be helpful to unify the terms used in this area of study. Some research that investigates arts integration does not include this term, which causes difficulties in finding them in databases. Meanwhile, other research that indeed talks about arts integration uses other terms instead, such as arts immersion (Chapman, 2015). Additionally, five out of the nine empirical studies included in this review do not have a theoretical or conceptual framework. It is crucial to have a framework that helps make purposeful connections between arts integration and language learning, such as the one adopted in this study. Without a framework, it is hard to distinguish which aspect of language learning is practiced during these activities.

Implications

The findings of this literature review suggest some important implications for future research. First, it is evident that there is only limited research on the use of arts integration in

English as a Second Language classrooms, and there is not much existing data on arts integration in the context of foreign language classrooms. Second, most of the studies found are conducted at primary grade levels, which creates opportunity to investigate how arts integration can be applied at secondary levels. Third, the relationships between drama and movement and students' oral skills compose most of the connections made between arts integration and language performance. The connections between other forms of art, such as visual art, music, and media art, and other domains of language performance, such as language control and cultural awareness need further investigation. Addressing these research gaps will further our understanding of arts integration and the role that it may play in improving students' language performance.

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Chapter 3

A Case Study of One French Teacher's Perceptions of Students' Language Performance Using Arts Integration

Abstract

In order to better understand the role that arts integration plays in supporting students' language performance in foreign language classrooms, the researcher designed a case study of a French teacher's perspectives on the relationship between arts-integrated strategies and students' language performance. Specific arts-integrated strategies implemented by a teacher involved in a three-year Arts Integration Initiative are discussed with connections made to the seven domains of language performance explained by *the ACTFL Performance Descriptors for Language Learners* (2012). Data collection includes semi-structured interviews, classroom observations, field notes, and text evidence, including the teacher's lesson plans, her written reflections, and samples of students. Common implementation tools of Arts Integration emerging from the evidence reveal modeling, grouping, feedback, creating, and presenting. All seven domains of language performance-functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness-are practiced and strengthened through various arts-integrated strategies, such as Monologue, Podcast, Infographics, Experiential Theater, Green Screen, and 3D Media.

Introduction

Arts integration is defined as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (Silverstein and Layne, 2010, p. 1). The benefits of integrating arts into classroom learning have been well documented over the years. It helps students achieve higher scores in standardized reading and math tests (Catterall & Waldorf, 1999; Phillips et al., 2013); it facilitates students' cognitive thinking, such as observations, reflections, and imaginations (Baker, 2013; Rabkin & Redmond,

2006; Ruppert, 2006); it promotes students' social-emotional skills by developing their confidence, empathy, and self-control (Bradshaw, 2016; Brouillette, 2010; Ruppert, 2006); and it engages students in the process of learning and reduces behavioral issues (Baker, 2016; Isenberg et al., 2009).

However, the impact of arts integration on students' language performance in second or foreign language classrooms is understudied. Although Brouillette and her colleagues have written some articles on the use of arts integration in English as a second language classrooms, they mainly focused on how drama and movements help English learners develop their oral language skills, such as their vocabulary (Bouillette, Grove, & Hinga, 2015; Brouillette, 2012; Greenfader & Brouillette, 2013; Greenfader, VanAmburg & Brouillette, 2017). More research is needed to better understand the role that arts integration plays in other aspects of language learning, such as grammar, text types, context, and cultural competence. Therefore, the purpose of this study is to explore how arts integration helps students practice a foreign language they are learning through the lens of a French teacher, Ms. Edna (pseudonym). The seven domains of language performance from *ACTFL Performance Descriptors for Language Learners* are adopted as a framework for further examinations. The seven domains are functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness. Research questions that guide this inquiry include:

1. How does a foreign language teacher conceptualize and enact arts integration?
2. How does a foreign language teacher perceive students' language performance in arts integration?

Literature Review

Language Performance

According to *The National Standards for Foreign Language Learning in the 21st century* (2006), “Language and communication are at the heart of human experience. The United States must educate students who are equipped linguistically and culturally to communicate successfully in a pluralistic American society and abroad” (p. 7). From this statement, we can confidently infer the purpose of learning a foreign language is to communicate. Communication is “at the heart of language study” (Cutshall, 2012, p. 34). In 2015, the National Standards Collaborative Board published the *World-Readiness Standards for Learning Languages* to further emphasize the importance of preparing our students to participate in this increasingly connected world through their communicative competence and the real-world applications of the language learned. Regardless of the changes made to the national standards over time, the ultimate goal of learning a foreign language remains the same: to use or apply the language learned to communicate, to understand, and to be understood.

Corresponding to this goal, performance and performance-based assessments emerge as the focus of foreign language education as the profession shifts from teaching about the language to using the language in meaningful contexts. As Adair-Hauck et al. (2006) pointed out, “Over the past several decades, language teaching in the United States has dramatically evolved from a discrete-point, grammar-driven approach to one that focuses on communication and performance-based use of language” (p. 360).

Although language performance has become a research interest of many, it is worth noting here that not all studies utilize this term in similar ways. In some literature, language performance is employed to refer to students’ performance on standardized measures, such as

test scores (Kaushanskaya & Crespo, 2019; Vyn, 2019; Wei, H., Gao, K., & Wang, W., 2019; Zhang, 2019). However, drawing on the *ACTFL Performance Descriptors for Language Learners* (2012), in this article, language performance is defined as:

The ability to use language that has been learned and practiced in an instructional setting. Coached by an instructor, whether in a classroom or online, or guided by instructional materials, performance refers to language ability that has been practiced and is within familiar contexts and content areas. (p. 4)

In order for teachers to measure performance, the *Performance Descriptors* list seven domains of language performance: functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness. The first three domains are the parameters for the language learner's performance, while the remaining four categories answer the question “How and how well is the language learner able to be understood and to understand?” Each domain is described across three different performance ranges (Novice, Intermediate, and Advanced), and three modes of communication (interpretive, interpersonal, and presentational). For example, at Novice range, within the interpersonal mode, the learner “can ask highly predictable and formulaic questions and respond to such questions by listing, naming, and identifying. May show emerging evidence of the ability to engage in simple conversation” (p. 14). Another reason language performance is worthy of investigation is that:

The language a learner produces on a collective set of performances generally correlates to a proficiency level, that is, the ratings that a language learner receives on a variety of performance assessments provides evidence of how the learner will be rated on an assessment of proficiency. (p. 4)

In other words, the range of performance could be an important indicator of the learner's proficiency level. More importantly, language performance and performance-based assessments “have been used to measure and promote proficiency development among learners” (Vyn, 2019, p. 48). Proficiency is defined as “the ability to use language in real world situations in a

spontaneous interaction and no-rehearsed context and in a manner acceptable and appropriate to native speakers of the language” (p. 4). Without proficiency, communications are limited to familiar context and practiced language items. According to the *ACTFL Proficiency Guidelines* (2012), there are five levels of proficiency: Distinguished, Superior, Advanced, Intermediate, and Novice. In order to freely express themselves, language learners have to improve their proficiency. The higher the proficiency level is, the deeper and broader a language learner’s communication skills are.

ACTFL Performance Descriptors distinguish the differences between language performance and language proficiency. It also connects performance to proficiency by helping teachers design tasks that are within the learners’ current range and which challenge students to perform on the next range, potentially leading to a higher proficiency level. The culminating evidence of this alignment between performance and proficiency is the ACTFL Assessment of Performance toward Proficiency in Languages (AAPPL). AAPPL is a measurement of proficiency through students’ performance scores on interpersonal listening/speaking tasks, presentational writing tasks, and interpretive reading and listening tasks. Students demonstrate what they can do using the language, such as writing an email or participating in a video chat in order to obtain an assessment on their proficiency level. AAPPL encourages teachers to further map the proficiency goals to the performance indicators.

Last but not least, in *the Performance Descriptors*, language performance is organized through three modes of communication: Interpersonal, interpretive, and presentational. Interpersonal communication refers to a two-way communication where active negotiation of meaning takes place through making adjustments or clarifications to prevent conversations from breaking down. Interpretive communication refers to a one-way communication that requires

understanding of the meanings conveyed through written or spoken forms with cultural competence. Presentational communication refers to another type of one-way communication where language learners create and present written and spoken messages for an audience. The traditional four language skills-reading, writing, listening and speaking-are transformed into these three modes “which place primary emphasis on the context and purpose of the communication” (Cutshall, 2012, p. 34). For example, an interpretive reading task focuses on the purpose of reading instead of the act of reading alone. It requires students to interpret what’s been written with appropriate cultural understanding.

In conclusion, the three reasons for choosing language performance as the framework for this investigation are as follows:

1. It corresponds with the goal of language learning using Arts Integration.
2. It connects to proficiency levels.
3. It emphasizes communicative purposes.

Teacher Perceptions of Arts Integration

A large body of research has proven the importance and value of knowing teachers’ perceptions. Two categories can be roughly extracted from the existing literature. The first category focuses on teachers’ perceptions of students’ attributes and its impact on students’ performance. As Tandler and Dalbert (2020) asserted, “Teachers’ Perceptions (TPs) of student attributes are critical for students’ learning experience and educational success” (p. 1122).

Generally speaking, positive teacher perceptions predict and produce more favorable results in students, such as higher academic achievement, stronger motivation, better teacher-student relationships, fewer instances of disruptive behaviors, more accurate placement and so on (Brandmiller et al., 2020; Pas & Bradshaw, 2014; Riley, 2015; Rosenthal & Jacobson, 1968;

Tandler & Dalbert, 2020). The second category focuses more on teachers' perceptions of different educational topics, such as technology usage, online professional development, parental involvement, school climate, STEM education, and so on (Domingo & Garganté, 2016; Johnson et al., 2007; Margott & Kettler, 2019; Parsons et al., 2019; Thompson et al., 2017). In order for teachers to integrate arts into their classrooms, it is important to understand their beliefs and perceptions regarding arts integration. This article not only examines existing literature on teachers' perceptions of arts integration to summarize what is already known about their beliefs, it also further explores one world language teacher's perception of students' language performance using arts integration in the classroom.

In this study, the definition of arts integration by the Kennedy Center for the Performing Arts is adopted. According to Silverstein and Layne (2010), teaching artists at the Kennedy Center for the Performing Arts, arts integration is “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (p. 1).

People's attitudes, beliefs, or perceptions can affect their own actions and actions of others. Therefore, numerous scholars have studied teachers' perceptions of arts integration and offered great insights into related issues. After examining the literature, three common themes emerge. First, most of the research characterizes teachers' perceptions of utilizing arts integration as positive, important or beneficial (Baker, 2016; Dawson, 2007; Fagan, 2015; Hayes & Clark, 2017; Hosfelt 2017; Oreck, 2001; Tooch, 2020; Windsor-Liscombe, 2016). Second, research identifies challenges and barriers to implementing arts integration from teachers' perceptions. A lack of time, resources, training, self-confidence, support and collaboration are often identified as

obstacles for integrating the arts (Baker, 2016; Bramble, 2019; Dwson, 2007; Fagan, 2015; May, 2013; Oreck, 2001; Purnell, 2004; Toooh, 2020). Third, given the difficulties of implementation, many studies further investigate the types of support that teachers feel would improve their efforts to implement arts integration in their classrooms. Support teachers need include continual professional development, administrator support, and collaboration among staff (Baker, 2016; Bramble, 2019; Hayes & Clark, 2017; Koch & Thompson; 2017; Williams 2013).

Perceptions may not always be accurate reflections of reality; however, they are validated beliefs, values, or feelings that one has or holds towards their life experiences, and they can impact how one acts and interacts with others (Taylor, 2019). As Bernhardt (2013) elucidates “We do not act differently from what we value, believe, or perceive” (Bernhardt, 2013, p. 42). Based upon previous research (Baker, 2016; Dawson, 2007; Fagan, 2015; Oreck, 2001), teachers already deem arts integration an effective strategy to use in their practice. However, little research specifically aligns arts integration with student language performance, especially in the modes of communication. Therefore, the focus of this study is to explore the possible connections between arts integration and language performance from a foreign language teacher’s perspective to “Forge paths of inquiry that lead to a better understanding of a piece of knowledge” (Alvarez & Gowin, 2010, p. 51). If the teacher considers arts integration as helpful to promote students’ language performance, in what ways does she think so? If not, why not? Regardless, her insights and the findings of this study will add invaluable knowledge to the field.

To fulfill the purpose of this study, two research questions are carefully conceived and developed to guide the investigation process:

1. How does a foreign language teacher conceptualize and enact arts integration?

2. How does a foreign language teacher perceive students' language performance in arts integration?

Research Methods

In order to explore one foreign language teacher's perceptions of students' language performance in arts integration, a qualitative case study was conducted. According to Merriam (1998), "Case studies, especially qualitative case studies, are prevalent throughout the field of education"; however, there is often "lingering uncertainty about its nature and appropriate usage" (p. 26). Therefore, it is important to first examine the literature on how case study has been defined and applied, then justify its ability to serve the purpose of this research. Yin (2018) asserted that case studies have a distinct advantage over other research methods if "a 'how' or 'why' question is being asked about a contemporary set of events over which a researcher has little or no control" (p. 13). He also offered a twofold definition of case study: "A case study is an empirical method that investigates a contemporary phenomenon (the 'case') in depth and within its real-world context, especially when the boundaries between phenomenon and context may not be clearly evident" (p. 15). This study explores Ms. Edna's perceptions of students' language performance using arts integration. By no means could I control what took place in her classroom, and the events cannot be understood without their particular context.

Merriam (1998) also pointed out "A case study design is employed to gain an in-depth understanding of the situation and meaning for those involved. The interest is in process rather than outcomes, in context rather than a specific variable, in discovery rather than confirmation" (p. 19). He further characterizes qualitative case studies as particularistic, descriptive, and heuristic. In the hope of illuminating people's understanding of the relationship between arts integration and language performance, this research focuses on Ms. Edna's perspectives on the

phenomenon through a rich and holistic description of her experience in her classroom. In Creswell's definition of case study, he stated that the investigator explores the case or cases through "detailed, in-depth data collection involving multiple sources of information (e. g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes" (2013, p. 97).

During this study, different forms of data ranging from interviews to observations to documents were collected and analyzed to seek a deeper understanding of the interactions between arts integration and language performance from multiple perspectives. "Triangulation is an important concept in case study research because an investigation of the phenomenon from different perspectives provides robust foundations for the findings and supports arguments for its contribution to knowledge" (Farquhar, 2012, p. 7). Walker (2002) maintained that case study is a "credible representation of reality" that gives "the reader a sense of 'being there'; whether this means seeing a classroom through the eyes of a child, a school through the eyes of a teacher, or education through the eyes of a parent" (p. 109). This study aims to see the integration of arts in a foreign language classroom and its effect on students' language performance through the eyes of Ms. Edna. It strives to examine the phenomenon with the case illustrating the complexity of the case and its investigation. To summarize, a case study approach aligns with the intent of this research and is the most appropriate methodology to answer the research questions.

Participant Selection

According to Maxwell (2012), the guiding principles for selecting settings and participants for a qualitative study include "identifying groups, settings, or individuals that best exhibit the characteristics or phenomena of interest" and "selecting those that are most accessible and conducive to gaining the understandings you seek" (p. 94). The former principle is often

called purposeful sampling, and the latter is labeled as convenience sampling. The participant selection process for this study is the combination of both, but with more emphasis on the purposeful sampling. Merriam (1998) explained “purposeful sampling is based on the assumption that the investigator wants to discover, understand, and gain insight and therefore must select a sample from which the most can be learned” (p. 61). Patton (1990) used the term information-rich cases to refer to “those from which one can learn a great deal about issues of central importance to the purpose of the research” (p. 169). Since the purpose of this research is to gain insights into the dynamic interaction between foreign language performance and arts integration from teachers’ perspectives, teachers with experience integrating the arts into foreign language classes were needed. Due to my personal involvement with ARTeacher Fellowship, the two foreign language teachers who are participating in the workshops organized by the Fellowship came into consideration for this study. After I reached out to them through an email explaining the purpose of the research and asking if they were willing to participate in the study, only one teacher, Ms. Edna, agreed to do so. She was asked to read and sign an informed consent form (appendix A), in which the purpose of the research was explained in detail.

ARTeacher Fellowship is a collaboration among the University of Arkansas’s Center for Children and Youth, Crystal Bridges Museum of American Art, and the Walton Arts Center. It provides professional development on arts integration to secondary teachers who are interested in incorporating the arts in their classroom curriculum in the Northwest Arkansas region. Each year, 10 teachers from grades 7-12 with at least three years of teaching experience in English, Science, Social Studies, English as a Second Language, or foreign language are selected to participate in the program. The program starts with a three-day summer institute and continues with five full-day workshops throughout the school year. Teachers receive expert training from

nationally recognized arts-in-education professionals, financial support for classroom field trips and ongoing collaboration and support from program members and staff. Upon successful completion of the first-year training, teachers can continue with the Fellowship for a second and third year. As their knowledge and experience with arts integration grows, teachers are encouraged to share what they have learned with others by leading workshops, participating in conferences, and publishing scholarly writing.

Ms. Edna immigrated to the U.S. from France, and has taught different levels of French at a local high school for 25 years. The majority of the students (76%) at this high school are white, and only 16% of the students are eligible for the free or reduced-price lunch program. In addition, according to the 2021 ACT Aspire test results, both 9th and 10th graders at this school scored higher than state average on English, Reading, Math and Science. After learning about the ARTeacher Fellowship from her co-workers, Ms. Edna went to a workshop organized by the Fellowship. In the summer of 2019, she joined the Fellowship, and since that time has received training on how to integrate different art forms, such as the visual arts, movement, drama, music, and digital media, into her teaching. This study is based on her effort of arts integration with a group of students that she has taught for four years. Thus, these students know each other well, and their language level is more advanced.

Ms. Edna is chosen for this study not only because of her willingness to participate, she is also an exemplary teacher. In 2013, she was awarded the 21st Century technology grant by her school district for using technology innovatively in her classroom. In 2019, she was selected as Teacher of the Year by the Arkansas Foreign Language Teacher Association. This award is given to individuals who have demonstrated excellence in teaching, professional achievements, evidence of continued professional growth, and service to the world language teaching

profession. In addition, she has earned her National Board certificate twice, and currently only less than 5% of all teachers in the state are National Board certified teachers. In order to get certified, eligible candidates go through a rigorous assessing process by completing three portfolio entries and a computer-based assessment to demonstrate advanced knowledge, skills, and practice in their individual certified area. A colleague of Ms. Edna commends her as one of the most thoughtful and reflective life-long learners. Ms. Edna's commitment to the teaching profession and student learning is evident. Her participation in the ARTeacher Fellowship program speaks volumes about her dedication and desire to hone her teaching skills and to reach all her students. Ms. Edna's expertise in (and enthusiasm for) arts integration led me to regard her as an information rich informant for this study. The richness of her experience with arts integration sheds light on the path of others who desire to follow her steps.

Data Collection

In order to provide a holistic description of the case and achieve an in-depth understanding of the phenomenon, three major sources of data were collected in this study: interviews, observations, and documents. According to Patton (1990), "no single source of information can be trusted to provide a comprehensive perspective." Instead, "By using a combination of observations, interviews, and document analysis, the fieldworker is able to use different data sources to validate and cross-check findings" (p. 244). Yin (2018) notes that a case study "relies on multiple sources of evidence, with data needing to converge in a triangulating fashion" (p. 15). Baxter and Jack (2008) explained the purpose of utilizing multiple means of data collection as follows:

Each data source is one piece of the 'puzzle', with each piece contributing to the researcher's understanding of the whole phenomenon. This convergence adds strengths to the findings as the various strands of data are braided together to promote a greater understanding of the case. (p. 554)

Merriam (1998) reminded researchers that “Data are not ‘out there’ waiting collection, like so many rubbish bags on the pavement” (p. 69), instead, “They have to be noticed by the researcher and treated as data for the purposes of his or her research” (p. 70). For the purpose of this research, data were collected through interviewing the participant, observing her classroom, and reviewing relevant documents, such as her teaching reflections, arts-integrated lesson plans, and students’ sample work to “uncover the interaction of significant factors characteristic of the phenomenon” (Merriam, 1998, p. 29). More specifically, I collected data from multiple sources in order to provide rich and thick descriptions of the interactions between arts- integrated strategies and the various domains of students’ language performance.

Interviews

There is an old saying in Chinese that can be roughly translated as “Chatting with you for one night is more profitable than studying for ten years.” This proverb illustrates the value of having conversations with someone who is knowledgeable. Interviewing people who are experts in the field of study provides us opportunities to gain insights into their ways of thinking, knowing, and feeling. Patton (1990) emphasizes that the main purpose of conducting interviews is “to enter into the other person’s perspective” when we want to find out what they think and how they feel (p. 196). To know how one French teacher perceives the role that arts integration plays in her students’ language performance, it was necessary to interview her to understand the relationships from her perspectives. Thus, two semi-structured interviews were conducted in June 2021 using an interview protocol (see Appendix B). The first interview lasted about 2 hours, and the second interview lasted about an hour. The questions on the protocol were developed to elicit responses from the participant in order to answer the guiding research questions. To ensure the validity of the instrument, Ravitch and Carl (2016) suggested:

We consider dialogic engagement a crucial aspect of validity and believe that it is necessary to engage with, in structured ways, a range of individuals (e.g., stakeholders, colleagues, peers, mentors, friends, participants) who can challenge you on your assumptions, biases, and interpretations in a variety of ways and at many stages throughout a research study. (p. 202)

I then sought advice on the alignment of interview questions and research questions, the logic order and wording of interview questions from three experts: my academic advisor, a local teacher who has been involved with arts integration for years, and a long time Arkansas A+ fellow. After several discussions with them over Zoom meetings and Google Meet, the interview questions were finalized. A field test of the interview questions was conducted with a retired foreign language teacher who has had experience in using arts in her teaching to further increase the validity of the instrument. As a result of these collaborative efforts, one question was taken out and more details were added to some other questions. All the interviews were recorded and transcribed verbatim for later analysis.

Classroom Observations

Other than interviews, observations are another primary source of data in qualitative research. “Observations take place in the natural field” and “represent a firsthand encounter with the phenomenon of interest rather than a secondhand account of the world obtained in an interview” (Merriam, 1998, p. 94). Yin (2018) pointed out that “Observational evidence is often useful in providing additional information about the topic being studied” (p. 122). Likewise, Maxwell (2012) stated, “Triangulation of observations and interviews can provide a more complete and accurate account than either could alone” (p. 107). In this study, observational data was collected along with interviews to help understand the role that arts integration plays in students’ language performance. I made four visits to Ms. Edna’s French class from February 2020 to March 2020 to observe her lessons on Experiential Theater, an art form learned from the

ARTeacher Fellowship. Two days after the last visit, her school transitioned to remote instruction due to the Covid-19 pandemic. Thus, a total of four observations were made, and each observation lasted 90 minutes. The observational field notes document the physical setting, the participant, activities and interactions, conversation, subtle factors, and the researcher's own behavior.

Documents

Documents refer to “a wide range of written, visual, and physical material relevant to the study at hand” (Merriam, 1998, p. 112). They are ready-made or pre-existing data that provide another source of information for the research. Public records, personal documents, and physical artifacts are all examples of documents that can be used for better understanding the context and the phenomenon under study. Ms. Edna emailed me a 37 page-long thoughtful reflection she had previously written on a variety of arts-integrated strategies implemented in her classroom between 2019 and 2021. In this document, she also included her lesson plans and presentations on different arts-integrated activities, photos of students' sample work, along with links to students' Flipgrid recordings, rubrics, and technology tools. In addition, Ms. Edna shared with me two written commentaries she had composed in order to renew her National Board certificate. Through these writings, she had to respond to different prompts to reflect on her professional growth, the impact of her teaching on students' learning, and other related issues. These documents helped provide a complete picture of Ms. Edna's work on integrating arts into her French classes. From planning, to implementations, to students' learning results, Ms. Edna offered many detailed examples about arts integration and its role in her students' language performance.

I initially planned to make more classroom observations, however, Covid closed down the school where Ms. Edna works, which made it difficult to triangulate the data. As a result, I ended up relying more heavily on interviews and documents. Merriam (1998) reminded researchers that all three strategies of data collection in case studies- interviews, observations, and documents- are seldom used equally. “One or two methods of data collection predominate; the other(s) play a supporting role in gaining an in-depth understanding of the case” (p. 137). Moreover, since the main focus of this study is to gain insights into Ms. Edna’s perceptions of her students’ language performance during arts-integrated activities, she was able to talk about her thoughts on a variety of arts-integrated activities implemented in her class through interviews. On the contrary, classroom observations were limited to the lessons of Experiential Theater. Thus, classroom observations served as supporting evidence. The figure below shows the timeline of data collection in this study:

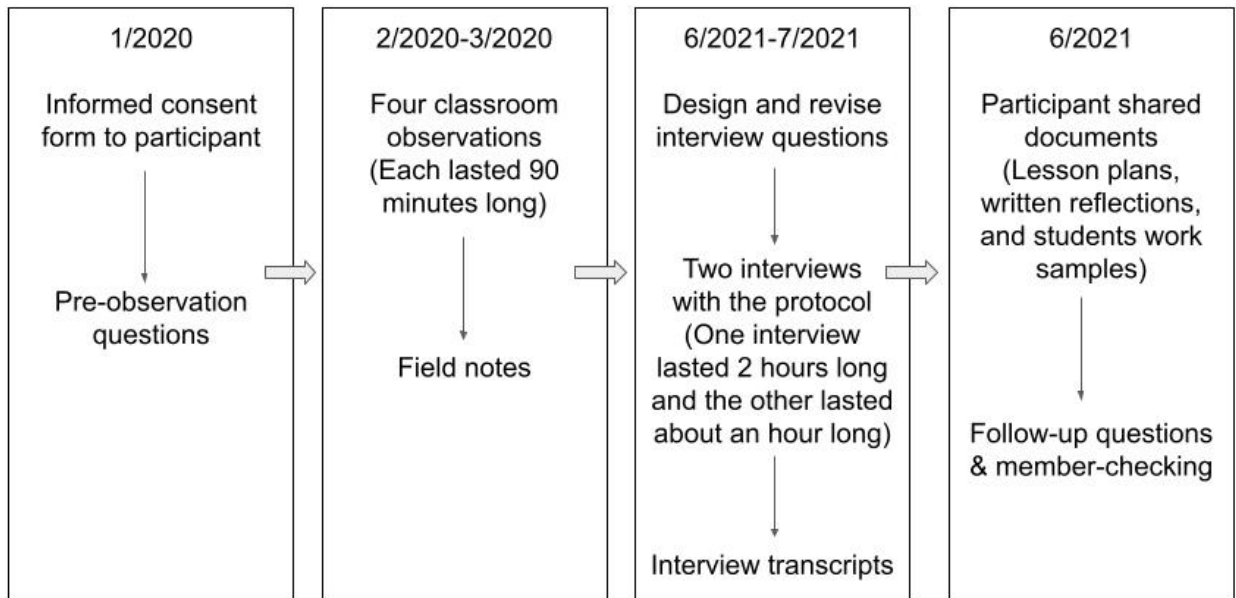


Figure 1
Data Collection Timeline in This Study

Data Analysis

According to Merriam (1998), “Data analysis is the process of making sense out of the data. And making sense out of data involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read” (p. 178). Yin (2018) proposed five analytic techniques: pattern matching, explanation building, time-series analysis, logic models, and cross-case synthesis. Maxwell (2012) distinguished two types of analytic strategies: categorizing and connecting. He identified coding as “the most widely used categorizing strategy in qualitative data analysis” (p. 111). According to Ravitch and Carl (2016), “Coding is a process of assigning meaning to data” (p. 248). They also presented a three-pronged approach to qualitative data analysis: data organization and management, immersive engagement, and writing and representation. To immersively engage with data, multiple data readings, implementing data analysis strategies, and generating themes, are needed. Ultimately, the purpose of analyzing data is to answer the research questions and to accomplish the goal of the study. I first conducted an open coding by thoroughly reading all the data collected from interviews, observations, and documents. Two semi-structured interviews with Ms. Edna that lasted over three hours were transcribed verbatim; sections of texts were highlighted and summarized. Field notes from four classroom observations were read and reread with highlights and notes. Ms. Edna’s multiple lesson plans on different arts-integrated strategies and her reflections for renewing her National Board certificate were also carefully read. I then conducted axial coding by looking for regularly occurring phrases or concepts across different sources of data and synthesizing them into themes or categories.

Both inductive and deductive approaches were adopted in the coding process. Deductive coding involves “reading the data and looking for something specific” found in prior research or

theory while inductive coding focuses on staying as close to the data as possible for insights (Ravitch and Carl, 2016, p. 249). After finishing transcribing the two interviews, I conducted deductive coding using the seven domains of language performance defined by the *ACTFL Performance Descriptors for Language Learners*. Ms. Edna's responses to interview questions and field notes from classrooms observations were then categorized into functions, content and context, text type, vocabulary, language control, communication strategies, and cultural awareness. Meanwhile, I utilized inductive readings to look for other themes that helped with understanding the role that arts integration played in students' language performance. Quotes from interviews, descriptions from classroom observations, and excerpts from documents are used as evidence to support the connections made between arts integration and students' language performance. Any other findings related to the use of arts integration in Ms. Edna's classes are also discussed later in the paper. To ensure the validity of the data analysis, member checks was used to verify the accuracy of my interpretations. Member checks "help you to explore and ascertain if you are or are not understanding participants' responses, how you are understanding them, and to be challenged on...your interpretations of the data" (Ravitch and Carl, 2016, p. 197). After reading the data analysis, Ms. Edna texted me with her member check:

I read all of it today, it is really well-written. I love the way you presented everything. It made me think about art standards and trying to learn more about them.

The figure below displays the data analysis process:

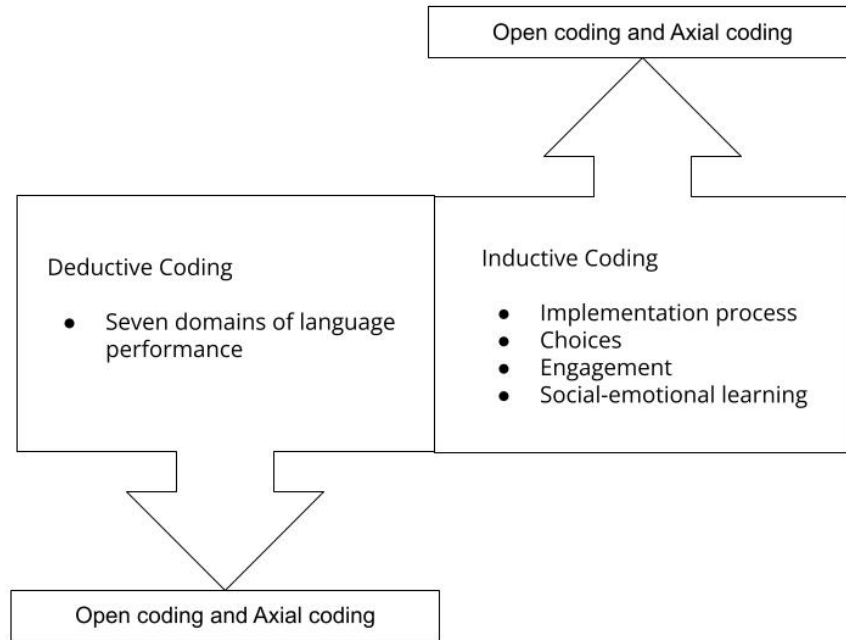


Figure 2
Data Analysis Process in This Study

Findings

The purpose of this research is to understand the relationships or connections between arts-integrated strategies and students’ language performance by employing a case study of a French teacher and her classroom. The research questions that guided the study are:

1. How does a foreign language teacher conceptualize and enact arts integration?
2. How does a foreign language teacher perceive students’ language performance in arts integration?

Ms. Edna’s Conceptualization of Arts Integration

To answer the first research question, during the interview, I asked Ms. Edna to define arts integration in her own words. Her response was “using different art forms in my language class to develop my students’ language skills, three modes of communication, culture skills, technology skills.” These words indicate that Ms. Edna uses arts integration to mainly enhance students’ language learning.

However, later on, when talking about the monologue activity she did with her students, she made sure students understood the difference between monologue and narration, “They want to narrate, instead of writing a monologue with Je (I), the emotions that come through.” When talking about technology-based art forms, such as infographics, photography and 3D media, she mentioned the creativity and artistic link that these art forms bring. She had students write an artist statement when creating the 3D media project by answering six questions such as a description of their artwork, how they created their artwork, the big idea behind their artwork, and so on. For the Green Screen project, she wrote this objective in her lesson plan “Discover how the arts capture or reflect the history of a community”; students had to reflect on the essential question “How is art used to record history and social issues?” Although she did mention the artistic aspects of learning in different art strategies, they were not connected to specific arts standards.

In reviewing the observational notes, it also appears that she did include the four artistic processes outlined by the Arkansas Theater Standards-creating, performing, responding, and connecting-in actual practice. During her lessons on Experiential Theater, students had to choose a scene from two French movies they had watched, and develop a script on their own. Then, they performed their scripts one group at a time. After each group’s performance, Celine asked other students to give feedback to them. Students also had to evaluate themselves using a rubric after a series of activities on Experiential Theater. As the final project, students had to produce a short film on a French historical figure by making connections between what they had learned and their chosen historical figures. However, more detailed evidence cannot be found to further support her teaching of these four processes through addressing concrete arts standards.

In her reflections about ARTeacher Fellowship, she defines arts integration as a method that “empowers students’ voice while simultaneously developing artistic and content skills, and also empowers teachers to differentiate instruction and assess progress.” The term is defined differently here in her writing from her verbal response in the interview.

Taking all the information into account, Ms. Edna’s conceptual understanding of arts integration is inconsistent, and there is a lack of evidence in data to show that she has valued and addressed arts standards as equally as her teaching of French. During the member-checking process, after reading my interpretations of data as a researcher, Ms. Edna communicated with me by text her desire to know more about arts standards, “It made me think about art standards and trying to learn more about them.”

Ms. Edna’s Implementation of Arts Integration

Regarding arts integration implementation, Ms. Edna used six arts-integrated strategies she learned from her professional development with ARTeacher Fellowship. Strategies that she shared in the interviews and documents include Dramatic Monologue, 3D Mixed Media, Photography Green Screen, Experiential Theater (henceforth, ET), Infographics, and Podcast. When asked how she implemented these strategies, five themes emerged from different data sets. The table below depicts these five themes and includes a short explanation of each one of them. These five themes are related to the implementation process and are constantly referenced across the data. Evidence from interviews, observations, and documents that support these themes are discussed.

Table 1
Implementation Themes for Arts Integration

Themes	Definitions	Data Source
Theme 1 Modeling	Teacher presents and models the strategy to students first.	Interviews, classroom observations, documents
Theme 2 Grouping	Teacher assigns students to work in small groups. Students can choose whom to work with.	Interviews, classroom observations, documents
Theme 3 Feedback	Teacher values feedback and makes sure to give plenty of feedback to her students.	Interviews, classroom observations, documents
Theme 4 Creating	Students create different products to demonstrate their learning.	Interviews, classroom observations, documents
Theme 5 Presentation	Students present their products to the teacher or their peers, or both through online tools or in person.	Interviews, classroom observations, documents

Modeling

For each strategy used in her class, Ms. Edna has always presented it and modeled what she expected from her students first. For example, she used Pear Deck slides to present a short movie talk *Le Cactus va à la Banque* (The Cactus Goes to Bank) to her students. Along the way, she asked students to describe what was happening in this story, who the characters were, and how the main character cactus felt before and after he had friends. She then asked students if they ever felt like the cactus in this story. At the end of this lesson, she asked students to take the place of one character in this story and write a short monologue in French. She emphasized the differences between monologue and dialogue, as well as showed students how to include a turning point in their character's emotions in the monologue. When learning about leisure and sports, she introduced a French podcast that explained the favorite hobbies of the French people.

Students went over the script of this podcast with her before they had to create and perform their own podcast. For the ET activity, she modeled a short prompt in English and a script she had written with her colleague to students before they created and performed their own scripts. During the interview, she shared one question she often asked her colleague: “How do you present it to your students?”

Grouping

Having students work in smaller groups is another important aspect of her implementation process. The word “group” is referenced 13 times in the interview transcript. “We often do groups,” Ms. Edna stated in the interview. I observed students working in groups to create and perform scripts based on the movies they watched in class as part of the ET lesson. Ms. Edna also pointed out that by putting students in small groups, they became more comfortable with the art strategies since they could choose the people they wanted to work with and the role they wanted to take in the group. Grouping also allowed her more one-on-one time with students to give them feedback. Ms. Edna’s description includes several advantages:

It’s a lot for some to warm up, especially if it’s speaking or acting, not everybody is an actor, you challenge them, you put them in a diffident type of comfort zone. They can choose their groups, who they are in the script, what project they are going to talk about, focus on what they want, they are going to be more involved and they are going to learn more, a lot of one-on-one between teacher and students, you go from group to group, they bring you their script.

Feedback

Ms. Edna also makes feedback an indispensable part of her arts integration practice:

They come up with something new to you that you did not expect, then you have to give them feedback on their creation, and that opens a new conversation, oh let me teach you this new word, you’d better use there, let’s review this grammatical concept because that’s what you need there.

This quote from the interview speaks about why she highly values feedback. During classroom observations, she went from group to group to give students feedback on their scripts and performances; she also asked students to give each other feedback. Not only did she give feedback to help students improve, she also praised them and clapped hands for them to encourage them. In her reflection, she wrote “I gave them one-on-one feedback on first drafts, making sure they were not just narrating the story but using the ‘Je’ (I) form to express the perspective of the chosen character.”

Creating

Creating products to demonstrate what students have learned is an essential element of arts integration. Ms. Edna asked her students to create monologues, podcasts, infographics, ET scripts, 3D media, and Green Screen projects to practice their language skills and to discuss social issues and other topics. The word “create” is referenced 26 times in the interview transcript. Ms. Edna noted the value of creating during the interview:

You can give a play to kids and tell them to memorize it, but if they write their own play and they are going to perform it, they are definitely going to be more engaged, because that’s their own work, I created that and I want to make it look good.

Presentation

The last theme of implementation is that students present their products to the teacher and their peers. Ms. Edna explained in the interview, “These strategies are really good for presentational mode, the ET, they produced their scripts, then they presented it, they love those presentations because they take ownership,” In her reflection, she wrote “I could hear the enthusiasm of students when they saw their own drawing appear on the electronic whiteboard, exclaiming, ‘That’s mine!’ and laughing with peers.” Ms. Edna is also aware of students’ different attitudes when it comes to sharing. Some students are eager to share what they have

created with pride while some others are shy. However, she insisted that all students should share:

If I can't hear them, I can't give them a grade. One way or another, they have to do it. Flipgrid is good if you have students who can't do it in front of you or people... They can record themselves and still get a grade.

During classroom observations, students went on "mini dates" where they only shared their Green Screen project with one person at a time. For ET lessons, at times she had groups of students perform in front of each other. She also had one group present only in front of her while the rest of the students were still rehearsing their scripts in the hallway. Regardless of presentation audience, Ms. Edna pushed her students to showcase their products and to present using the target language.

Although the implementation themes are presented here in a linear fashion, it is important to keep in mind that the actual process is never this smooth and perfect. When asking about her implementation process and challenges she faces during the interviews, Ms. Edna shared her struggles with time, planning and helping students to understand what are expected of them. The quotes below speak about these challenges:

Time frame, you don't always have time to implement it. I have so many different levels. You have to figure it out to use in your target language.

The expectation (from ARTeacher Fellowship) is that you use the strategy in certain amount of the time, you have to fit it into some part of your curriculum, sometimes it works with something you are already doing, but sometimes you create a whole new lesson.

Sometimes I realize maybe I didn't give them enough guideline, I always try to reflect, if students are doing something that wasn't what I expected, then I have to review, a lot of details, step-by-step as lesson planning, they don't do the right things, I go back...I reteach for the French parts, a lot of teaching, re-teaching, one-on-one for sure, my objectives, step 1, what do students need to do, step 2, step 3, then I follow up with them.

Students' Language Performance in Arts Integration

This section focuses on answering the second research question “How does a foreign language teacher perceive students’ language performance in arts integration?” In order to closely examine the connections between various arts-integrated strategies used in Ms. Edna’s classroom and her students’ language performance, the seven domains of language performance outlined in *ACTFL Performance Descriptors for Language Learners* (2012) were used as a framework for data analysis. The seven domains are functions, contexts and content, text type, language control, vocabulary, communication strategies, and cultural awareness. Table 2 summarizes the connections made between different arts-integrated strategies and various domains of language performance supported by data from interviews, classroom observations, and documents. If no evidence was found between a specific language domain and a certain strategy, the word “none” is listed. Later, the arts-integrated activity Podcast is presented with more detail in its relation to language performance since Ms. Edna gave a more detailed account of it in the interview. Comments related to the Podcast are used to represent similar connections that could be made between other arts activities and language performance.

Table 2*Connections Between Arts Integration and Language Performance*

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Functions (Students use the target language to perform different tasks)	Monologue	Interviews, Documents	After introducing a painting “Le Hockey” by Henri Masson during the lessons on leisure and sports, students were asked to write a monologue from the perspective of a character in this painting using the “Je (I)” form in French and other sentence starters such as Je suis (I am)...Je me demande (I wonder)...Je ressens (I feel)...
	3D Mixed Media	Interviews, Documents	Students had to write the story of their life as if it were a fairy tale or the memoir of a character from a well-known fairy tale in French accompanied by a mixed-media visual representation of their character. They had to use past tense narration (passé composé, imparfait and plus-que parfait), relative pronouns and character development.
	Infographics	Interviews, Documents	For the AP/IB theme study of health, students had to conduct a research of pandemics by making an infographic in French with information on symptoms, solutions, affected people, comparisons of this disease in different countries, and so on, and orally present it.
	ET	Interviews, Documents, Observations	To prepare for the project of a film on a French historical figure, students first practiced writing a script based on scenes from the two French movies they had watched in class. They also performed their scripts through role-play that required understanding of lines by all members of the group.
	Green Screen	Interviews, Documents	To review the verb <i>aller</i> (go) in both present and past tense, to learn how to use geographical prepositions in front of

places, and to connect to a traveling experience by writing more complex sentences about French culture, students had to create a travel blog or a postcard in French using the Green Screen app to talk about their traveling experiences with their peers.

Podcast

Interviews,
Documents

During the lessons on leisures and sports, students first listened to a podcast in French that talks about favorite hobbies of the French people, then they went over the script of the podcast with their teacher by answering questions. Eventually they had to create their own Podcast in the format of an interview, and with the elements of a podcast, such as introduction of the hosts, etc.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Contexts and Content (The target language is used within a certain context and topic)	Monologue	Interviews, Documents	When writing the monologue, students had to take on the role of a character or an object in a painting or story which gives a specific context to their writing.
	3D Mixed Media	Interviews, Documents	Students had to write the story of their life as if it were a fairy tale or the memoir of a character from a well-known fairy tale.
	Infographics	Interviews, Documents	Students used infographics to demonstrate their research on health and pandemics.
	ET	Interviews, Documents, Observations	Students first wrote scripts from movie scenes, then wrote scripts about a French historical figure.
	Green Screen	Interviews, Documents	Students wrote in French pretending they were journalists for a travel magazine to French speaking countries.
	Podcast	Interviews, Documents	Students wrote and performed a podcast scripts about leisure and sports in Francophone countries.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Text Type (Words, sentences, paragraphs, and discourses are used to create messages in the target language)	Monologue	Interviews, Documents	Students first used sentence starters “Je suis... (I am); Je me demande... (I wonder) and Je ressens...(I feel)” to describe their thoughts and feelings as the chosen character, then they developed the sentences into connected sentences and paragraphs.
	3D Mixed Media	Interviews, Documents	Students had to write a story.
	Infographics	Interviews, Documents	Students wrote using single words for different diseases, sentences and short paragraphs for symptoms, solutions, and so on.
	ET	Interviews, Documents, Observations	Students used words and sentences to answer prompts in the format of ET.
	Green Screen	Interviews, Documents	Students wrote in paragraphs to describe their traveling experiences.
	Podcast	Interviews, Documents	Students first reviewed vocabulary through the infographics, then they wrote in sentences, paragraphs, and interview scripts to demonstrate what they have learned.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Language Control (A variety of language structures, such as grammars are used to communicate more accurately)	Monologue	Interviews, Documents	None
	3D Mixed Media	Interviews, Documents	Students had to use the past tense (passé composé, imparfait and plus-que-parfait) properly. They also had to include relative pronouns, both with or without antecedent.
	Infographics		None
	ET	Interviews	Since everything had to be written in the past tense in the ET script, students had extra practice on this grammar point.
	Green Screen	Interviews, Documents	Students had to use the correct form of the verb <i>aller</i> in the past tense and use proper geographical prepositions.
	Podcast	Interviews, Documents	Students used a variety of simple and advanced language structures during the podcast interview, such as “My name is...”, “because of...” “...better than...”, “on the other hand”, “there is a reason...” for example.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Vocabulary (Generic and content-specific words are used in the communication)	Monologue	Interviews, Documents	Students had to use words for emotions.
	3D Mixed Media	Interviews	To narrate a story, students used a wide range of words, especially words that often appear in fairy tales, such as knights, princesses, wizard, and so on.
	Infographics	Interviews, Documents	Students used advanced vocabularies for the name of disease, symptoms, solutions, and other health related terms.
	ET		None
	Green Screen	Interviews, Documents	Students used the unit vocabulary, high frequency and personalized vocabulary to express their experiences, such as “visit”, “beautiful”, “if”, “snow”, “flowers”, “winter wonderland”, and so on
	Podcast	Interviews	Students learned a wide range of vocabularies for sports and leisure activities, such as watching TV and crossword puzzles. They also learned the verbs and adverbs that go with different activities, such as play, do, twice a week, for example.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Communication Strategies (Students use verbal or non-verbal strategies to maintain communications, such as asking for clarifications or using facial expressions)	Monologue		None
	3D Mixed Media	Interviews, Documents	Students used mixed media and created a visual representation of their story.
	Infographics	Interviews, Documents, Observations	Students used their created visual infographic to help them present their information.
	ET	Observations	Students used their body gestures and facial expressions to communicate their scripts.
	Green Screen	Interviews, Documents	Students used visuals that include themselves to talk about their traveling experience to a French speaking country.
	Podcast	Interviews	Students paraphrased during Podcast interviews.

Table 2 (Cont.)

Domains of Language Performance	Arts-Integrated Strategies	Data Source	Evidence from Data
Cultural Awareness (Students understand the similarities and differences between different cultures)	Monologue		None
	3D Mixed Media		None
	Infographics	Interviews, Documents	Students had to compare different diseases in different countries.
	ET	Interviews, Documents, Observations	By researching about a French historical figure in order to write a script about him or her, students learned about the cultural, social, and historical information about this person.
	Green Screen	Interviews, Documents	Students had to include the culture information they found about the country they chose, such as monuments or celebrations.
	Podcast	Interviews	Students became aware of the cultural differences between different francophone countries in terms of leisure and sports. They also learned that in general, girls do less activities outside homes since they have more domestic responsibilities.

The section below uses the podcasting activity described above as an example to discuss how arts-integrated strategies help promote language performance within these seven domains according to the *ACTFL Performance Descriptors for Language Learners* (2012). The podcast is selected as the showcase arts-integrated strategy because Ms. Edna chose to discuss this activity in greater detail during the interviews when making connections to student's language performance. In the following-up conversations, Ms. Edna further explained the rationale behind this choice. She said she was using this strategy at the time, and thought this activity well

represented students' four language skills (listening, speaking, reading, and writing) in the three modes of communication (interpretive, interpersonal, and presentational).

Functions

Functions refer to the tasks that learners need to use language to complete, such as asking questions, initiating a conversation, narrating and describing, or creating. Throughout the arts-integrated strategies that Ms. Edna implemented in her class, students were able to practice their four language skills for authentic communicative purposes. Using Ms. Edna's own words, arts provide students "stimulating" and "unlimited" opportunities to express themselves in the target language. For example, during the podcast activity, students first listened to a podcast in French about leisure and sports, then they had to answer a series of questions about the podcast to show their understanding. Ms. Edna then provided them with the script of the podcast. Ms. Edna then provided them with the script of the podcast. Students read it together and read it aloud to further check their understanding. After that, Ms. Edna put them into groups to research a few articles about leisure and sports activities in a Francophone country. She also tried to guide students to compare the preferred activities for different generations of people although she admitted later this was not a successful attempt. Students had to synthesize all the information to create an interview script for making their own podcast. Eventually, in groups of two, they role played the interview and recorded it. Ms. Edna also emphasized that students paid attention to the specific format of the podcast,

They love the podcast; they are fun to listen to; I am really proud of their podcast and their script. The speaking part also-- they try to make it lively. In the podcast, you are supposed to introduce some music variation. They are supposed to answer questions, to close, to introduce the new podcast for next week.

From the above description, during the podcast activity, students had to comprehend the podcast introduced by the teacher first by answering questions, then by reading articles in

French, and finally by presenting the synthesized information verbally and in written form through creating an interview script and recording their final podcast.

Contexts and Content

Contexts and content refer to students' abilities to communicate about personal and general topics in contexts relevant to oneself and others, to one's immediate environment, of general interest, or work-related. Ms. Edna often tries to incorporate the topics from her curriculum guide and standards into the arts-integrated activities. For the podcast, the students talked about leisure and sports in a francophone country. She had students look at a French painting on the theme of leisure and sports and describe what they saw by writing a paragraph. Afterwards, students had to express what their preferred and favorite sports and leisure activities were and how they differed compared to their parents, their family activities, activities they do with friends or at school. Students also wrote a monologue by taking the role of a person or an object in the painting and recorded their monologue using Flipgrid. Students were also able to express their own interests and explain how they are different from other people in their immediate environment.

Text Type

Text type refers to students' abilities to use a variety of texts to express themselves, such as words, phrases, sentences, paragraphs, and discourses. During the podcast activity, students reviewed their vocabulary on leisure and sports through answering questions about the information on an infographic. "They get to speak in short sentences," Ms. Edna noted in the interview. Then they wrote sentences and paragraphs to express what they like to do during their spare time. Since the students were upper-level language learners, Ms. Edna asked them to expand their writings. Lastly, they developed an interview script to record their own podcast.

Students also had to read and synthesize the articles written in French about leisure and sports activities. Different text types were used for interpretive, presentational, and interpersonal communications. Ms. Edna also articulated that interviews, podcasts and infographics are authentic materials for language teachers. Students in the International Baccalaureate (IB) program are actually required to be familiar with these text types.

Language Control

Language control refers to the accuracy of students' language and their abilities to use a variety of language structures to understand others and to be understood. When asking students to express their preferred leisure and sports activities, Ms. Edna asked students to use different tenses, relative clauses with relative pronouns such as "What I like is....", "The sports that I practice the most or the least is...." and other more sophisticated language structures, such as "There is a reason why...." Ms. Edna also mentioned since this was a podcast with one person interviewing the other person, it is less formal and uses less elevated language.. Thus, she implied more informal structures were used for this particular activity.

Vocabulary

Vocabulary concerns the question of how extensive and applicable the language learner's vocabulary is. Ms. Edna used an infographic about leisure to help students review their vocabulary knowledge about this topic. She emphasized in the interview that the vocabulary is often presented in context. She not only taught students common and popular activities, she also taught things that people do outside sports and that are less popular, such as chess, crossword puzzles, dominos, and repairing things, for example. She then taught them verbs that go with the activities,

I extend them to be in the middle of doing something, that's a new expression for them, I am extending their vocabulary, from saying like, dislike, to action verbs, I fish, I paint,

really good, not good, say we are doing it, how often we do it, teach them time expression, once a week, twice a week, every day, then you review all these expressions.

She asked students to use these words to tell her three sports they practiced, three sports they did not practice, three sports they liked to watch, and three sports they did not like to watch. Ms. Edna talked about the advantage of using visuals, such as infographics to teach vocabulary, “It’s more fun to teach them vocabulary or even to assess what they know. It doesn’t limit your vocabulary, whatever is on the painting can be described, it took place in the past.”

Communication Strategies

Communication strategies refer to strategies used to negotiate meaning, to understand text and message, and to express oneself. During the interview, students asked each other questions and paraphrased at times. Ms. Edna said students recorded the final product on their own, so she did not get to observe the students using these strategies for the Podcast assignment.

Cultural Awareness

Cultural awareness refers to the learner's cultural knowledge reflected in language use. When researching the types of activities people do in different francophone countries, Ms. Edna made sure students did not research the tourist places for travelers:

I wanted them to tell me the people in this country, what activities they do...it’s interesting we found out the girls were doing much less because they were doing a lot of housework. They discover cultural information. We discover the social set up of the family, the family interaction, the family structure, they didn’t have many activities for the female.

Students also found out people like to wrestle in Senegal. Ms. Edna said students also learned about the geographical locations of French speaking countries, the capitals, and the relationship of location to activities. For example, when a country is close to the water, people do more water related activities such as fishing. She also mentioned that one student of hers had travelled to Guadalupe with her parents, so she was able to make connections to her previous traveling

experience to talk about the type of music, religions, and the life of the people there through this activity.

In addition, Ms. Edna perceives that her students' increased proficiency may be a result of all these arts-integrated activities:

I am thinking by using these activities, I used a lot of arts integration in the last two years, my students' speaking level improve, the STAMP test, the AP and IB test to prove their language skills have improved. I do feel they are able to speak better and do better in reading and writing.

In just four years, her students achieved the proficiency levels of intermediate high or advanced low on the Standards-Based Measure of Proficiency (STAMP), Advanced Placement (AP) or IB test, when students usually obtain only proficiencies of intermediate low or intermediate mid given the same amount of time. Other than promoting students' language performance, arts integration also has a positive impact on other aspects of learning. The section below discusses the findings regarding other benefits of arts integration.

Additional Findings of Arts Integration

Based on the data collected from the interviews and documents, engagement, choices, and emotions are three words that Ms. Edna frequently mentioned when talking about her arts-integrated language teaching.

Engagement

Ms. Edna observed increased student engagement after using arts-integrated strategies, "I think engagement increases because they are excited to use technology, creating the podcast, they are excited to work in groups, to have some choices." In her reflective writing, she summarized that students "showed interest and authentic engagement throughout the creative process and presentation phases" of arts-integrated activities. Students take the ownership of their own learning by making decisions on their products and how to present their products. She

especially mentioned students' excitement about the Green Screen project in which students used an app to put their faces or bodies in an artwork or picture then analyzed the art, the culture or social issues it reflects "One student came into class and said to her" I hear we are doing something fun today in French class.

According to Fredricks (2011), school engagement is a multidimensional construct that includes behavioral engagement, emotional engagement, and cognitive engagement. Previous research has shown arts integration has a positive impact on all three of these constructs of engagement, such as improving students' attendance rate, participation, positive conduct, retention of information, and expressions of emotions, and so on (Baker, 2013; Brouillette, 2010; Brouillette et al., 2014; Burton et al., 2000; Isenberg et al., 2009; Rabkin & Redmond 2006; Ruppert 2006).

Choices

The word "choices" appeared 10 times in the interview transcript. Ms. Edna constantly noted how arts-integrated strategies tap into students' different interests and allow them different choices to express themselves. Students were able to choose whom to work with and which role to take on in producing a painting or script or even within the group. Ms. Edna explained in the interview:

What I love is that your students have so many interests, I think arts integration helps me discover more my students' talents, they can have choices, if they write a monologue, they choose a special character, it asks them to communicate their emotions, you challenge them to think differently, you challenge them to do something new, you also give them choices at the same time, what character they want to be, what type of art they can create, when you do the 3D media, you could paint, or do a collage.

Another resulting benefit of giving students choices is that:

They come up with something new to you that you did not expect.....then opens new conversation.....and it expands what you teach them. It goes further and opens more opportunities into their learning process, for students to write more and speak more.....

Ms. Edna empowered her students and gave them the autonomy they needed to create and present products of their own choices. In return, she seized more authentic teaching moments to expand students' learning. Allowing students to make choices meets their needs for autonomy that promotes intrinsic motivation for learning. According to Lopez (2021), students experience autonomy when they feel supported to explore, take initiative and develop and implement solutions for their problems.

Social-Emotional Learning

When writing and performing their monologues, Ms. Edna made sure students expressed their emotions instead of only narrating. When presenting their script of ET, she gave students feedback, explaining, "If you are mad, you need to act that out." Ms. Edna values the emotional component of arts-integrated activities. She shared in her reflections:

I had a very quiet student who did not usually complete assignments; he wrote a beautiful poem from the perspective of the 'air' in the painting, full of emotions and well written. I was so proud; I had tears in my eyes. I had revealed a poet.

She further contemplated:

Students demonstrate empathy when expressing the emotions and unique perspective of the character they selected. High school students often suppress emotions in front of peers, but when becoming a character, students lowered their affect and expressed feelings. ART strategies helped students connect language to emotional and social learning.

Collaborative for Academic, Social, and Emotional Learning (CASEL, 2007) defines social and emotional learning as the process through which children and adults understand and manage emotions, set and achieve goals, feel and show empathy for others, establish and maintain positive relations, and make responsible decisions. The arts-integrated activities that Ms. Edna implemented in her classroom not only helped students express emotions and develop empathy for characters in paintings or stories, students also came to understand some social

issues more deeply, and how they are involved in these issues as individuals. For example, during the Green Screen project, one student chose to place herself in the painting titled “The Arrival of the Acadians in Louisiana” by Robert Dafford, and discussed the resettlement of Acadians in Louisiana from Canada due to persecutions. Then she explained how her family ancestry traces back to this group of people and became the resilient Cajun people today. She wrote a monologue expressing the suffering and the hope of these people. The student demonstrated a much better understanding of her own family history through this activity and through expressing how she felt about this historical event.

Discussion

This single case study endeavors to uncover the impact of arts-integrated activities on students’ language performance in a foreign language classroom from a French teacher’s perspective. The arts-integrated strategies implemented by Ms. Edna included Monologue, Podcast, Experiential Theater, Green Screen, Infographics, Artist Statement, and 3D Media. These activities facilitated and increased students’ language performance based upon the seven domains of the ACTFL Performance: functions, context and content, text type, language control, vocabulary, communication strategies, and cultural awareness. Students’ learning in these seven domains was explained in more detail through the Podcast activity. Ms. Edna offered valuable insights into arts integration in foreign language classrooms through the two research questions: How does a foreign language teacher conceptualize and enact arts integration? How does a foreign language teacher perceive students’ language performance in arts integration?

When asked about her definition of arts integration, Ms. Edna did not address the importance of meeting arts standards. She mentioned how art-integrated activities help students build artistic skills but never went into depth by connecting her lessons to specific arts standards

or explaining how her students achieved artistic gains. However, after closely examining her lessons and the state standards for arts education at high school level, I found she actually did cover some of the standards, for example, “Identify how art translates ideas, knowledge, emotions, and experience to others”, “explore various methods of research such as technology, interviews, and field observations”, “students will use their creativity in a wide variety of media, techniques, processes, and tools to develop original works of arts and design” and so on. By asking students to take on a role from a painting, she made sure they wrote in the first-person voice to express their emotions and understandings of the setting. This conveyed the ideas that visual arts do translate ideas and emotions to the viewers. Nonetheless, it is crucial for teachers to possess knowledge of both their subject standards and arts standards for true arts integration. Furthermore, they need to address both standards explicitly in their lessons and help students “meet evolving objectives in both” (Silverstein & Layne, 2010, p. 1).

When it comes to implementation of arts integration, Ms. Edna has developed her own set of procedures: modeling, grouping, feedback, creating, and presenting. She first models what she expects of students through these activities. She puts students in groups to lower their anxieties of trying new things. She gives them feedback verbally and in written words to help them improve. She insists that all students create and present to her or their peers. For students who do not want to present in front of others, she gives them options of submitting their products online. During classroom observations, all these elements of implementation were evident.

Regarding Ms. Edna’s perceptions of language performance, it is clear to see that she believes arts integration helped students use the target language and improve their proficiency. She responded with “definitely” when asked if she thinks arts integration help students use the French they have learned. In an interview, she further explained “I used a lot of arts integration

in the past two years, my students' speaking levels improve, the STAMP test, the AP and IB test proved their language skills have improved". After making connections between the arts-integrated activities and the seven domains of language performance, it is evident that students had to perform different tasks in three modes of communication-interpretive, interpersonal, and presentational-in French by using a wide range of contexts and content, text types, sentence structures, vocabulary, communication strategies, and cultural knowledge. The practice of each domain is explained in more detail in Table 2 and through the podcast activity.

Besides answering the research questions, some personal traits of Ms. Edna emerged from data that may have contributed to her successful implementation of arts, and it is worth discussing here to provide a fuller picture of her practice.

Ms. Edna' Personal Traits

During the interview, several personal traits of Ms. Edna left strong impressions on the researcher. Oreck (2001) examines factors influencing teachers' use of the arts in the classroom and identifies teachers' self-efficacy on creativity and artistry as the most influential determinants of arts use. Ms. Edna stated in the interview her belief in her own creativity: "I think I am creative in some way, reaching out and bringing different lessons, I am bringing it together to create a project....."

In addition to creativity, Ms. Edna is a risk taker:

I am very spontaneous, I don't mind using something new, I take risks and that's something you do. You just learn them, then you adapt them, and in another language, I can come up with something good but I need time.

Another word that regularly occurs in the interview is "colleague". She never hesitated to go to her colleagues for ideas and help. She has collaborated with her colleagues from the Fellowship and at her school on multiple strategies she implemented in her class, such as

monologue, ET, and movie talk. She commended her colleagues in the interview, saying things like, “I think they select teachers that are creative, they are not scared to do new things”, “The teachers selected are very smart teachers and they got great ideas”, “My colleagues are always great resources”, and “I have a few colleagues, you can always go to them, they are wonderful. This is a cohort of teachers sharing and helping each other, I think it’s like a community, I love listening to them and their ideas, we work together”. Meanwhile, Ms. Edna acknowledged that coming from France, with a different cultural background and with English being her second language, it took her more time to adapt the strategies to her classroom and in French, “Sometimes it is more difficult for me, maybe because I am from a different culture and language, my culture reference may not be the same as my colleagues”. However, regardless, Ms. Edna always tried to adapt these activities to her language and her students’ levels. She mentioned she often takes a small chunk or part of the strategy to her lessons instead of implementing all the steps, “Sometimes I don’t exactly do the strategy at the level it was presented, I may have learned a few things, and I use part of it”, “Some PDs are more advanced, trying to adapt it to a class, a lower level, it is a little challenging, but you can always pull part of it.” Ms. Edna said she is not musically talented, “I can’t hear music very well”. Although she “felt completely challenged when there was music and we had to put music with text, that was difficult for me”, she has developed some ideas about the Musical Adventure PD she received and planned to implement them later. Ms. Edna also used technology regularly in her class. She received the 21st Century Grant for her effective use of technology and through this grant, she was able to learn more about using technology tools in her class. She recognized that some of the arts-integrated strategies “can be very technology oriented, like infographics, 3D media”. She actually included cultivating students’ technology skills as part of her definition for arts

integration. She also observed students' enthusiasm when it comes to technology, "They love it and jump on it". She allowed the tech-savvy students to help her and other students who struggle with technology at times. Last but not least, Ms. Edna is a reflective teacher:

I always try to reflect, if students are doing something that wasn't what I expected, then I have to review, a lot of details, step-by-step as lesson planning, they don't do the right things, I go back....., if students have difficulty with this concept, you adapt and create a mini lesson, "ok everybody, stop, let's start this mini lesson on this concept".

To summarize, Ms. Edna is creative, a risk-taker, and enjoys collaborating with her colleagues. She adapts and reflects; she is willing to teach new things, and is not afraid to use technology.

Limitations

Since this is a single case study conducted in a specific context, there are some limitations to this study, including general limitations in the usage of case studies and challenges for this specific case. First, due to time constraints and the Covid-19 pandemic, I was not able to observe most of Ms. Edna's arts-integrated lessons to validate the findings from the interviews and documents. Second, the findings are subject to biases of the researcher, the participant, and other people who are involved in the study. For example, the researcher's previous involvement with the ARTeacher Fellowship may have caused some assumptions and misinterpretations of the data. Also, Ms. Edna may have only presented information that is in favor of herself or the Fellowship. Third, as a novice researcher and the primary instrument for data collection and analysis, lack of training and experience in conducting case studies may have caused insensitivity and distortion to the data. Fourth, because only one foreign language teacher at a local high school was studied, the reliability and generalizability of the findings are limited.

In addition, the accuracy and richness of data are compromised during the translation process since many lesson plans and student examples are written in French, a language that I do

not speak. Also, Ms. Edna does not consider herself musically talented; thus, she did not discuss much about the connections between music and her students' language performance. Moreover, the group of students she has been working with on arts integration are students she has taught for four years. Their language level is more advanced and there is a strong rapport between the teacher and students. Students know each other well and "are good friends", "there is camaraderie", Ms. Edna pointed out in the interview. Therefore, the findings may not apply to a lower language level.

Suggestions for Future Research

In the future, in order to offer a fuller range of insights into the relations between arts integration and students' language performance, studies should include perspectives from a diversity of foreign language teachers who have implemented arts integration in different contexts, such as different geographic areas or various language levels. By comparing what is shared among the teachers, and what is unique to each individual, the findings will become more representative of a larger population, and more applicable to teachers who would like to incorporate arts integration in their teaching. It would also be valuable to interview students and parents to gain their perspectives regarding the impact of arts integration on students' language learning. Students' work samples should also be included to provide more evidence of students' performance in the target language. Lastly, since in this study music is not discussed, it would be interesting to see more research that explores how music helps students learn a foreign language.

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Appendix A

Informed Consent for Participation in Research Activities

Title: "Teachers Perception of Students' Language Performance in Arts-Integrated Activities"

Investigator: Qian Zhang

Participant _____ Contact Information _____

1. You are invited to participate in a research study conducted by Qian Zhang under the guidance of Dr. Freddie Bowles. The purpose of this research is to gain the teacher's perception of student language performance in arts-integrated activities.
2. Your participation will involve:
 - a) Voluntary interviews (face-to-face) with questions pertaining to arts integration and student language performance.
 - b) The interview will be audio recorded.
Permission to audio recording: _____ (Initials) _____ (Date)
3. There are no anticipated risks associated with this research.
4. There are no monetary rewards for your participation in this study.
5. Your participation is voluntary, and you may choose to participate in this research study or to withdraw your consent at any time. You may choose not to answer any questions you do not want to answer. You will not be penalized in any way should you choose not to participate or to withdraw.
6. We will do everything we can to protect your privacy:
 - Each interview transcript will be coded with a pseudonym, and each observation will be assigned a numerical code.
 - You will be given the opportunity to review the transcript from your interview and clarify or amend any portion to assure your thoughts were interpreted correctly.
 - As part of this effort, your identity will not be revealed in any publication or presentation that may result from this study.
 - Since the sample is small, there is a slight possibility the identity of participants may be recognized from their responses.
 - The information collected will remain in the possession of the investigator in a locked cabinet and/or password-protected computer.
 - All documents will be destroyed after three years.

7. If you have any questions or concerns regarding this study, or if any problems arise, you may call the investigator, Qian Zhang or the supervising faculty, Dr. Freddie Bowles. You may also ask questions or state concerns regarding your participation to the University of Arkansas Institutional Review Board (IRB).

I have read this consent form and have been given the opportunity to ask questions. I may retain a copy of this consent form for my records. I consent to my participation in the research described above.

_____ Participant's signature	Date	_____ Participant's Printed Name	Date
_____ Signature of Investigator	Date	_____ Investigator's Printed Name	Date

Appendix B

Interview Protocol

Perceptions of Student Language Performance in Arts Integration

Name of Interviewee: _____

Date: _____

Preliminary Script: "This is Qian Zhang. Today is [day and date]. It is [] o'clock, and I am here in [location] with Ms. Edna, the French teacher at Bentonville High School. We'll be discussing her perceptions of student language performance in Arts Integration.

Section 1:

Ms. Edna's background as a teacher/arts integrator

1. How long have you been teaching? What schools? What grade levels? How many different levels of French have you taught?
2. Currently, how many classes do you teach? How many students do you have?
3. What are some other responsibilities that you have other than teaching in your classroom?
4. Congratulations. You have been selected as Teacher of the Year by the Arkansas foreign language teacher association. What do you believe made you stand out for this honor?
5. How did you get involved with the ARTeacher Fellowship? Why did you choose to pursue a three year long, vigorous program?
6. How many different art forms have you learned so far? With which forms of art are you more comfortable? With which forms of art are you less comfortable?
7. What is/was your background in arts education prior to your training with ARTeacher Fellowship?
8. Were there any other types of certifications or professional development that you pursued before the ARTeacher Fellowship program?
9. Is there anything I haven't asked you that you think would help me better understand who you are as a teacher, as a consumer and creator of arts?

Section 2:

Ms. Edna's perceptions of students' language performance in arts-integrated activities

1. In your own words, define arts integration. How did you decide on that definition?
2. What arts-integrated strategies/activities have you used?
3. How have you implemented these strategies/activities?
 - a. Please describe your planning process when creating arts-integrated lessons.
 - How do you use arts to guide your planning or instruction as a teacher? Do you begin with the arts or the content? Do you do both at different times?
 - What is your process for choosing an art form to integrate with your content?
 - For what purposes did you use arts-integrated activities?
 - What are some examples of the times you have used arts integration for a lesson or unit?
 - b. What are some examples of arts-integrated products created by your French language students at different levels?
 - c. How did you determine if students were comfortable or uncomfortable with an art form?
 - d. If you perceive that a student is not performing as well because they have a problem with the art form, how do you address the issue? How do you address the problem if the art form selected hinders the student's progress with the language?
 - e. What were some barriers you had in implementing arts integration? How did you address these problems? What would you do differently?
4. From your perspective, did the arts-integrated activities help students use the French they have learned? If so, how? If not, why not?
5. Building on the last question, can you reflect upon one particular activity and consider the questions below?
 - a. How do you perceive that the arts integration activity aligns with or promotes students' functional use of French? ex: asking questions, initiating and maintaining conversation, narrating or describing, etc.

- b. How do you perceive that the arts integration activity aligns with or promotes students' meaningful communication in a context about a specific content/topic? ex: social issues, travel, culture, etc.
 - c. How do you perceive that the arts integration activity aligns with or promotes students' use of the appropriate text type? ex: words, phrases, sentences or longer discourse?
 - d. How do you perceive that the arts integration activity aligns with or promotes students' language control? ex: language structures (grammar and syntax), ways of deriving meanings, produce a wide range of structures that are understandable to people?
 - e. How do you perceive that the arts integration activity aligns with or promotes students' use of vocabulary? e.x. high frequency or personalized vocabulary?
 - f. How do you perceive that the arts integration activity aligns with or promotes students' communication strategies? ex. requesting repetitions or clarifications, using facial expressions or gestures, self-correcting or rephrasing, etc.
 - g. How do you perceive that the arts integration activity aligns with or promotes students' understanding of the French culture? ex.: traditions, customs, social norms, etc.
6. What “keeps you going” to incorporate arts in your teaching? What wears you down or challenges you?
7. What supports/resources have helped you to integrate arts in your classroom? And what supports/resources would you like in order to help you better integrate arts in your classroom?
8. How familiar are you with the ACTFL standards or guidelines, such as performance descriptors, proficiency guidelines, or world readiness standards? Do you desire to know more about these documents or even receive some training on them? Do you think they are helpful to your teaching?
9. Is there anything I haven't yet asked you that you think would help me better understand your students' language performance during arts-integrated activities?

Chapter 4

Promoting Performance Through Arts Integration in the Elementary Chinese Classroom

Qian Zhang and Freddie A. Bowles

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Abstract

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

Introduction

Pablo Picasso once said, "every child is an artist." In the context of foreign language learning in primary schools, the arts can serve as invaluable tools for young learners to express themselves. According to Hartle, Pinciotti, and Gorton (2015), "Using the arts as multiple modes of meaning-making expands children's potential for creative engagement and diverse ways of thinking, feeling, knowing, interacting, and communicating about themselves, others and their world" (p. 294). As language teachers, we should create arts-related activities to ignite children's imaginations to explore, connect, and ultimately to improve their language ability to better communicate.

Integrating the arts and art-making into foreign language classroom is an effective approach to teaching and learning for several reasons. It helps students construct the meaning of their own learning instead of being passive receivers of knowledge (Crawford, 2004; Hartle et al., 2015). It motivates students to use higher-order thinking skills, such as analysis, problem solving, and critical thinking, and to perform tasks in real-world situations (Newmann, 2000;

Silverstein & Layne, 2010). It respects students' background knowledge and different learning styles by allowing them multiple avenues to demonstrate what they have learned (Žemberová, 2014).

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

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

Literature Review

Arts Integration

There are many definitions of arts integration among different researchers. Rabkin and Redmond (2006) describe arts integration as “an instructional strategy that brings the arts into the core of the school day and connects the arts across the curriculum” (p. 26). Silverstein and Layne (2010), arts integration specialists from the Kennedy Center for Performing Arts, delineate arts integration as “an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both. LaJevic (2013) explores arts integration as “a dynamic process of merging art with (an)other discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning, and experiencing” (p. 2). Hardiman et al. (2014) contend arts integration is “the pedagogical practice of “teaching through the arts” (p. 144). Chapman (2015) combines arts integration with language immersion, and refers to it as “the process of using the arts as the purposeful medium through which enhanced learning occurs across disciplines to inform mutual understandings” (p. 93). Based upon previous research and the lead author’s own classroom applications, in this article, arts integration is defined as using art as a vehicle to support foreign language teaching and learning.

Learning Benefits of Arts Integration

Many arts-integrated programs have shown academic gains of students across the curriculum as measured on standardized tests. A study of the Chicago Arts Partnership in Education (CAPE) discovered that student achievement, especially at the elementary school level, was significantly higher on standardized tests in a comparison between CAPE and non-CAPE schools (Catterall & Waldorf, 1999). During their study on the effects of arts integration

on long-term retention of academic content, Hardiman et al. (2014) deduce that “students retained what they learned significantly better when taught through arts integration instruction. Arts integration naturally leads students to interact with academic content in ways that promote long-term retention” (p. 147). An abundance of other research has also identified the benefits of integrating art into the curriculum more specifically, such as providing inclusive and equitable learning opportunities to foster deeper ways of knowing (Chapman, 2015), promoting cognitive and intellectual development in children (Baker, 2013), offering students alternatives to traditional lecture, note-taking, worksheets, and assessment (Reif & Grant, 2010), and helping them gain a positive attitude to learning, understanding others, and expressing their own thoughts (Arts Education Partnership, 2013). Arts integration has also been shown to benefit academically struggling students and culturally and linguistically diverse learners (Catterall et al., 2012; Hardiman et al., 2014; Rabkin & Redmond, 2004; Reif & Grant, 2010).

In addition to the general benefits of implementing arts integration into instruction, arts integration in foreign language classrooms has its own advantages. Arts integration can greatly serve the World-Readiness Standards for Learning Languages (National Standards Collaborative Board, 2015). The “5 Cs” goals of foreign language education (Communication, Cultures, Connections, Comparisons, and Communities) stress the importance of applying language in real world situations and 21st century skills, such as investigating, explaining, reflecting, critical thinking, problem solving, interacting and collaborating. Arts, by their nature, can engage students in learning through these processes. Silverstein and Layne (2010) state that the arts “offer learners various ways to acquire information and multiple modes of representation, expression, and engagement” (p. 4). Hartle et al. (2014) suggest that “arts afford ways to organize, communicate and understand information, and most critically provide humans with

what is needed in order to learn and thrive in a changing, global world” (p. 290). The New York State Education Department (2010) describes that “through the arts, young people have opportunities to develop their voices; enhance multicultural awareness; take pride in heritage; and recognize their role in, respond to, and participate in the world at large” (p. 5). According to the research mentioned above, arts can provide a variety of contexts to engage students in using language in real life and practicing critical skills needed for the global world.

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

Characteristics of Elementary School Learners

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

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

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

Common Forms of Art Used in the Classroom

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

Classroom Applications

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

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

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

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

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

When learning colors in Chinese, the teacher demonstrated to students how to mix primary colors to get secondary colors. The teacher prepared three clear drinking glasses with water in them before the class. Then she dropped red, blue, and yellow food coloring into them respectively. After each glass of color and water was mixed, the teacher introduced the Chinese word for that color to students. Students were guided to pronounce red, blue, and yellow in Chinese when looking at these three different colors in the glasses. Then, to activate their previous knowledge, the teacher asked students how to get secondary colors, such as orange, purple and green, by mixing these primary colors. Next the teacher poured a little red liquid into the yellow glass, so that orange appeared and so on. After all the colors and the vocabulary were introduced, students were given opportunities to make a piece of visual artwork using food coloring and shaving cream. First, each student was given a paper plate with some shaving cream on it. Students then dropped different food coloring on their shaving cream. Toothpicks were

used to mix the colors they had on their shaving cream. After that, students pressed down a piece of white drawing paper on their colored shaving cream. Lastly, students lifted up the paper and had a piece of artwork they created themselves (see Figure 1). Finally, students shared the colors they created in their artwork in Chinese with each other or the whole group using the sentence frames that were provided by the teacher on the board, for example, “wǒ xǐ huan (I like...), wǒ yǒu... (I have...) and wǒ kàn dào le... (I see...)”.

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



Figure 1.

Sample work of mixing colors by a 4th grader.



Figure 2.
Display of all students' work of mixing colors.

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

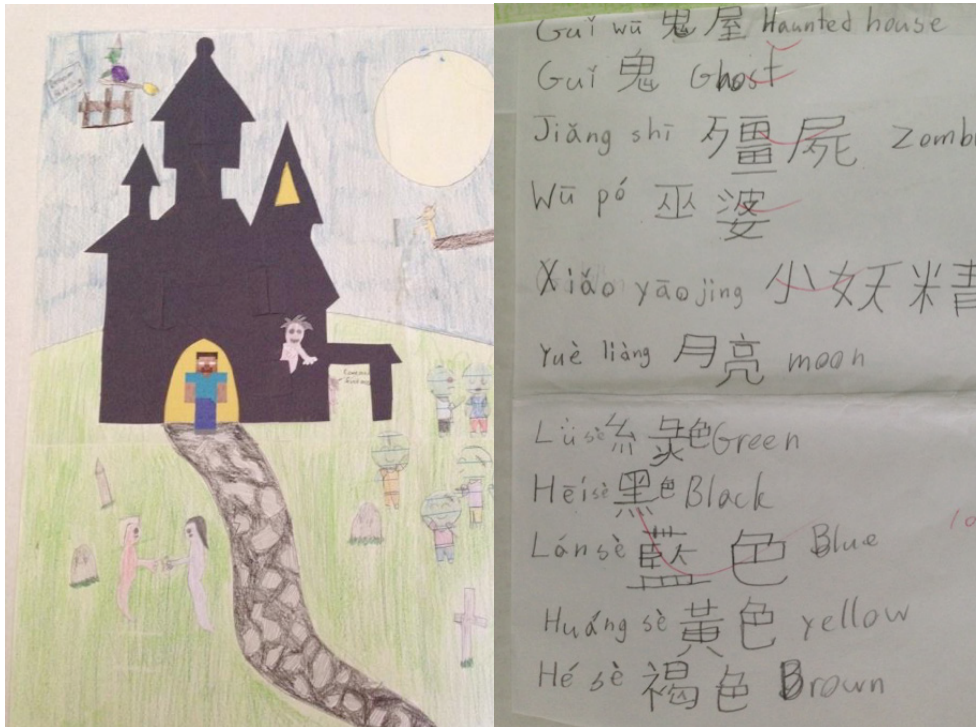


Figure 3.
 Haunted house created by a 5th grader.

After completing all the steps, students' work was graded using a rubric created by the teacher (Appendix B). In order to acknowledge students' effort on this project, the teacher added "personal pride" as one of the criteria, in consideration of the fact that when creating artwork, sometimes things do not come out the way students may want, even after they spend a large amount of time and effort.

At the end of this project, students shared with the class what they had included on their haunted house as an oral presentation in Chinese. For more advanced level language learners, students can create a poem or a story in the target language to accompany their haunted house as an extended activity.

Drama and Movement. Drama is arts in action. It is a creative and fun way to make written materials come alive. Typically, stories and literature are used in dramas. However, teachers can integrate drama into almost all subject areas in school to enhance students' learning

(Flynn, 2007). As students actively engage in dramatizing content knowledge, they adapt the information into a script by developing dialogue and characters. In addition, they are given the opportunities to use their own voices, facial expressions, and gestures to act out the script. In order for this form of art to truly benefit students' learning, as Gullatt (2008) suggests, teachers must be familiar with the dramatization process, such as transferring content into drama and debriefing the performance to ensure all students have learned from the dramatization.

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

Presentation Drama Task. The following example demonstrates how the lead author integrated reading and performing using Readers Theater in the target language. Building upon their previous learning of colors and animals, students were given opportunities to complete a Chinese version of the book *Brown Bear, Brown Bear, What Do You See?* This book contains great illustrations of colors and animals, thus, it can well serve the purpose of reviewing this vocabulary. Following the English version, students first designed the cover of their book (Figure 4) and then designed each page inside the book by adding elaborations and coloring (Figure 5). Also, they had to fill in blanks that were left for colors vocabulary in both pinyin and characters. After students finished their books, they worked on developing reading fluency through a Readers Theater activity described in Appendix C. Each student was assigned a solo speaking role of a character in the book, such as elephant, bird, duck, and so forth. All students

had the opportunity to speak lines in unison. In addition, they had to think of gestures that could go along with their solo line individually and gestures for the choral lines as a whole group. Gestures can emphasize the words and add kinesthetic elements to the reading. For example, a student was assigned to read “I see a red bird looking at me” in Chinese, so while she was reading “red bird, red bird,” she opened her arms like wings and moved them up and down. The whole class came up with the gesture of putting their hands around their eyes as a shape of a binocular while they read “What do you see?”



Figure 4.
Cover of a student-created
Bear book.



Figure 5.
Two pages of a student-Brown
designed Brown Bear book.

Reif and Grant (2010) contend that “designing instruction to incorporate movement is engaging and energizing” (p. 106). As stated earlier, elementary students have a short attention span. It is hard to keep them engaged when they have to sit at tables for a long time. Purposeful movements can enhance their well-being by allowing them to connect concepts to action and to

develop their motor skills. In foreign language education, TPR (Total Physical Response) is widely used by many teachers. Students respond to the teacher's commands in the target language with their whole-body actions. The following examples show how movement was used to help students practice the target language in the lead author's classroom.

Interpretive Movement Task. When teaching animal vocabulary to kindergartners, the teacher used an activity called Paint Bubble. It required students to use their imaginations and move around as if they had bubbles around them. Before the activity started, the teacher asked students to think of things that could pop their bubbles, such as running into people or things or using loud voices. If their bubbles broke, they had to go to the bubble healing area. So, during this activity, students were able to move around the classroom without creating chaos. As they began to move around, the teacher put pictures of different animals on the interactive whiteboard with the words in pinyin and Chinese characters for them to read. Then the teacher would ask students to fly like a bird, walk like an elephant, run like a horse, or use any other gestures they liked for that animal themselves (see Figure 6 on page 129). The teacher made sure she used the target language when speaking the name of that animal. With the help of visuals and movements, students were able to interpret the Chinese words for animals correctly.



Figure 6.

Kindergartners using movement to demonstrate their understanding of animal vocabulary.

Presentational Movement Task. When learning numbers, 3rd to 5th grade students used a hopscotch movement activity to develop their counting skills. First, they were divided into three groups, and each group was given a hopscotch sheet as shown in Figure 7. In each group, students took turns jumping from number one to ten based on the pattern. The teacher emphasized that when they landed on the number(s), they had to sound out the number(s) in Chinese or they would lose their turn to play. Through this movement activity, students were able to count from one to ten in Chinese more fluently in front of others. Also, students had multiple opportunities to listen to each other counting to enhance their own memory of numbers in Chinese.

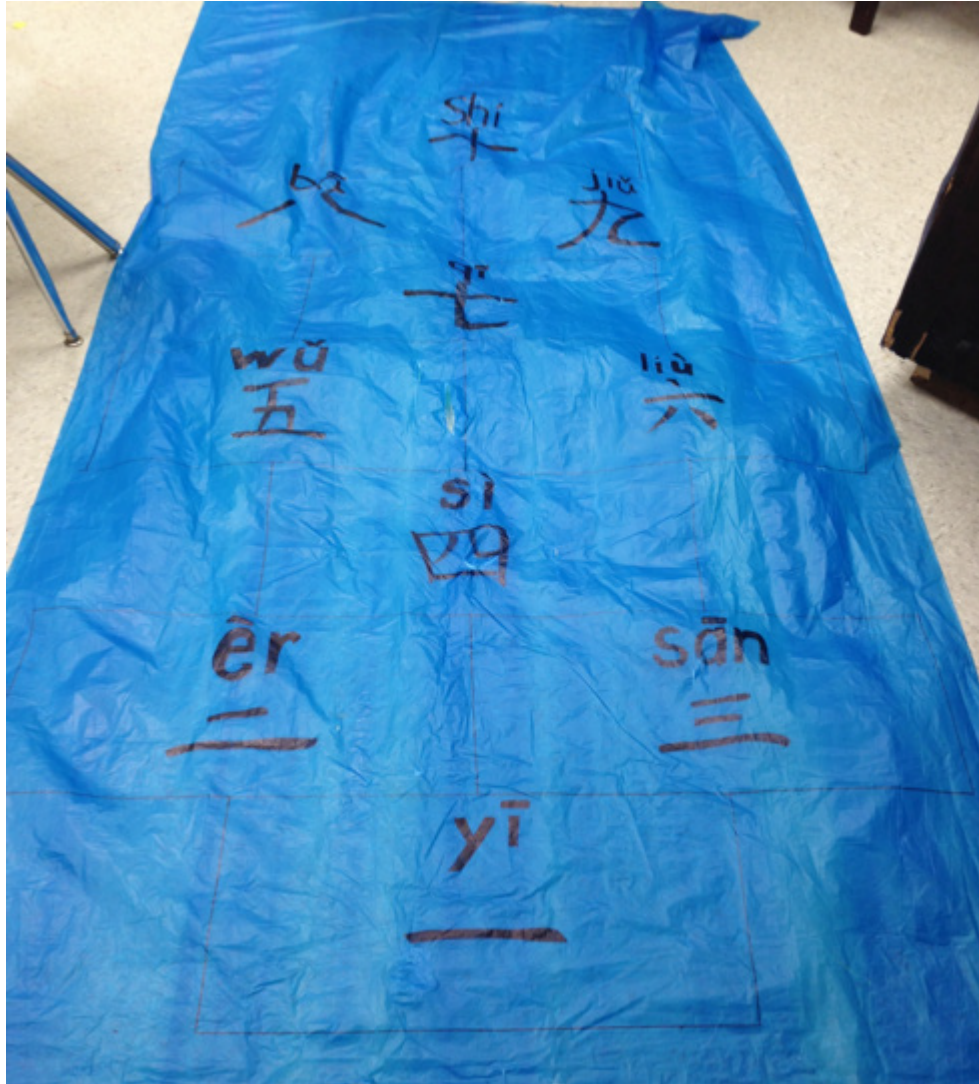


Figure 7.
Chinese number hopscotch.

Music and Rhythm. Memorizing new words is a great burden to memory for many language learners. However, some research has shed light on how this burden may be eased through music and rhythmic activities. Reif and Grant (2010) argue that “word play is at the heart of chants and the lyrics of music” (p.108). Žemberová (2014) suggests that singing songs is in general considered a motivating and effective way of learning new vocabulary. Page (1995) describes how music is necessary to strengthen memory and to increase attention spans. Songs

and chants “provide an easily accessed mnemonic structure for remembering procedural steps, processes or cycles, elements of a structure, or even spelling” (Reif & Grant, 2010, p. 108).

The following examples demonstrate how the teacher integrated music to promote students’ performance.

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

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

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

this chant in a rapping rhythm. Eventually, students recited this chant fast with beats on their tables.

Learning Outcomes

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

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

lists and memorized phrases on familiar topics. During the Halloween celebration, students were able to write a list of colors and objects that they used for the design of their haunted house project.

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

Conclusion

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

some art activities themselves. Hartle et al. (2014) suggest that roles of teachers in arts integration can be artist, researcher, designer, co-creator, and advocate. There are great opportunities for teachers and learners to realize the possibilities in themselves and the world around them through arts integration.

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

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

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Appendix A

Haunted House Activity

Detailed steps for making this project are as follows:

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

Appendix B

Haunted House Rubric

Student Name: _____ Score: _____

Category	10	8	6	4
Following Directions	Followed directions all the time and completed the project step by step.	Followed directions sometimes, and completed most steps of the project.	Followed directions sometimes, and missed some steps of the project.	Did not follow directions very well.
Objects	List at least 5 objects in your piece of art in English, <i>Pinyin</i> (Chinese sound system), and <i>Hanzi</i> (Chinese characters).	List 4 objects in your piece of art in English, <i>Pinyin</i> (Chinese sound system), and <i>Hanzi</i> (Chinese characters).	List 3 objects in your piece of art in English, <i>Pinyin</i> (Chinese sound system), and <i>Hanzi</i> (Chinese characters).	List 2 objects in your piece of art in English, <i>Pinyin</i> (Chinese sound system), and <i>Hanzi</i> (Chinese characters).
Colors	List at least 5 colors used in your piece of art in English, <i>Pinyin</i> , and <i>Hanzi</i> .	List 4 colors used in your piece of art in English, <i>Pinyin</i> , and <i>Hanzi</i> .	List 3 colors used in your piece of art in English, <i>Pinyin</i> , and <i>Hanzi</i> .	List 2 colors used in your piece of art in English, <i>Pinyin</i> , and <i>Hanzi</i> .
Creativity	Generate many ideas. The final project shows many differences and new details.	Generate some ideas. The final project shows some differences and new details.	Generate a few ideas. The final project shows few differences and new ideas.	Generate no ideas. The final project shows no difference and new ideas.
Personal Pride	I am extremely proud because I did my best.	I feel very good, because I worked hard but I could have done a little bit better.	I feel good, because some-times I worked hard, but I know I could have done better.	I feel ok, but I would make a lot of changes if I redid it.

Appendix C

Zōng Sè de Xióng, Zōng Sè de Xióng

(Brown Bear, Brown Bear)

All Zōng sè de xióng, zōng sè de xióng, nǐ kàn dào le shén me? [Gesture]

(Brown Bear, Brown Bear, what do you see?)

1. Wǒ kàn dào hóng sè de niǎo kàn zhe wǒ. [Gesture]

(I see...)

All Hóng sè de niǎo, nǐ kàn dào le shén me? [Gesture]

(Red bird...)

2 Wǒ kàn dào huáng sè de yā zi zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Huáng sè de yā zi, nǐ kàn dào le shén me? [Gesture]

(Yellow duck...)

3 Wǒ kàn dào lán sè de mǎ zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Lán sè de mǎ, nǐ kàn dào le shén me? [Gesture]

(Blue horse...)

4 Wǒ kàn dào huī sè de lǎo shǔ zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Huī sè de lǎo shǔ, nǐ kàn dào le shén me? [Gesture]

(Grey mouse...)

5 Wǒ kàn dào lǜ sè de qīng wā zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Lǜ sè de qīng wā, nǐ kàn dào le shén me? [Gesture]

(Green frog...)

6 Wǒ kàn dào fěi hóng sè de dà xiàng zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Fěi hóng sè de dà xiàng, nǐ kàn dào le shén me? [Gesture]

(Pink elephant...)

7 Wǒ kàn dào bái sè de gǒu zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Bái sè de gǒu, nǐ kàn dào le shén me? [Gesture]

(White dog...)

8 Wǒ kàn dào hēi sè de mián yáng zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Hēi sè de mián yang, nǐ kàn dào le shén me? [Gesture]

(Black sheep...)

9 Wǒ kàn dào jīn se de yú zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Jīn sè de yú, nǐ kàn dào le shén me? [Gesture]

(Golden fish...)

10 Wǒ kàn dào lǎo shī zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Lǎo shī, nǐ kàn dào le shén me? [Gesture]

(Teacher...)

11 Wǒ kàn dào hái zi men zhèng zài kàn zhe wǒ. [Gesture]

(I see...)

All Hái zi men, nǐ kàn dào le shén me? [Gesture]

(Children...)

12 Wǒ men kàn dào:

(We see :)

1-4 Zōng sè de xióng [Gesture]

(Brown bear)

5-8 Fěnhóng sè de dà xiàng [Gesture]

(Pink elephant)

9-12 Bái sè de gǒu [Gesture]

(White horse)

1-4 Hēi sè de mián yang [Gesture]

(Black sheep)

5-8 Jīn sè de yú [Gesture]

(Golden fish)

9-12 Hóng sè de niǎo [Gesture]

(Red bird)

1-4 Huáng sè de yā zi [Gesture]

(Yellow duck)

5-8 Lán sè de mǎ [Gesture]

(Blue horse)

9-12 Huī sè de lǎo shǔ [Gesture]

(Grey mouse)

1-4 Lǚ sè de qīng wā

(Green frog)

All Lǎo shī kàn zhe wǒ men, zhè jiù shì wǒ men kàn dào de.

(Teacher looking at us...)

Chapter 5

Conclusion to Dissertation

Arts Integration and Language Performance

Arts integration, as an approach to teaching in which students construct and demonstrate understanding through an art form, has gained rising popularity in scholarly research during the past few decades. However, while a large body of research focuses on its use in core school subjects, such as English Language Arts, Math and Science (Brouillette, 2019; Cofield, 2017; Goldberg 2017; Henriksen; 2017; Land 2013; Macro & Zoss, 2019; Peppler et al., 2014; Sander, 2020), research of arts integration in the context of second and foreign language learning is limited, if not rare. Although some existing research discusses the use of various art forms in language classrooms, such as pictures, paintings, music, or drama, arts integration is seldom mentioned or discussed (Good et al., 2015; Knapp, 2012; Even, 2008). Due to the confusion between arts integration and arts enhancement and for the purpose of this dissertation, only research that explicitly defines or explains the term arts integration has been considered. To clarify, in arts integration, students are required to meet objectives of both arts and another subject matter, whereas in arts enhancement, objectives of arts are not required, and arts are used only to enhance the learning of other subject matters.

In the first paper, "Use of Arts Integration in Second/Foreign Language Classrooms: A Literature Review", most of the articles selected for the literature review are based on the Teaching Artist Project (TAP), "a 2-year, K-2 arts and literacy program that was implemented in 30 San Diego Schools serving neighborhoods with large populations of ELs" (Greenfader & Brouillette, 2013, p. 173) to bring "standards-based arts instruction into schools" (p. 174). During TAP lessons, students learned how to create sound effects, to project their voices, to use their imaginations and expressions, to move their bodies creatively, and to act out scenes from stories. These artistic aspects of learning help students connect texts to their personal experiences

and comprehend the meaning of events by “imaginatively touching, seeing, and experiencing the significance of the words in the text” (p. 179). According to the California Arts Standards for Theater at K-2 grade levels, students need to be able to identify ways in which gestures, movement, voices, and sounds can be used to create or retell a story in guided drama experiences. It is evident that these TAP lessons have helped students to meet these arts standards. For example, in the article written by Greenfader and Brouillette (2013), during a TAP lesson, when the teacher read the story of *We’re Going on a Bear Hunt*, he told students, “There are lots of sounds we can make to tell the story. I need you to help me create some sounds for setting the story” (p. 174). Students then made sounds for squishy grass, gooey mud, tall trees and so on.

In the second paper, “A Case Study of One French Teacher’s Perceptions of Students’ Language Performance Using Arts Integration”, the participating French teacher, Ms. Edna, included some of the artistic processes-creating, presenting, responding, connecting-outlined by the state standards for arts in her teaching. For example, in one lesson she wrote the objective “Discover how the arts capture or reflect the history of a community”. She then wrote an essential question “How is art used to record history and social issues?” Students had to find a French or Francophone piece of art or photograph that reflected a French or Francophone social issue, then write a monologue from the perspective of an individual in the chosen art. However, it is hard to find further evidence on how she helped students understand these four processes by meeting specific standards, such as “analyzing, interpreting, and selecting artistic work for presentation” (Performing/Presenting. 4), “perceiving and analyzing artistic work” (Responding. 7), relating artistic ideas and works with societal, cultural, and historical context to deepen

understanding” (Connecting. 11), for example (Arkansas Fine Arts Academic Standards for Visual Art, 2020, p. 14).

In the third paper “Promoting Performance Through Arts Integration in the Elementary Chinese Classroom”, I aimed at arts integration when I enacted these activities. However, looking back, I realize I did not intentionally address any arts standards due to my confusions between arts integration and arts enhancement. Some of the activities may have touched on the arts standards such as “organizing and developing artistic ideas and work” by experimenting with materials and tools (Creating. 2) through the shaving cream activity to mix colors, for example. Nonetheless, these artistic activities provide insufficient evidence for true arts integration where students meet evolving objectives in both the arts and a foreign language.

Language performance is another central focus of this dissertation. Some research uses this term to refer to students’ performance on standardized language tests (Huang, 2016; Zhang, 2019; Wei et al., 2019). However, in this study, language performance is defined as “the ability to use language that has been learned and practiced in an instructional setting. Coached by an instructor, whether in a classroom or online, or guided by instructional materials, performance refers to language ability that has been practiced and is within familiar contexts and content areas” (The *ACTFL Performance Descriptors for Language Learners*, 2012, p. 4). Therefore, the intention of this research is to examine and document how students use a second or foreign language in classrooms to perform communicative tasks while participating in arts integrated activities or strategies. In order to scrutinize the possible connections between the two major constructs, the seven domains of language performance are used as the framework to analyze the data. The first three domains-functions, contexts and content, and text type-set up the parameters of language performance, while the other four domains-language control, vocabulary,

communication strategies, and cultural awareness-determine how well the learner is able to use the language. No previous research has been found that uses this specific framework to examine students' language performance. It is also important to distinguish language performance from language proficiency. Language proficiency requires students to communicate spontaneously while language performance focuses on using practiced or rehearsed language in familiar contexts.

Implications for Practice

This dissertation consists of three articles that attempt to explore the connections between arts integration and students' language performance. The first article conducts a comprehensive literature review of previous research that studies the use of arts integration in second and foreign language classrooms. Due to a small body of research on this topic, eventually only ten peer-reviewed articles that utilize empirical data and one that utilizes non-empirical data were included in the review. Most articles focus on how theater arts, such as drama and movement, help build students' oral skills through developing and expanding their vocabulary. In addition, the majority of these studies investigate the same arts-integrated program; therefore, the findings are similar in many ways. It is alarming that limited research has been conducted to explore the possible role of arts integration in second and foreign language learning as revealed through this review. The reasons behind this omission are worth discovering and discussing in future research.

The second article is a case study of a French teacher's perspectives on her students' language performance while engaged in arts-integrated strategies. Ms. Edna has been receiving professional training from a local Arts Integration Fellowship to learn how to incorporate different art forms in her French classes, such as Monologue, Experiential Theater, Podcast,

Infographics, 3D Media, and Green Screen. Through interviews, classroom observations, and examination of document, Ms. Edna offered insights into the relationships between arts integration and her students' language performance. The data shows that all the seven domains of language performance including functions, content and contexts, text type, language control, vocabulary, communication strategies, and cultural awareness are practiced through the use of various arts forms, with communication strategies being the least mentioned domain by Ms. Edna. In addition to helping students work on their language performance, this study also finds that from Ms. Edna's perspective, students' engagement and social-emotional learning are improved through arts integration. She especially emphasized how these arts-integrated strategies tap into students' different interests and allow them choices to create different products to demonstrate their learning.

The third published article focuses on the use of different art forms in an urban elementary Chinese classroom. Based on my own past teaching experience in primary grades, some applicable examples of arts activities that can be used to improve students' language performance are provided and described in detail.

The findings of the three articles included in this dissertation collectively speak about the benefits of integrating arts into language classrooms. More specifically, arts integration encourages students to describe, narrate, and create with the target language on different topics and in meaningful contexts. It also encourages students to utilize various text types, vocabulary, and language structures to express themselves with cultural awareness and effective communication strategies. Despite the benefits of incorporating arts into second and foreign language classrooms, it is important to note that true arts integration requires students to meet

both the standards of arts and another content area. However, in reality, this is often hard to achieve due to teachers' lack of training on arts.

Limitations of the Study

The literature review for the first paper reveals there is a lack of previous research on the role of arts integration in second and foreign language classrooms. Most of the studies found investigated the same arts-integrated project; thus, only the two most implemented art forms in this project, drama and movement, are discussed in relation to English language learners' language performance, more specifically, their vocabulary and oral skills.

The participant for the second paper is a high school French teacher from a local arts-integrated fellowship that trains secondary teachers to use arts in their classrooms. The sample size is small and the context is specific; thus, the findings of this study may not be transferred to broader contexts. For example, the group of participating students in the study exhibit higher language proficiency. Thus, for lower level and primary grades of language learners, some of the findings may not be applicable. To give an example, during the podcast activity, students had to listen to a podcast about leisure and sports in French, then perform a podcast themselves based on their research on leisure and sports in another Francophone country. For lower levels of proficiency, this may be challenging. In addition, data collections were impacted due to time constraints and the global pandemic which limited access to the teacher's classroom and her students. Additional data could have been gathered from more classroom observations and students' perspectives regarding their own language performance. It is also important to note that most of the documents shared by the participant are written in French; some data may have been lost in the translation process, and the researcher's interpretations may not be accurate due to the language barrier. Last but not least, although Ms. Edna did touch on some artistic aspects of

learning in her lesson plans, the standards of arts were not equally valued and addressed in her actual practice of arts integration. It was hard to find detailed evidence of her further unpacking and reinforcing arts standards in different data sources.

The third paper explores the implementation of arts integration in my own classroom, and my own bias may have skewed the documentations and interpretations of data. It is also important to acknowledge that when I wrote this paper, my understanding of arts integration was not mature. I used the term “arts integration” yet fell short of providing evidence of helping students meet arts standards in these activities. True arts integration requires teachers to have the knowledge and skills needed in teaching both the art and their own content area, as well as the ability to see the connections between two different disciplines. Since I am not an art expert but a language teacher, the main focus of this article is more on the language performance.

Recommendations for Future Research

In light of the limitations of the three papers, a few recommendations are included for future research. First, this research is groundbreaking for its focus on students’ language performance during arts integration in the context of second and foreign language classrooms. Limited research has been conducted in arts integration or language performance as defined in this research and in this specific context, including an examination of the relationship between the two. Therefore, this dissertation establishes a new line of inquiry for researchers. Second, the lack of consistency in using the term “arts integration” may have also caused difficulties in identifying the relevant research; therefore, for future research, it is crucial to explain how the arts are used in relation to the learning of other disciplines, and it is important to make it clear what art standards are addressed in arts-integrated practice. Third, as mentioned previously, it would be valuable to include data from students in the future to gain a deeper understanding of

the role that arts integration plays in students' language performance and their perceptions of its implementation in the classroom Fourth, to make the findings more transferable, future researchers can seek foreign language teachers who implement arts integration nationally or even internationally to enlarge the sample size. Finally, for future research, interdisciplinary collaboration between arts experts and researchers from other disciplines would broaden the understanding of the development of artistic learning and the learning of other subject areas.

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Appendix A

IRB Approval Letter



To: Qian Zhang
BELL 4188

From: Douglas James Adams, Chair
IRB Committee

Date: 03/13/2020

Action: **Exemption Granted**

Action Date: 03/13/2020

Protocol #: 2002248637

Study Title: A Case Study of a French Teacher's Perceptions of Student Language Performance in Arts Integration

The above-referenced protocol has been determined to be exempt.

If you wish to make any modifications in the approved protocol that may affect the level of risk to your participants, you must seek approval prior to implementing those changes. All modifications must provide sufficient detail to assess the impact of the change.

If you have any questions or need any assistance from the IRB, please contact the IRB Coordinator at 109 MLKG Building, 5-2208, or irb@uark.edu.

cc: Freddie A Bowles, Investigator