Arts-Based Practices in English Language Learners' Multiliteracies Learning: A Multiple Site Case Study

By

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Dedicated to Violet and Brian, for everything.

Written in memory of my grandmother, Thelma Papoi, “everybody’s first grade teacher”.

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[1] And by "always", I mean "usually". I'm still right when it comes to driving directions.

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CHAPTER 1: INTRODUCTION

Preface

When I was eight, my family moved to Caracas, Venezuela on the day after Halloween of my third grade year. Within a matter of days, I moved from being a “high reader” in my suburban Ohio classroom to a “language learner” in my new Spanish-speaking Venezuelan Social Studies (VSS) classroom. While VSS was only one class period a day—the majority of the day except a Spanish language class was instruction in English at the American-based international school—the shift to the VSS classroom in Spanish rocked my little, 8-year-old world. I will never forget coming home the first day of school in tears, desolate about my capacity to learn, achieve, and be successful in VSS as I had been accustomed to doing back in the States. I couldn’t understand a word Señora Juarez[2] was saying! I was afraid I wouldn’t understand that we had an assignment due, or that I would (worse) do it wrong. My mother comforted me, but from that day on I walked into VSS as a scared and silent student, fearful of making a misstep that would reveal my ignorance of the language-based communication I thought was privileged in the classroom.

I don’t remember much about what I read or wrote in that initially intimidating VSS class, but I do remember eventually finding ways to communicate what I already knew and was learning. Thankfully, Señora Juarez included “making” as a big part of the class—that is, we would create and experience multimodal representations of what we were studying. For example, I drew maps of Venezuela using crayons and colored pencils and sculpted a topographical map out of salt dough, layered with thick coats of tempera paint that never seemed to stick into the peaks of Pico Bolivar or the depths of the Orinoco River. In addition to the maps, I remember the

[2] All names of people and schools are pseudonyms to protect anonymity.

food we concocted in that VSS class. We made *dulce de leche*—sweet sticky stuff—by submerging cans of sweetened condensed milk in near boiling water, a process which tested both the limits of pressure in those label-less cans along with common sense. We folded spiced ground beef into doughy empanadas and patted cornmeal into UFO shaped *arepas* that we later fried and slathered with butter. We sang Venezuelan songs, clapping their rhythms, and danced with masks we made out of messy papier-mâché when we studied *Los Diablos Danzantes del Yare* (the Devil Dancers of Yare). To this day, over 30 years later, I can trace the path of the Orinoco River and its delta in my mind and can visualize the shapes of Lago Maracaibo and Venezuela's odd-shaped peninsula. I can still taste the sweet and slightly burned taste of the *dulce de leche* and can feel my fingers patting dough in anticipation of that first bite of salty and buttery goodness—all while remembering the history and customs surrounding the delicacies I created. I can still sing the Venezuelan national anthem, *Gloria al Bravo Pueblo*, with appropriate intonation; while at the time I didn't even understand the lyrics, I now remember the political history of the Venezuelans recounted in the anthem. Mixed with the nostalgia of these memories from my childhood are also the remembrances and feelings of a scared little girl who didn't understand the language, but was learning and communicating nonetheless. I now recall that time fondly, with feelings of success and confidence, even through those first few months I had little understanding of the language and text-based resources in the classroom.

Twenty five years later, when I was a third grade teacher of children from immigrant Latino families in Southeast Los Angeles, I realized how truly transformative my Venezuelan classroom experience had been. I will never forget the first day of my second year of teaching when I met little Xochitl, a young girl whose family had recently immigrated from Mexico, who had attended the equivalent of kindergarten through second grade in a small school there. She sat

timidly in her blue uniform pinafore, crisp white shirt, and long, wet braids that her mother undoubtedly wrangled into submission early that morning. She spoke haltingly and softly in English, only when absolutely necessary. She listened carefully and constantly followed me with wide, hungry eyes that seemed to absorb every moment of interaction in our classroom. Our district's prescriptive literacy program, dictated in response to the accountability measures built into the recent No Child Left Behind legislation, left little room for us to create salt dough maps or express ourselves through movement, making, or music. Instruction in Spanish for "limited English proficient" (LEP) students was prohibited by 1998's Proposition 227. To make matters worse, our school-wide Title I elementary school of over 1,300 English language learner (EL) students had no art or music teachers on staff, so the only arts instruction students received was what teachers provided. Because I value learning through making, I surreptitiously carved time for multimodal work from our school's test-driven, standards-packed, English-only schedule of accountability. Remembering my own third grade connection in Venezuela to learning content and language through making and doing, I stubbornly shoehorned arts-based and experiential learning opportunities into the science, social studies, and English language development (ELD) portions of my classroom schedule.

Despite this, I fear Xochitl, a fluent and capable reader in Spanish, went home to her mother in tears each day just like I did in Venezuela. I knew she was used to reading, writing, and communicating fluently in Spanish, and that she understood so much and had deep knowledge and experiences she wanted to share but couldn't in English. I worried about her. But soon, Xochitl started to smile, to speak, to shine—and I noticed her connecting to her writing through creating detailed illustrations. She sometimes struggled to identify and spell the English words but the illustrations told her story in incredible detail. Likewise I saw Xochitl light up

when we kept beat with instruments during narrative rhyming games that developed oral language. Soon she was singing along with her classmates, and I have to wonder if she still remembers those songs, just like I remember *Gloria al Bravo Pueblo*. Her English vocabulary grew as she made connections to her first language through the experiential learning in the arts and other hands-on experiences, including working with Trash for Teaching, one of the arts residency programs that is a case in this dissertation study. Xochitl is in college now, back in Mexico, and we still keep in touch. A few years back, she invited me to her Quinceañera. The next time I talk with her, I will have to ask her what she remembers about her third grade year.

Statement of Problem

In this project, I seek to understand how arts residency programs in urban elementary classrooms facilitate the use of the *arts as a literacy* for English language learners (ELs), and how these programs impact students' overall school experience. In-house arts teachers are often rare in urban elementary schools due to increasing budgetary constraints, so districts rely on professional artists or arts-based organizations to set up residency in the school for a set period of time, for a fee, to provide arts programming in schools. What this looks like and how programs are funded varies from district to district but arts residency programs are increasingly called upon to fill the gaps.

To elucidate, when I was a classroom teacher in Southeast Los Angeles, my elementary school of 1,300 students had no in-house art teachers or programming. Arts instruction was left solely in the hands of each classroom teacher, regardless of that teacher's background or training in the arts. Thankfully, my school was the fortunate 1 out of every 5 schools in Los Angeles Unified School District designated as an "arts prototype" school. As such, we received funding to support arts residency programs where artists set up residence in our school for short periods

of time to provide arts programming and arts professional development for select students and teachers. As arts coordinator at my school, and a classroom teacher whose students benefitted from the residency programs, I was struck by the power of arts-based practices to provide my EL students with ways to communicate meaning beyond text-based, English literacies. I witnessed students who often struggled to communicate in English engage deeply with visual arts, movement, and theater approaches. Being freed from text-based literacies through the use of arts strategies provided by the residency programs, my ELs grew in confidence, engagement, persistence, as well as traditional literacy skills. I saw students engaging with multimodal texts to learn new vocabulary and concepts, and communicate stories, feelings, and academic understanding of content-area concepts in ways they had never done before. Examples from my practice abound. One student, an EL who was turned off by traditional text-based learning, was on fire with engagement with his writing when working in the theater arts. Another EL student with autism found a fluency of communication through visual arts and movement that was not accessible to her through traditional literacy instruction. A recent immigrant who was highly literate in Spanish joyously found ways to access and utilize English in ways beyond his emerging capacity to speak the language through the making of found object sculptures. Witnessing these and other profound experiences with my students, I began to see the arts as a literacy itself. Since then, I have been nagged by the persistent question of *which* arts-as-literacy practices matter for ELs and more importantly, *how* this work happens through arts residency programs.

The overarching question guiding this study asks is: *Which arts-as-literacy practices matter for ELs and how does this work happen through arts residency programs?* This broad inquiry was led by the following research questions that aim to interrogate and describe:

1. What are the affordances of arts-based strategies in relation to ELs' literacy practices?
2. What do all members of the learning triad—EL students, classroom teachers, and artists-in-residence—get out of arts-as-literacy experiences?

ELs[3] are often children from immigrant families, and number nearly 1 in every 4 children in the United States (Hernandez & Napierala, 2012). Representing a wealth of racial, cultural, and linguistic diversity, children from immigrant families are often classified as ELs in their schools if the primary language spoken in their homes is a language other then English. ELs represent nearly 10% of all K-12 American public school students, and number 4.7 million children (U.S. Department of Education, 2010). School districts in urban centers such as the Los Angeles Unified School District and Chicago Public Schools have seen the percentage of ELs become even more concentrated—26.7% (Los Angeles Unified School District, n.d.) and 16.3% (Chicago Public Schools, n.d.) respectively. Furthermore, schools in largely immigrant communities in these districts contain an even higher % of students receiving EL services. For example, in the East Los Angeles school where I taught the student population for the 2010-11 school year was 98% Latino with over 50% of the students classified as ELs (Los Angeles Unified School District, n.d.). The EL descriptor is attached to students who receive instructional support to learn English through instructional pedagogies such as English as a Second Language (ESL) or bilingual programs (U.S. Department of Education, 2014). However, in my experience as a classroom teacher in a school with over 50% ELs the designation of EL does not necessarily include all students with linguistic diversity who are in need of, but not receiving, language support and services in schools.

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[3] I deliberately chose to utilize the term EL over what I believe is a more empowering term—"emergent bilingual" (García, 2009)—because that is how the students in this study are classified and identified in their educational contexts. However, the term "emergent bilingual" more accurately acknowledges the full repertoire of cultural and linguistic assets students bring to the classroom, particularly within the context of multimodal communication through the arts.

In response to the considerable representation of ELs in American schools, educators and policymakers continue to grapple with strategies to close the "persistent wide achievement gap between English learners and English proficient students" (Gil, 2013, para. 4). Prior scholarship has argued that schools as institutions are unresponsive to immigrant and language learners' needs, through excessive and inappropriate testing policies (Valenzuela, 1999; Menken, 2008); deficit, rather than asset, views of linguistic capital linked to the languages of power (Nieto, 1992); pedagogical and curricular approaches that aim at "fixing" linguistic diversity to the English norm (Hawkins, 2004, p. 21); and the privileging of text-based literacies over non-text based cultural and linguistic assets (Street, 2003). A variety of approaches and theories for improving outcomes for ELs and culturally and linguistic diverse learners have been put forth by researchers—including, but not limited to, a funds of knowledge approach (González, Moll, & Amanti, 2005), embracing a culture of caring (Valenzuela, 1999), and adopting critical democratic pedagogy (Drinkwater, 2012). Yet, there is very little research related to how the arts impact literacy and language learning for ELs (Gadsden, 2008).

Research tells us it takes four to seven years for most students (80%) to attain oral and/or academic language fluency in English (Hakuta, Butler, & Witt, 2000), and we have long understood that ELs have specific linguistic and sociocultural learning needs when acquiring and using a second language in classroom settings (García, 2005; Gibbons, 2015; Krashen, 1982). Further informing this work, we know that EL students engage in a process of trying on, constructing, and reconstructing social and linguistic identities (Hawkins, 2004; Norton Peirce, 1995; Pavlenko and Lantolf, 2000) as they are learning a language. A variety of approaches have been used to facilitate language learning across linguistic and cultural contexts, such as dual-language instruction, English as a second language (ESL)/sheltered English approach, academic

language approaches, and the use of Specially Designed Academic Instruction in English (SDAIE) techniques (García, 2005). What I am interested in exploring in this study is the approach of how ELs use the *arts as a literacy*—not specific to learning the English language, but how they are able to use the arts to communicate and express what they know and are learning within and across disciplines. With the exception of SDAIE strategies—which incorporate visuals, movement, rhythm, and music into language learning—the approaches above do not embrace the multiliteracy theoretical lens I take up to frame this study. Multiliteracy theory "focuses on modes of representation much broader than language alone" (Cope, Kalantzis & New London Group, 2000, p.5), thus is useful in helping us consider how the semiotic and multimodal tools inherent in arts practices lend themselves to more broadly consider our notion of literacy.

Study Overview

This study seeks to understand how working in and through the arts affords ELs strategic opportunities to process and produce learning and ideas in ways that may not be available in typical text-based literacy learning structures. These processes could include providing rich opportunities for oral language development (August & Shanahan, 2006), engaging in productive group work (Gibbons, 2015), exploring identity to facilitate learning through multimodal "identity texts" (Cummins & Early, 2011) and allowing opportunities to acquire and use academic language in context (Cummins, 2009a). My study seeks to understand these processes as well as potentially uncover and understand additional arts processes which serve ELs, their teachers, and the teaching artists with whom they work. Teacher practitioner resources widely espouse the positive impact of the arts on improved literacy outcomes and experiences provide strategies for teaching the arts to ELs (Abramson, Robinson, & Ankenman, 1995; Carger, 2004;

Macintyre & Chan, 2010), but there is a dearth of empirical studies that explore how ELs use the arts as a tool of literacy itself to receive and express ideas (Gadsden, 2008). Empirical studies often separate the arts and literacy into discrete content areas that only occasionally co-exist in the same pedagogical or curricular moment. In contrast to this silo-ed approach, this study uses a multiple case study approach to examine the multiliteracy practices afforded by two in-school arts residencies.

This study presents two cases of arts service providers that work with elementary aged ELs in schools in urban contexts. The first case is a theater arts education organization *Barrel of Monkeys* (BOM) that engages elementary aged students (EL and non-EL alike) in Chicago schools and after school programs in creative writing and drama. The program features professional artists who craft students' written pieces into performances for the school and the community-at-large. The second case is the Los Angeles based visual arts/project based education organization *Trash for Teaching* (T4T). T4T also serves elementary aged children (again, both ELs and non-ELs), both within and outside of school settings to create art using interesting repurposed materials. For the purpose of this study, I have specifically chosen school sites in which each organization works where the student population is largely comprised of ELs.

This study is timely because arts programming has declined nationwide across disciplines and contexts for the past decade, with students eligible for receiving free or reduced-priced lunch[4] receiving even less arts programming across the disciplines (music, visual arts, dance, and drama/theatre) than their more affluent counterparts (Brenchley, 2012). In Los Angeles, where T4T operates, schools experienced drastic budget cuts to arts programming in 2008, which have only recently begun to be restored (Los Angeles Unified School District Arts Education Branch,

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4 The breakdown of % of students who receive free and reduced-priced lunch is often referenced as a proxy by educational practitioners for socioeconomic status; in practical use, schools with a high % of free and reduced-price lunch often includes a students from immigrant families who are ELs.

2013). In Chicago, home to BOM, educational and political leaders have committed to providing arts program for every child in every school in the district in response to research which revealed "oases and deserts in arts programming; some schools are rich in the arts, but there are too many others with little to no arts learning opportunities for students" (Chicago Public Schools, 2012, p. 5). The backdrop of the arts education environment in these two districts and nationwide is an escalating demand for more instructional time for literacy and numeracy to improve high-stakes, standardized test performance in response to the No Child Left Behind Act of 2001, and more recently, the reauthorization of the Elementary and Secondary Education Act (ESEA). For example, a survey of arts educators about the impact of No Child Left Behind (NCLB) legislation on arts education found, "NCLB's focus on assessment has had unintended secondary consequences on student learning, including a narrowing of students' interests in learning and exploring a broad range of content" (Sabol, 2010). Concurrently, both federal and state appropriations to the arts have been declining annually since the 2007-2009 recession (National Endowment for the Arts, 2012).

This dissertation is structured as follows. In Chapter 2 I outline the theoretical rationale by explicating how the sociocultural approach of multiliteracies informs the study while also reviewing the literature on relevant empirical studies of approaches of how the arts have been taken up in relation to literacy learning for K-12 EL students. Chapter 3 presents my methodological approach that details site and participant selection, data collection methods, and data analysis procedures. The arts residency cases are presented in Chapters 4 and 5—with Chapter 4 discussing the findings of the Barrel of Monkeys school residency at Marquez Charter Elementary School in Chicago, Illinois and Chapter 5 focusing on the work of Trash for Teaching at Esperanza Charter Elementary School in Los Angeles, California. Finally, Chapter 7

concludes the dissertation by summarizing the key themes and findings, discussing the study limitations, and looking ahead to the implications and recommendations for practice and future research directions.

Researcher Reflexivity and Study Limits

In addition to my own childhood experience as a language learner, three formative experiences in my professional career have contributed to my research passion about the arts and literacy: (1) my work as a communications consultant on an arts- and literacy- integrated curriculum development project for ELs in the Los Angeles Unified School District; (2) my project management work at the arts education organization *Different Ways of Knowing*; and, most importantly, (3) my work as a grade 3-5 teacher and school arts coordinator at a school with 79% ELs in a Southeast Los Angeles immigrant community. Throughout my work over the past 12 years, I have focused on the assets all children bring to the classroom through linguistic and cultural diversity and have aimed to bring forth ways these assets can be uniquely communicated and celebrated in and through the arts. I worked with Trash for Teaching as a classroom teacher in Los Angeles and with Barrel of Monkeys as a teacher educator at the University of Wisconsin-Madison[5]; through these experiences I have witnessed students joyfully engaging in rigorous learning while using the arts to communicate the ideas they have about the world around them. Unfortunately, I have also felt firsthand the negative and disempowering impact of standardized testing on my students. This disconnect between the same students who are labeled by traditional measures as failing while they excel as communications experts in and through the arts has profoundly impacted how I intend to spend my professional career as an advocate for the arts for

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[5] My doctoral advisor, Erica Rosenfeld Halverson, was co-founder of Barrel of Monkeys and initially connected me with the organization through a course we co-developed and co-taught for an undergraduate early childhood cohort at UW-Madison, titled *The Artistic Lives of Children*. I sought out working with Dr. Halverson because of my interest in her research on arts-based practices and her role at BOM. She currently serves on BOM's Board of Directors and as a member of BOM's company of actors.

all children, particularly children in urban, immigrant communities who have less access to the arts than their more affluent peers. I fervently hope that this dissertation will add important knowledge to our profession in relation to the importance of arts in our schools for English Language Learners.

I am well aware of the critiques of the generalizability of case studies, or that case study should be taken up only as a teaching tool or as a preliminary step before conducting "real" research (Gerring, 2007). However, generalizability is not my aim. My epistemological stance is that each learning context is social, and therefore contextually bound; as put by Merriam (1998), case studies are particularly suited for "situations in which it is impossible to separate the phenomenon's variables from their context" (p. 29). Yin (2006, 2009), a researcher more associated with quantitative methods than qualitative, says case study is useful for exploratory, descriptive, and explanatory purposes, particularly to "expand and generalize theories" (Yin, 2009, p. 15). With this intent in mind, in this study I aim to describe and build context-specific cases of successes of ELs using the arts as a literacy through arts residency programs in order to generalize theories about how and why the arts matter for ELs. I want these cases to inspire classroom teachers and teaching artists to bring their craft to students who might not have opportunities to experience robust arts instruction otherwise. I have pushed my study beyond the boundaries of one single bounded case and have looked to two different arts residency programs and art forms in related but different contexts in order to look for areas of accord and dissonance. I feel this will help me to more greatly describe the affordances and limitations of arts residency programs in these settings.

My hope is that through this project I may, in part, fill the silence in the scholarly conversation about how and why the arts matter and make a different for ELs and their school

learning experiences. While there is limited empirical research on the role of arts residency programs, they are increasingly being resourced by schools and teachers to fill arts programming gaps in schools. Ultimately, I would like to see the arts increase their presence in urban schools, and I see arts residency programs as a way to effectively and practically accomplish this given the state of current teacher licensure requirements and school budget limitations. Elementary school teachers are being called upon to fill so many needs in classrooms outside of instruction by daily performing roles such as triage nurse, social worker, food service provider, and in many under-resourced schools, arts expert. This expectation of teachers is untenable and unsustainable, especially under the increased demand for improvement on standardized tests in literacy and numeracy on which school budgets and “success” are hinged. Through this study, I aim to fill the need for more empirical research in order to build the case for why we need more funding for arts residency programs like T4T and BOM in our schools. These programs matter for our kids in both socio-emotional and academic ways, and I am committed to exploring how we can provide alternative avenues of arts programming for students who are not getting them through their current school experiences.

CHAPTER 2: THEORETICAL RATIONALE AND LITERATURE REVIEW

In this chapter I present the theoretical rationale and framework of my study alongside a review of the literature relevant to this work. I present these two usually disparate discussions together because theory and practice in relation to arts-based practices and English learners are often intertwined. As such, separating the strands feels arbitrary and artificial. Nonetheless, the structure of a chapter necessitates that I draw some boundaries. Accordingly, I begin with a statement of the definitions that ground my work; specifically I define what I mean in this study when I discuss the terms: *arts-based practices, literacy* and *literacy learning*, and *cultural and linguistic diversity*. After these definitions, I present the epistemological and theoretical approaches I have taken up to guide my study of elementary aged ELs and arts-based practices, and follow that with a section on a review of the relevant literature of how these practices have been taken up in schools. To help in this process, the following questions frame the approach to theory and practice about how the connections between the arts and literacy for culturally and linguistically diverse students are important:

1. What are the theoretical constructs that guide literacy learning through the arts?
2. How have arts-based practices been used to support literacy learning in preK-12 classrooms in the United States?

Definitions

Using my own experiences as learner and teacher, I argue that working in and through the arts provides culturally and linguistically diverse learners valuable opportunities to explore and express what they know and are learning about the world around them. Just like my student Xochitl and third-grade-me, students and teachers alike have long made connections between arts-based and literacy practices in meaningful ways. The goal of my research is to explore these

connections to add to the literature of how and why the connection between the arts and literacy is so powerful. For the purpose of my investigation of how *arts-based practices* have been used to support *literacy learning* for *culturally and linguistically diverse students*, intentionally defining these very broad terms is imperative because each term is used widely in public discourse but means quite different things depending on the context.

Definition of arts-based practices. The arts and arts-based practices are broad terms. Depending on the context and participants, definitions also vary, particularly in relation to learning in and learning through the arts. Before engaging in the discussion of arts in context, however, a baseline definition of "the arts" in this study is warranted. Generally, the arts are categorized into four general areas—visual art, drama/theatre/narrative art, music, movement/dance—with the recent addition of a fifth area, the digital arts (Peppler, 2010). "'The arts' often refers to the visual, musical, and performance arts, including paintings, ceramics, photographs, films, plays, storytelling, concerts, and others; the term is often associated with the word aesthetics" (Albers, 2006a, p. 8). Aesthetics is a field in philosophy that is "concerned with the perception, sensation, and imagination, and how they relate to knowing, understanding, and feeling about the world" (Albers and Harste, 2007, p. 8-9). Often we think of the end product—the masterpiece, the play, the sculpture, the film, or the score—when we think of the arts. Even when we think of the arts in school, we think of stand-alone subject areas—art class, drama club, choral ensembles, or a school play. While these products certainly live in schools and often are proudly displayed as evidence of arts programs, the process also deeply matters. In fact, I argue that the process of using arts-based practices matters significantly more to the EL students, teachers, artists, and institutions in this study and more broadly in our schools. "Aesthetic

education is a process, an open-ended process, that can become integral to any educational enterprise" (Greene, 2001, p. 139).

To understand what it means to work in and through the arts, we must challenge any notion that relegates "the arts" as stand-alone products or compartmentalized processes. While art education is most often approached within stand-alone subject areas, Gadsden (2008) reminds us that the arts exist within a "social-cultural-contextual framework" (p. 29) that encompasses a multiplicity of arts genres. She explains the conceptual shift in thinking about the arts by articulating the semantic differences between:

> … *art learning*, denoting the intersections of cognitive and social dimensions of students' engagement, creativity, and imagination; *arts in education*, denoting the centrality of art as both precipitator and repository of learning, teaching and schooling; and *the arts and education*, denoting the reciprocal and interactional relationship that exists between two areas of inquiry. (p. 30)

The questions I explore in this study are centrally concerned with exploring the latter of the three—the arts and education—in that the reciprocity and interaction between the arts and educational endeavors of inquiry is the "sweet spot". The target domain of inquiry is not the arts-based process itself. Rather, the learning outcome is that which is uncovered/discovered/revealed through the process of using the arts-based practices within other disciplinary studies (i.e. science, language arts). Helpful to understanding this concept of *arts and education* are the four broad themes which Halverson and Sheridan (2014) identify that emerge when students are working in and through the arts—creating representations, engagement in identity processes, language development, and creativity and critical thinking. Of these, creating representations and language development are of particular interest to this study. Also highly relevant are the various

modes, or “forms within various sign systems that carry the meanings that a social collective recognizes and understands” (Albers and Harste, 2007, p. 11), and the role of multimodal theory (New London Group, 1996; Cope, Kalantzis, & New London Group 2000) particularly in relation to new literacy studies (New London Group, 1996). Both will be explored in this chapter. To synthesize, I am defining arts-based practices as social-cultural-historical work that occurs in and across all modalities (both within and outside of the traditional arts disciplines of visual art, dance, music, and theatre, including digital arts) which results in meaning-making through processes and representations.

Definition of literacy learning. The most commonly agreed upon definition of literacy, as taken up by practitioners and educational policy makers, is that literacy is made up of the “basics”—reading, writing, listening, and speaking. This definition is historically situated. Prior to the 1970’s, schools referred to what we consider literacy simply as “reading”, because the notion of literacy referred to adult literacy, or more namely, adult illiteracy (Lankshear & Knobel, 2006). Classic anthropological studies about the oral-literate divide between First World “real literacies” (specifically writing) and Third World literacy practices (such as oral storytelling) positioned literacy as a practice that actually shapes higher order cognition (Goody & Watt, 1963; Ong, 1986). Scribner and Cole (2001) refuted this monolithic view of literacy in their transformative study of Vai literacy practices by claiming that writing is a social practice and that “the metaphor of a ‘great divide’ may not be appropriate for specifying differences among literates and non-literates under contemporary conditions” (p. 136-137). Soon after, the importance of literacy as a social practice took on a critical stance with Paolo Freire’s (1972; Freire & Macedo, 1987) work of “emancipatory literacy” in “reading the word and the world” with peasant groups in Brazil and Chile. Similarly, Shirley Brice Heath’s (1983; 2012) landmark

study illuminated social literacy practices embedded in the daily lives of families in the Piedmont Carolinas. Meanwhile, *A Nation at Risk* (National Commission on Excellence in Education, 1983) reported on a national "literacy crisis" that ignored the social and cultural foundations of literacy practices and called for a return to the basics. Today, federal law in the form of 2001's No Child Left Behind and the more recent Race to the Top as a part of 2009's American Recovery and Reinvestment Act mandated and provided monetary incentives to states to enact various school reforms, including literacy reforms around standards, assessment, data, and accountability (for a side by side comparison of these laws, see Office of Legislative Research Report, 2010).

Beyond this historical frame, sociocultural context is integral to how I define literacy and literacy learning in this literature review. As indicated by the federal legislation mentioned above, the term "literacy" in classrooms today generally refers most often to the processes of reading, writing, listening and speaking. These four components of literacy, and only these four (sometimes only reading and writing), are those most often privileged in schools and form the basis for planning, instruction, and assessment for most educators. Refuting this disadvantaging state of literacy instruction for EL students and their teachers, Maxine Greene (1995) writes, "I am reminded of the differentiated meanings of literacy. As a set of techniques, literacy has often silenced persons and disempowered them. Our obligation today is to find ways of enabling the young to find their voices, to open their spaces, to reclaim their histories in all their variety and discontinuity" (p. 120). Like Greene, I align with a sociocultural approach that empowers ELs by focusing on literacy as meaning-making through multiple modes. As such, I define literacy broadly as *multiliteracies*—a sociocultural practice that incorporates not just reading, writing, listening and speaking, but also other modes such as the visual, spatial, digital, musical, non-

verbal, among others. I explore multiliteracies more in Chapter 2's discussion of the theoretical rationale that undergirds this study (New London Group, 1996).

Definition of cultural and linguistic diversity. I am interested in exploring ways that arts-based practices support literacy learning for students from diverse cultural and linguistic backgrounds, whom I believe bring a wealth of social and cultural resources that are different than those often privileged in American schools. I align with a cultural-historical approach to literacy teaching and learning, and believe it is reductive to link the notion of culture to narrow and artificial constructs of race or ethnicity (Pacheco & Gutiérrez, 2009). As such my definition of culturally and linguistically diverse learners includes those who: are multilingual, speak a language other than English as their first language, or do not speak mainstream American English (MAE); come from immigrant families with varied social, religious, and cultural practices; come from low socioeconomic backgrounds (urban or rural); or, attend crowded and/or under-resourced schools. Code words are often used to identify these students in the literature, such as "urban", "at risk", or "language learners", but these words paint an incomplete picture and do not always accurately represent a student's linguistic and cultural-historical resources, but rather view them from a deficit perspective (Compton-Lilly, 2009). This broad definition of the term *culturally and linguistically diverse learners* affords the opportunity to explore a range of empirical studies in the literature to uncover ways students work within arts-based practices to connect to school-based literacies.

Theoretical Rationale: Multiliteracies

The term "literacy" in classrooms today generally refers most often to the processes of reading, writing, listening and speaking. In contrast to this narrow definition of literacy, my study takes up a sociocultural approach that focuses on literacy as meaning-making through

multiple modes, defined broadly as *multiliteracies* (New London Group, 1996; Cope, Kalantzis, & New London Group 2000). Multiliteracy practice incorporates not just reading, writing, listening and speaking, but other modes such as the visual, spatial, digital, musical, and non-verbal (among others). Multiliteracy theory serves to frame my thinking about work with ELs, and also serves as a robust theory of the arts in learning. Furthermore, multiliteracy theory opens space for conversations that consider how the arts can positively affect ELs' school-based experiences, both affective and academic.

Multiliteracies as a theory for English language learners. As already noted in the first chapter, ELs are a growing population in American schools. These students carry with them diverse resources that inform how they approach literacy and learning in ways that are influenced by their culture, communities, families, and linguistic backgrounds. Furthermore, in our world of "fast capitalism" where technologies move ideas, people, and cultures with increasing speed, culturally and linguistically diverse resources, ideas, and ways of thinking are becoming more the norm in our communities (New London Group, 1996, p. 66). I argue that this diversity of ideas moving rapidly across local and global borders exponentially broadens ELs' experiences and provides a robust set of resources from which these students can draw to make connections and communicate about the world. Unfortunately, ELs' cultural and linguistic assets are too often marginalized and viewed from a deficit perspective by educational institutions. There persists a narrow focus on text-based, monolingual English literacy as the only literacy that is valued, and in most cases, the only literacy that is assessed (Gadsden, 2008). To counteract this hegemonic space, our conception of literacy must move from a monolingual, monocultural, and "autonomous" text-based model of literacy to a broader "ideological" model that acknowledges the multi-faceted, multicultural, and technologically sophisticated literacies at play in our

knowledge-based society (New London Group, 1996; Street, 2003). While relevant and meaningful for students from culturally and linguistically diverse backgrounds in our current school contexts, this shift is extremely hard to for teachers and students to enact within their current institutional contexts. While educators largely value and understand the positive impact of the arts, personal and policy-driven factors (e.g. instructional time, funding, personal knowledge to teach the arts) prevent many from providing more arts programming they know is valuable and necessary for developing well-rounded learners. I argue the shift is imperative, and both a political and personal act of courage, particularly for teachers who work with EL students with less cultural capital than their white, English-speaking, middle+ class counterparts. Foundational shifts in how we approach, measure, and value "knowledge" must occur, epistemological shifts toward how our society approaches literacy. Multiliteracy theory is useful in helping us think about this foundational shift, particularly in relation to ELs, because it presents a pedagogical framework that leverages students' multilingual and technologically mediated literacies to build upon the social and cultural capital they bring into persistently text-centric schools.

Multiliteracies theory draws heavily upon Gee's (2008) notion of identity in relation to "Little d" discourse/s and "Big D" Discourse/s, where "big D" Discourse is not just about language, but "distinctive ways of speaking/listening and often, to writing/reading *coupled* with distinctive ways of acting, interacting, valuing, feeling, dressing, thinking, [and] believing" (p. 155). Related to ELs, multiliteracy theory emphasizes the profound impact of our new multiplicity of channels/media and cultural/linguistic diversity on how we operate as people, institutions, and as a society while calling for action to transition to a more informed, critical engagement to positively affect students' social futures. Street (1997) outlines two major tenets of multiliteracies

that are also useful for thinking of ELs—the notion of the "social literacies" and that language is "dialogic". Street draws heavily upon Bakhtin's notion of the layered meanings of language, where "words come saturated with the meanings of others" (Bakhtin & Holquist, 1981, p. 294) and Gee's (2008) description of language as a social construction.

Multiliteracies as a theory for working in the arts. In addition to providing a way to think about the work of ELs, multiliteracy theory also affords us opportunities to consider multimodal ways of thinking and being that are particularly relevant to working in and through the arts, such as the visual and gestural. Most simply put, literacy is no longer just the *consumption* of print-based text, but rather the *process of producing* multiple, multimodal texts. Arts-based practices then, are perfectly suited texts within these "new literacies" (Lankshear & Knobel, 2003). Thus, multimodal expression through the arts consists of different communicative forms within different sign systems that convey meaning (Halliday, 1985; Hodge and Kress, 1988; Kress and van Leeuwen, 2006) and is a theory that informs the multimodal learning in a variety of settings—e.g. home, school, community—and cultures. "Rather than taking talk and writing as the starting point, a multimodal approach to learning starts from a theoretical position that treats all modes as equally significant for meaning and communication" (Jewitt and Kress, 2003, p. 2). Because modes are not isolated within silos, each is partial and communicates only in relation to other modes, helping us to think about how working in and across arts disciplines and in multiple modalities provides ELs access to literacies that a mono-modal approach does not. Cross-mode functionality affords the "potential of multimodality to express more complex meanings…. not located within any one mode, but in how the modes are interpreted in relation to each other" (Albers, 2006a, p. 77). In concordance with claims of New London Group (1996), these theorists point out the multiplicity of ways communication and meaning-making are achieved through

multiple modalities, and expand our notion of literacy practices as outside the written and verbal texts most often privileged in schools.

The constructs of semiotics and transmediation are also relevant to how we think about multiliteracies as a theory for working in the arts. Semiotics—which examines "meanings and messages in all their forms and all their contexts" (Innis, 1986, p. vii)—and semiotic theory do not privilege the language mode over other non-linguistic modes. This is especially important for looking at arts-based learning because often in an arts-based setting the privileged mode is one rooted in signs rather than language. An example of non-linguistic signification could be the use of the picture of an apple. As an object, the apple represents a fruit with a specific color, texture, and taste, yet it could be used in a theater production to symbolize temptation or jealousy by drawing upon different cultural narratives (the forbidden fruit in the Garden of Eden or Snow White's poisoned apple, respectively). Alternately, an apple in a visual art piece could symbolize corporate America (Apple Corporation), a political statement against the use of pesticides, or the concept of seizing personal opportunity and fortune (in New York City, or "The Big Apple"). Language is unnecessary to convey these narratives in the arts, depending on how the artist employs the sign.

Semiotic mediation in the arts draws from the notion that the human mind is shaped by social and cultural interactions and, conversely, society and culture are shaped by language and the processes of the human mind (Vygotsky, 1978). Semiotic mediation, then, is the linking of the external world with the internal mind through the use of signs. Vygotsky (1978) likened the idea of how a tool shapes nature, so do sign systems such as language, writing, and number systems—or in the case of this study, the arts—shape the human mind (p. 7). Semiotic mediation acts upon and interrupts the more linear stimulus and response model, where the teacher

says/shows something and the students learn it. Mediation by a semiotic tool—typically language, but in this study, the texts created within arts-based practices—serves to help ELs internalize new information while concurrently helps them to also communicate information. Semiotic mediation involves multidirectional communication that is contingent upon contextual and sociocultural choices on the part of the artist/maker in relation to medium, time, and space. For example, a student learning about sound waves might communicate what she knows differently in a two dimensional sketch than in making a three dimensional object, and the way she learned information about sound may have come to her through visual media (watching a YouTube video, for example) or the real, lived experience of walking through her neighborhood and feeling the sound vibrations in her body when a large truck drives by. In this way transmediation, defined as the "translation of one sign system into another" (Suhor, 1984, p. 250), is a helpful theoretical construct in this study because as ELs move across sign systems when working in the arts (e.g. drawing, gesture, movement, non-lingual sound), they create new meanings. Transmediation also informs how educators can to tap into ELs well-stocked reserves of semiotic tools they carry with them from outside of school (Siegel, 2006).

Gardner's (1990) work on symbol use during arts-based practices is also useful to this study because, "Individuals who wish to participate meaningfully in artistic perception must learn to decode, to 'read,' the various symbolic vehicles in their culture…how to 'write with' the various symbolic forms present in their culture" (p. 9). This "symbolic development" (p. 10) approach serves as a theoretical frame of how ELs use a wide range of symbols that are available to us all as human beings when the dominant symbol in schools—language, specifically the English language—isn't readily accessible. Like Gardner, I suspect that language is not the most important symbolic route for how we make sense of the world, but for ELs language is often the

biggest hurdle. I have seen the arts serve as "language" for EL students in my own teaching practice, yet still I am left pondering exactly *how* symbolic codes inherent in the arts are taken up and used by ELs.

Transformative Multiliteracies Pedagogy (TMP) as a theory for working with ELs in arts-based practices. Jim Cummins' (2009b) Transformative Multiliteraces Pedagogy (TMP) is a framework of multiliteracies pedagogy, which takes up and broadens the above multiliteracies approaches. It serves as a theory for working with ELs in the arts because it takes an assets-based view to forefront the effect of power relations and identity negotiation for culturally and linguistically diverse students through multimodal methods. The basis of TMP is rooted in three nested (and, in essence, sequential) approaches to pedagogy, as described by Cummins (2004) and Skourtou, Kourtis-Kazoullis & Cummins (2006): *transmission*, *social*, and *transformative* pedagogies. A transmission-oriented pedagogy is the narrowest approach where strategies generally used by teachers of ELs are employed in order to transmit information by using direct instruction approaches that include activating prior knowledge, using visual aids, or scaffolding academic vocabulary. The next "pedagogical space" (Cummins, 2009b) is the social constructivist approach where teachers employ inquiry-based approaches to facilitate higher order critical thinking; in this space teachers and students co-construct knowledge in a Vygotskyan (1978) approach. Finally, the transformative approach draws from the work of Paolo Friere (1970) to take up a critical literacy approach in taking the collaborative meaning making from the social constructivist approach to enact agency in culturally and linguistically diverse students by facilitating analysis of social and institutional power structures that affect learning.

Building upon these pedagogical approaches, TMP privileges identity work as articulated in Cummins' (2001) Literacy Expertise Framework where successful literacy expertise occurs

when classroom interactions value both literacy engagement and identity investment. The five core principles in TMP explain how the theory: (1) views each student as "intelligent, imaginative, and linguistically talented" in varied ways which are valued within each child individually; (2) values students' and communities; cultural and linguistic capital; (3) promotes students' cognitive engagement and identity investment; (4) empowers students to create literature and art to engage in dialogue and critical inquiry about their social context; and, (5) employs a variety of multimodal tools including traditional literacy, technology, and arts-based practices to create identity texts. Taken together, these five tenets of the TMP theory come to bear upon the works in the cases under study here because it operates at the intersection of ELs and arts-based practices.

Sociocultural Theory: Constructivism, Social Constructivism, and Constructionism

Along with the multiliteracy theories described above, sociocultural theory is useful to frame thinking about connections between arts-based and literacy learning. This broad theory acknowledges the impact of social, historical, and cultural factors on learning, with a particular emphasis on literacy learning (Tracey & Morrow, 2006) and has roots in Bronfenbrenner's (1979) theory of concentric circles of influence on child development. Within socioculturalism are three useful theories which inform my work, specifically: *constructivism* and *inquiry based learning* (Dewey, 2001/1915); *social constructivism* which presents us with notions of the zone of proximal development (Vygotsky, 1978) and scaffolding (Wood, Bruner & Ross, 1975); and, finally, *constructionism* (Harel & Papert, 1991; Kafai, 2006).

Constructivism and inquiry-based learning. Constructivism is a theory of learning in which the learner is actively engaged in the natural and ongoing process of constructing meaning by integrating new knowledge with existing knowledge (Tracey & Morrow, 2006, p. 47). Constructivism posits three things: first, learning takes place internally and is often not

observable; second, learning occurs through hypothesis testing; and third, learning happens as a result of inferencing, or making leaps of thought that are not explicitly stated or read (Tracey & Morrow, 2006, p. 48). Constructivism is often associated with the idea of inquiry and problem-based learning, constructs that are arguably central to working in and through the arts. American philosopher turned educator John Dewey was one of the first American constructivists who worked and wrote about education during the first half of the 20th century (2001/1915; 2005/1934). His project-based approach to education and emphasis on the learning environment focused on providing provocative experiences for children to spark an internal curiosity to learn (Tracey & Morrow, 2006, p. 49). Dewey (2001/1915) emphasized the importance of the environment to facilitate learning through active inquiry and construction of ideas in a purposeful setting, and details the ideal classroom:

> There is very little place in the traditional schoolroom for the child to work. The workshop, the laboratory, the materials, the tools with which the child may construct, create, and actively inquire, and even the requisite space, have been for the most part lacking [in traditional settings]. (Dewey, 2001/1915, p. 22)

Like Dewey, modern educational researchers claim that given the appropriate environment students' capacities to make meaning in multiple modalities are augmented in powerful ways (Edwards, Gandini & Forman, 1998; Heath, 2000; Lapp, Flood and Moore, 2008).

Social constructivism. While compelling, constructivism (ala Dewey) does not go far enough to inform our thinking about students' literacy learning through the arts, because so much of the work that occurs in and through the arts is a social practice. Social constructivism theory asserts that "knowledge is gradually constructed by people becoming each other's student, by taking a reflective stance toward each other's constructs, and by honoring the power of each

other's initial perspective for negotiating a better understanding of subject matter" (Edwards et al., 1998, p. 239). This theory is heavily influenced by Piaget (Piaget & Inhelder, 1969), Vygotsky (1962, 1978), and Bruner (Wood, Bruner & Ross, 1976) who theorized different aspects of how learning is a social act constructed between the learner and their environment, which includes other learners, teachers, and community members.

Piaget offers that children learn through direct experiences and social interaction, and that play and activity are catalysts for cognitive growth (Seefledt and Barbour, 1994, p. 11). He identified four factors affecting a child's thinking as they grow—biological maturation, activity, social experiences, and equilibration, which is a child's search for balance when cognitive dissonance occurs (Hoy, 2011). A psychologist, Piaget's theory of cognitive development was a staged model in which a child progressed through fixed, aged-based stages of development. Gardner (1983), father of the theory of multiple intelligences, said that Piaget was the first to take children seriously, but it has been asserted that Piaget's constructivism isolates the child through marginal attention to social interactions and the inflexible linearity of his staged developmental model of learning (Edwards et al., 1998, p. 81-82). Nonetheless, Piaget's work is foundational to educators to help us understand social constructivism and the ways that children think and learn about the world.

Vygotsky (1962, 1978) took Piaget's ideas further, contributing to the theory of social constructivism by examining the ways in which children learn through social interaction and *semiotic mediation*, the process of mastering and using sign systems such as language, writing, and counting systems (Tracey & Morrow, 2006, p. 108). Vygotsky (1978) writes, "Signs and words serve children first and foremost as a means of social contact with other people. The cognitive and communicative functions of language then become the basis of a new and superior

form of activity in children" (p. 28-29). Building upon the theory of the social nature of learning and the linkage between language and thought are two key components of social constructivism theory: the *zone of proximal development* and *scaffolding*. The zone of proximal development (ZPD) is a notion introduced by Vygotsky (1978) as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers" (p. 86). Bridging this gap is achieved through the use of scaffolding, a type of instructional support. The term scaffolding is often associated closely with Vygotsky's ZPD, but in fact the term was introduced and expanded upon by Bruner who claimed:

> Discussions of problem solving or skill acquisition are usually premised on the assumption that the learner is alone and unassisted. If the social context is taken into account, it is usually treated as an instance of modelling [*sic*] and imitation. But the intervention of a tutor may involve much more than this. More often than not, it involves a kind of "scaffolding" process that enables a child or novice to solve a problem, carry out a task or achieve a goal which would be beyond his unassisted efforts. This scaffolding consists essentially of the adult "controlling" those elements of the task that are initially beyond the learner's capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence. The task thus proceeds to a successful conclusion. (Wood et al., 1976, p. 90)

These terms are used often by education practitioners and researchers but are highly relevant to this study because they are integral to the sociocultural actions undertaken by students when engaging in arts-based and literacy learning. I argue that when culturally and linguistically diverse students are engaging in literacy learning, arts-based practices can be incredibly powerful

scaffolds to assist children to work in their ZPD, because the arts draw upon multimodal resources that may not otherwise be accessed in a verbo-centric classroom. With the scaffolding provided through arts-based practices (i.e. different modalities such as gesture, sketching, use of materials) and dialogue (with peers, teaching artists, and classroom teachers), both of which naturally occur within the art-making process, students gain facility with new language and concepts in ways that are not possible when working solely within a linguistic modality. Using the larger lens of these concepts within social constructivism is helpful to visualize how the arts and literacy work together to help these learners socially construct and communicate their thoughts and understanding of the world.

Constructionism. Because working in and through arts-based practices is a production-oriented and representational domain (Goodman, 1976; Halverson, 2013), the theory of constructionism is highly relevant. Constructionism, most simply, can be thought of as *learning by making*, thus providing a very clear link to art-based practices in which the creation of an external artifact, often for public critique, is the goal. In contrast to constructivism, where learning happens in the learner's mind through mediation by semiotic tools such as language (among others), in constructionism the learning happens through the process of creating something physical outside of the cognitive domain, as defined by Papert (Harel & Papert, 1991):

> Constructionism—the N word as opposed to the V word—shares constructivism's connotation of learning as "building knowledge structures" irrespective of the circumstances of the learning. It then adds the idea that this happens especially felicitously in a context where the learner is consciously engaged in constructing a public entity, whether it's a sand castle on the beach or a theory of the universe. (p. 1)

Constructionism affords learners space to engage collaboratively and cooperatively in dialogue with others (whether through language or gesture) about physical artifacts in a way that leads to new understandings and co-construction of meaning. Language still plays an important role, as in Vygotsky's approach (1962, 1978), but the knowledge creation happens as a result of language about physical artifacts. Papert (Harel & Papert, 1991) gives a nod to Gardner's (1983) theory of multiple intelligences and multimodal learning by acknowledging that constructionism may serve some people who learn better physically-kinesthetically over other modes, but asserts even more strongly that the constructionist approach works better for all learners over an instructionist (e.g. the empty vessel) approach, the main approach taken up currently in classrooms (p. 3).

The remainder of this chapter turns from a discussion of the theoretical constructs that guided my work toward a review of the relevant literature. Included in the literature review are both empirical studies of the intersection of arts and literacy learning in relation to English language learners as well as relevant practitioner literature that informed the study.

The Arts and Literacy Learning in Practice: A Literature Review

As far back as Dewey (2005/1934) education and arts scholars have been thinking about aesthetics and the inherent connection between the arts and education. Greene (1995, 2001) urges educators to think deeply about the transformative power of art in education in the era of educational reform, standards, and cultural diversity, reminding us that the arts tap into a "cognitive capacity that is too often ignored in educational talk, and yet, is so fundamental to learning, to being in the world" (2001, p. 81). Eisner (2002, 2004) argues that the arts develop complex thinking skills necessary for expression and communication both within and outside of traditional school disciplines. There is also a rich history of educators worldwide using arts-based practices to engage learners through the arts, from the work of Sylvia Ashton-Warner

(1963, 1980) in New Zealand to the Reggio Emilia preschool approach in Italy (Edwards et al., 1998) and the United States (Caldwell, 1997, 2002; Edwards et al., 1998; Fraser and Gestwicki, 2000; Fu, Stremmel, & Hill, 2002; Hendrick, 1997; Lewin-Benham, 2006). Meanwhile, the history of the impact of arts education in the United States has been solidly documented and analyzed (see Bodilly, Augustine & Zakaras, 2008; Caldwell & Vaughan, 2012; Rabkin & Redmond, 2004) [6]. However the body of empirical research in the arts—and more specifically the arts and literacy for ELs—is relatively small (Gadsden, 2008). One of the challenges of reviewing the literature for this study was that few studies directly relate to my interest in deep engagement of elementary aged ELs using the arts as a literacy. Nonetheless, I have identified four arguments that emerge from the literature about how arts serve ELs in learning. I am calling these the instrumental argument; the arts-for-arts-sake argument; the cultural engagement argument; and the EL learning strategies argument. Each is explored in the sections below.

The Instrumental vs. Arts-for-Arts Sake Argument

There is a robust debate in the arts research literature about the role of the arts in education in the United States, specifically the benefits of working in and through the arts, and debates about arts learning for transfer vs. building arts thinking in students (Deasy, Catterall, Hetland, Winner & Arts Education Partnership, 2002; Fiske, 1999; Gadsden, 2008; Hetland, Winner, Veenema & Sheridan, 2013; Tishman, Palmer & Harvard Project Zero, 2006). One group of researchers argues that the arts are a pedagogical "add-on" aimed at improving performance in core academic subjects; for example, the much touted but empirically unproved claim that listening to classical music improves mathematical performance (or IQ score, according to the debunked Baby Einstein program). The other group argues an "arts for arts sake" approach, claiming that a rigorous arts learning curriculum is good for learners as its own

[6] See Fleming (2010) for a review of the history of art, creativity, and education in the United Kingdom.

end; the "studio habits of mind" (Hetland et al., 2013), or dispositions (Tishman et al., 2006), fostered through work in the arts are central to learning processes not just in the arts, but across core subject areas as well. The debate informs my study by providing the broad landscape and presents an initial argument of one purported benefit of the arts vs. another benefit, but proves somewhat lacking in its contribution to the conversation with a specific eye toward the work of ELs in the arts.

Arts as transfer: The instrumental argument. The first argument for the importance of the arts in education is that learning in and through the arts transfers to improved academic performance in non-arts disciplines. Researchers in this camp have focused on justifying the existence of the arts during an age of stringent cuts to arts programming by attempting to find a correlation between the arts and improved performance in non-arts, academic core subject areas (Fiske, 1999; Deasy et al., 2002). This instrumental argument relies on the notion of transfer, defined as "instances where learning in one context assists learning in a different context" (Deasy et al., 2002, p. 151). For example, there are reports of positive cognitive and social outcomes that occur when students engage in arts-based practices—"the development of critical academic skills, basic and advanced literacy and numeracy among them" (Deasy et al., 2002 p. iii). The collective conclusion of researchers championing the instrumental argument is that learners attain higher levels of achievement when they engage in the arts, as measured by proficiency scores on standardized tests and student and teacher perceptions on a variety of rubrics.

Related to the work in my study of ELs, some evidence points to improved achievement for "youngsters from disadvantaged circumstances" (Fiske, 1999, p. viii), defined as low socioeconomic status, which in the urban settings I am studying often includes a significant EL

population. The instrumental argument relies on empirical conclusions that the arts: reach new students in different ways; connect students; transform learning environments; provide opportunities; and provide challenges (Fiske, 1999, p. ix-x). Another analysis of 25,000 secondary students bolsters the transfer argument for ELs, finding that low-income secondary students—including, but not exclusively ELs—who participated in the arts outperformed those who did not (Catterall, 1997). Critics of this argument claim, “Because this study is correlational in design, it does not allow us to conclude that arts involvement caused academic achievement to rise” (Fiske, 1999, p. 68). Nonetheless, follow-up longitudinal analysis of 12,000 of the same students finds “significant advantages for arts-engaged low-SES students in college going, college grades and types of employment” and “finds that low-income and EL students do better in arts-rich vs. arts-poor schools” (Catterall, 2009, p. 15). Note that these elements of transfer were more about socio-emotional rather than academic gains. These findings inform the study by speaking to the strengths of the arts for culturally and linguistically diverse learners, even if the notion of transfer is only correlational, not causational.

There is also evidence of improved standardized test scores for children who participated in an arts integration program compared to students who did not (Catterall, 1999). However, these findings were sharply critiqued, specifically, “We cannot know whether the relative advantage of the students in the arts-integrated schools is due to the role of the arts in their schools or whether it is due to the energizing effect of any new kind of program (the Hawthorne effect)” (Fiske, 1999, p. 72). This finding is particularly relevant to the study at hand because of its focus on the role of a new arts integration program and the connection to my interest in outside arts service providers’ work in schools. However, in relation to my interest with ELs and the arts, little research on transfer speaks directly to the way ELs work in and through arts-based

practices and even fewer are specific to arts residency programs.

In summary, nuances and complexities of nearly 65 different areas of academic transfer have been noted in the literature surrounding the instrumental argument, including literacy outcomes such as improved oral and written comprehension, reading skills, and quality of writing (Deasy et al., 2002). Still, the literature reveals that only three instrumental claims about the arts and learning can be statistically substantiated with any significance: listening to music impacts spatial-temporal reasoning; playing music also impacts spatial-temporal reasoning; and enacting classroom texts through drama improves verbal skills (Winner & Hetland, 2000, para. 9-11). While I am intrigued by instrumental claims, this study draws more heavily upon nuanced socio-emotional measures of transfer that have been documented, such as understanding social relationships, persistence, self-efficacy, and self-confidence (Deasy et al., 2002). The transfer argument nonetheless still holds some interest for me because I am interested in equity and access for ELs' literacy skills. And, while ELs' literacy skills are contextually situated, sociocultural, and multimodal, ultimately they do still include traditional notions of language arts instruction because these are the skills that are tested and determine school "success".

Building habits and dispositions: The arts-for-arts'-sake argument. In contrast to the instrumental argument above, "arts-for-arts' sake" advocates posit that working in and through the arts has value on its own outside of mere transfer to non-arts subjects. Because of my interest in exploring how the arts provide multimodal ways of expressing and receiving meaning in ways that cannot necessarily be quantified—such as the social, meta-cognitive, and affective effects—an argument beyond one of transfer is compelling. Critics warn that instrumental claims about the transfer of arts to achievement in other content areas are overstated and doomed to failure (Winner & Hetland, 2000). Specifically, they argue, if we position the arts only as a vehicle for

non-arts content area achievement, we put the arts at risk of being eliminated the moment achievement gains are not realized. Researchers looking to refute the instrumental claims have presented extensive meta-analytic reviews that found, in most cases, “no demonstrated causal relationship between studying one or more art forms and non-arts cognition” (Hetland et al., 2013, p. 2). These findings are especially compelling to this study of ELs and the arts as literacy because the standardized measures of achievement upon which the instrumental argument rely are purely monolingual and text-based and thus do not provide space for multimodal communication of ELs.

The key to the arts-for-arts’-sake argument is that arts education does more than simply improve academic performance. While that may be true, that should not be the goal for the arts. What is of high interest is that the arts lend to improved “studio habits of mind” (Hetland et al., 2013). This theory argues that the arts are not a luxury, but rather should be studied for their own benefits, not just to improve performance on standardized test measures. “These instrumental arguments [that arts education improves academic outcomes for students] are going to doom the arts to failure, because any superintendent is going to say, ‘If the only reason I’m having art is to improve math, let’s just have more math’” (Pogrebin, 2007). The studio habits of mind—develop craft; engage and persist; envision; express; observe; reflect; stretch and explore; and understand the art world—“are important not only for the visual arts but for all the arts disciplines, as well as for many other kinds of study” (Hetland et al., 2013, p. 7) including the work of ELs. I am intrigued by how these studio habits are not bound by text or speech, but rather can be explored through non-verbal and multimodal ways of working.

While the arts have domain-specific outcomes and are closely related to the skills and habits of mind relevant for successful literacy practices, the arts are concurrently a

representational domain. Accordingly, learning in the arts involves students becoming increasingly aware of how representational choices communicate meaning to different audiences. At its core, this is an endeavor of literacy. Because form and meaning are deeply integrated in the arts subtle variations in representational choices are deeply consequential to that meaning, particularly for ELs who are working in multiple modes and languages. Work in the arts also is highly relevant to culturally and linguistically diverse learners because it often involves explicitly exploring and examining identity and culture, and artistic cognition is intertwined with both (Halverson & Sheridan, 2014).

Harvard's Project Zero's report, *Artful Thinking* (Tishman et al., 2006), presents the visual metaphor of an artist's palette to convey the variety of dispositions relevant when working both in the arts and across the curriculum—namely, questioning & investigating, observing & describing, reasoning, exploring viewpoints, comparing & connecting, and finding complexity.[7] The dispositions are synergistic and have a set of associated behaviors, similar to the studio habits of mind. Like the habits of mind, Project Zero's dispositions turn away from the instrumental argument that the arts matter to only to improve core subject areas, but rather because the arts have value in and of themselves.

In relation to my study, I posit that the instrumental claim of transfer and the studio habits of mind/disposition arguments are not all that dissimilar and are in general agreement with my philosophy—that the arts provide positive outcomes for all students, including ELs. Where they differ is in the types of outcomes (transfer and/or improved habits of mind) within different contexts. I am left with the question of what do these outcomes look like for ELs, and more importantly how does this process look? While I am most certainly interested in improved

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[7] If the Project Zero work feels highly related to the studio habits of mind, it should. Project Zero's Howard Gardner and Ellen Winner are spouses and both the Studio Habits of Mind and Artful Thinking come out of Project Zero.

academic outcomes for ELs as measured by standardized tests and classroom assessments, epistemologically I am more compelled by the studio habits of mind outcomes of ELs working with arts residency programs. Nonetheless, both can exist and we should not create a false dichotomy; while the arts do have domain-specific outcomes, these outcomes are closely related to the dispositions, habits of mind, and skills relevant for successful EL literacy practices.

The Cultural Engagement and EL Learning Strategies Arguments

Turning away from the transfer vs. habits/dispositions debate, the next two sections focus on arguments for the arts more specifically related to ELs. Educators have long understood that ELs have specific linguistic and sociocultural learning needs when acquiring and using a second language in classroom settings. We know the arts afford these students strategic opportunities to produce and process language in ways that are sometimes unavailable in typical literacy learning structures, such as providing rich opportunities for oral language development (August & Shanahan, 2006), engaging in productive group work (Gibbons, 2015), allowing opportunities to acquire and use academic language in context (Cummins, 2009a), and incorporating students' identity expressions and enactments (Cummins & Early, 2011). These two arguments for the arts for ELs are woven throughout empirical studies, and I have grouped them according to two themes that I see emerging. I refer to them as the cultural engagement argument and the EL learning strategies argument and detail them below.

The cultural engagement argument. In reviewing the literature about arts engagement for culturally and linguistically diverse learners—including ELs—three major themes emerge about the arts' ability to engage students in socio-emotional ways that are culturally and linguistically responsive. First, multimodal meaning-making that occurs through the use of visual texts values students' cultural assets (Arizpe & Styles, 2008; Bomer, 2008; Bromley, 2008;

Kiefer, 2008; Massie, Boran & Wilhelm, 2008; McGill-Franzen & Zeig, 2008; Moss, 2008; Sipe, 2008; Wolf, 2008), and second, dramatic multimodal play promotes understanding and engagement that lowers the affective filter (Dyson, 2008; Galda and Pellegrini, 2008; Pham and Lunsford, 2008). Third, by reflecting and valuing culturally and linguistically diverse students' multiple and intersecting identities through the creation of multimodal "identity texts" (Cummins & Early, 2011), student learning is positively impacted and student agency for equity is enacted. The use of visual texts to make multimodal meaning relates to the work of T4T, while the literature on dramatic play relates more directly to the theatre and narrative arts work of BOM. It should be noted that much of the literature informing this aspect of the study is not particular to ELs, though the work often occurs with culturally and linguistically diverse learners. This is precisely the silence in the literature that my study proposes to fill.

There is evidence of the power of the writing process and the use of visual texts that demonstrate ways children make meaning of and engage in texts in culturally responsive ways (Olshansky, 1994, 1995, 2007, 2008). The integration of art and writing supports culturally and linguistically diverse learners—notably Title I and special education students, but not explicitly ELs—and helps students make significant gains in the writing skills, echoing the instrumental argument of transfer seen earlier. Work with visual texts draws upon transmediation and habits of mind to push students "beyond the text" (Olshansky, 1995, p. 47) by employing arts-based and literacy practices to make meaning of visual and linguistic texts in ways that are engaging and meaningful to each student's own family and cultural background. Specifically:

> When "low performing students" consistently outperform their regular education peers while participating in alternative art-infused literacy practices, it is time to take notice. It is imperative that educators, administrators, and policymakers consider whether our

> educational system is, in fact, creating a class of discouraged, low-achieving students by its very design and if so, how might we remedy this situation. (Olshansky, 2007, p. 24)

Children's creativity and meaning-making also occurs through composition of visual texts that have personal meaning to their home and community cultures (Wright, 2003, 2010). The construction of collaborative visual texts, as occurs in T4T, draws from multiliteracy and multimodal theories, including semiotics, to detail how children make meaning in drawing through graphic, narrative, and embodied modes of representation. Helpful when thinking about arts residency programs, the role of the interlocutor, or adult observer, is fore-fronted as the connections between a child's drawing and the visual narrative it represents expressed through play is explored (Wright, 2010).

There is also positive evidence related to teachers' focus on non-linguistic features of visual texts (Albers and Murphy, 2000; Carger, 2004; Smagorinsky & Coppock, 1994), the valuing out-of-classroom discourses and literacies, the importance of visual texts as a scaffold (McGill-Franzen & Zeig, 2008), and how multimodal texts allow for collaborative meaning-making (Arizpe & Styles, 2003, 2008; Loretto & Chisolm, 2012). These findings support my argument of why the arts are integral to literacy learning for ELs, which is that the arts provide a powerful variety of "languages" for multimodal communication not traditionally favored in text-based, monolingual classroom settings. Work using visual texts often involves transmediation and intertextual responses to other visual and linguistic texts, particularly picture books (Kiefer, 2008; Sipe, 2008; Wolfenbarger & Sipe, 2007).

Turning from visual texts to the notion of play, I argue that dramatic play is the link between imagination and literacy practices of children and that the dramatic arts (such as BOM's work) facilitates play in a way that is particularly useful for meaning-making among ELs.

Vygotsky (1962) asserts the importance of imaginative experiences in the form of play for preschoolers, explaining,

> Play is the source of development and creates the zone of proximal development. Action in the imaginative sphere, in an imaginary situation, the creation of voluntary intentions and the formation of real-life plans and volitional motives—all appear in play and make it the highest level of preschool development. (p. 16)

Dramatic play has been documented by researchers and practitioners as a powerful literacy development tool for emergent and elementary literacy learners from culturally and linguistically diverse backgrounds (Dyson, 1997; Galda & Pellegrini, 2008; Genishi and Dyson, 2009; Macintyre, 2001). Play, in various forms including dramatic play, offers opportunities for oral language development, cooperative group work, and lowering the affective filter, areas which have been identified as crucial for literacy development for language learners (August & Shanahan, 2006; Cummins, 1991; Gibbons, 2015; Krashen, 1982). Popular culture, media, and new technologies impact children's play and meaning-making through writing as well (Compton-Lilly, 2009; Dyson, 1997, 2008). Meaning making through play is also evidenced in narratives that children build and enact in visual texts (Wright, 2003, 2010). Through dramatization, children participate multimodally in storybook engagement before, during, and after reading in a typology of expressive engagement: dramatizing, talking back, critiquing/controlling, inserting, and taking over (Sipe, 2002). This enactment through storybook play builds meaning-making and understanding for ELs in ways that are socially and contextually relevant to them. Similar work takes up the aspect of elementary aged ELs multimodally co-constructing digital and multilingual texts with a mysterious writing partner, "El Maga" (Nixon & Gutiérrez, 2007); what is interesting is how this work takes up the notion of

students working on writing with an outside “expert”, much in the way that BOM teaching residents work with students.

Perone’s (2011) work with adult ELs informs us how improvisation, a form of play, helps to lower their affective filter. He draws upon Krashen’s Affective Filter Hypothesis (as described in Perone, 2011), which presents the notion that ELs experience anxiety to a level which inhibits their ability to learn a language. Additionally, Lobman and Lundquist (2007) share evidence of how teachers can involve ELs in discussions—the idea of oral language again—through the use of improvisation techniques. Others, including myself, posit that dramatic interpretations of texts facilitates engagement and interest among students (Edmiston & Enciso, 2002; Medina & Campano, 2006).

Engaging in narrative and dramatic arts more broadly outside of the realm of play also provides valuable space for ELs to explore and enact their identities, and the literature documenting this is plentiful (Boudrealt, 2010; Conrad, 2010; Conquergood, 2002; Cummins & Early, 2011; Fisher, 2003; Halverson, 2008, 2010; Heath, 1993; Ibrahim, 1999; Louis, 2002; Medina, 2004; Morrell & Duncan-Andrade, 2004; Saldaña, 2005; Short, Harste, & Burke, 1996; Stern, 1981). One body of work of note is the Multiliteracies Project, which ran from 2002 to 2006 in Canadian classrooms and explored the instructional spaces which expanded the definition of “literacy” by asking students to use multimodal forms to create “identity texts” (Cummins & Early, 2011). These multimodal identity texts were tools for culturally linguistically students in the study (with cases presented in incredible detail in Cummins & Early, 2011) to learn from and share aspects of their identity with themselves, school, and broader community and resulted in students being able to: connect learning to background knowledge; product accomplished literacy work in their second language; become increasingly

aware of academic language and registers; affirm student identities as "intelligent, imaginative, and linguistically talented" (Cummins & Early, 2011, p. 4); and, understand relationships between their first and second languages. Identity texts have been studied with culturally and linguistically diverse students in others settings as well, including the Greek island of Rhodes (Kourtis-Kazoullis, 2001; Skourtou, E., Kourtis-Kazoullis, V., & Cummins, J., 2006); Africa (Stein & Newfeld, 2003), and the United States (Ada & Campoy, 2004).

Also related to identity, Boal (1985) articulates that through dramatizing their own stories children study not "other" identities, but interpret their own multifaceted identities in relation to the Discourses of school that often serve to marginalize students. Much of this work is with older students who are culturally and linguistically diverse and not necessarily ELs, but themes that emerge can be aged down, given that there is evidence that children work on social and literate identity formation before adolescence (Hawkins, 2005). Heathcote (1984) defines drama not as one content area, but a complex system that utilizes various semiotic resources "to create a living, moving picture of life" (p. 62). I argue that in these imaginative enactments—such as in the work with arts residency programs BOM and T4T—ELs talk back to the dominant Discourses (Gee, 2008) to explore their identity in culturally relevant ways.

The EL learning strategies argument. The final argument supporting arts instruction for ELs and literacy is what I am terming the EL learning strategies argument. There is compelling evidence that positive language and identity outcomes for ELs occur when engaging in dramatic arts work. In short, "Drama itself avoids conforming to dominant understandings of literacy and biliteracy instruction" (Medina & Campano, 2006, p. 341). Meta-analysis of studies involving ELs and the arts has shown that three categories of learning occurs through the arts: mono-modal (such as reading *or* writing); mixed-modal, such as reading *and* writing; and, of

interest to my work, multimodal (Brock, Case, Pennington, Li, & Salas, 2008, p. 54). There is an incredibly weak link, however, in the meta-analysis' studies to the arts-based practices provided by artists in residence from BOM and T4T. What was considered visual and/or communicative arts practices in these studies were minor and isolated components of the studies evaluated, such as: using illustrations in picture books to aid comprehension (Ulanoff and Pucci, 1999), technology use (Sarroub, 2002; Parks, Hout, Hamers, & Lemonnier, 2005), or verbal gestures (Chapman, 2000). While these strategies could conceivably be used during T4T and BOM residencies, they are not as rich as the arts experiences on which these arts residencies are based. Empirical work of more robust arts practices with ELs have involved: multi/media and animation (Sun & Dong, 2004); photographs of home community and literacy practices, including media engagement (Moje, Ciechanowski, Kramer, Ellis, Carrillo & Collazo, 2004); and hip-hop, street dance, and graffiti (Pardue, 2004). While only one of these studies involved elementary aged children (Sun & Dong, 2004) the outcomes related to the positive effect of group work and opportunities for language use are of interest. However, the aforementioned meta-analysis is case in point of how little empirical research exists about how ELs use the arts as a literacy.

ELs need opportunities to engage with language through hearing it spoken and producing it in meaningful contexts (Gibbons, 2015) and work in the dramatic and narrative arts has been noted in practitioner empirical research to have a positive effect on oral language development (Fox, 1987; Heathcote, 1984; McCaslin, 1996; Paley, 1978, 1981, 1988, 1990; Siks, 1983; Worthman, 2002); some empirical research conducted by non-practitioners exists to support that claim (Conard, 1998; Kardash & Wright, 1987; Podlozny, 2000; Vitz, 1983, 1984). Work with picture books also provides space for language development through narrative play (Kiefer, 2008; Sipe, 2002, 2008; Wolfenbarger & Sipe, 2007). There are three major themes in relation to

the impact of drama on young children's oral language development, and these are related to the work proposed in this study, specifically: thematic improvisation, or the explorations of themes such as going to the doctor, making friends, etc.; "Paley-style" improvisation, where child-written stories were reenacted (see Paley 1988 and 1990 as examples); and, story-based improvisation, in which well-known classroom stories were reenacted (Mages, 2008). There is silence, however, in how these themes play out for ELs.

In closing, while there is evidence that work in the dramatic arts improves literacy outcomes in reading and writing (Dupont, 1992; Moore & Caldwell, 1993; Podlozny, 2000), looking beyond the instrumental argument is warranted based upon previous claims that few of instrumental claims are statistically significant (Winner & Hetland, 2000). Because literacy is fundamentally a multimodal practice of engaging with new forms of meaning-making, understanding the roles of visual texts, dramatic play, oral language development, and productive group work for ELs when working in arts residency programs is vital. Theoretical and empirical studies of arts-based and literacy practices of culturally and linguistically diverse children suggest that arts-based practices create productive multiliteracy spaces and afford opportunities for student engagement, learning, and enjoyment. This study specifically looks at how this happens pedagogically through arts-residency programs and what this means for all members of the learning triad. The following chapter details the methodology and data collection methods I employed in my study to address these research inquiries.

CHAPTER 3: METHODOLOGY & METHODS

The previous two chapters provided an introduction to the educational problem my research addresses, as well as theoretical and empirical frames for this study. This chapter turns to the study design itself to explain the research methodology and analysis methods I employed to study the impact of arts residency programs on ELs. This chapter provides a detailed description of my study including: case study methodology choices and justification in relation to the project and research questions at hand; brief case descriptions; site and participant selection methods; data collection methods and justification for each type of data collected; and data analysis methods. At the end, I discuss the variances I encountered between my original proposed data collection plan and the actual data collection as it unfolded, both to justify and explain the variances, but also because their occurrence conveys interesting findings within themselves.

My research questions were guided by the overarching inquiry: *Which arts-as-literacy practices matter for ELs and how does this work happen through arts residency programs?* The study interrogated the following two research questions:

1. What are the affordances of arts-based strategies in relation to ELs' literacy practices?
2. What do all members of the learning triad—EL students, classroom teachers, and artists-in-residence—get out of arts-as-literacy experiences?

These research questions evolved over the course of the study as I learned more about each case and the EL students' arts-based and literacy practices. At the time of my dissertation proposal, I envisioned three research questions, as follows:

1. What and where are the instructional and pedagogical moments when ELs use the arts as a literacy, and how did these arise?
2. How do school-based arts residencies provide a valid[8] approach for ELs and their teachers?
3. What do all members of the learning triad—EL students, classroom teachers, and artists-in-residence—get out of arts-as-literacy experiences?

What I discovered through analysis of the cases was that there was unnecessarily confusing overlap between the first two questions because the instructional and pedagogical moments inherently were valid approaches for the students, otherwise the strategies wouldn't be used by the teachers or teaching artists. I also found that arts-based strategies and approaches useful to ELs were emerging from the data rather than "moments", and that describing these strategies was more useful than describing individual moments. So, I combined the first two questions to incorporate this understanding, with the given assumption that they were indeed valid approaches; this move to combine the questions afforded me space to more deeply describe the strategies and approaches that were important and meaningful to ELs as they constructed knowledge in different ways through arts-based strategies.

Methodology: Case Study

Because I am interested in closely examining the multiliteracy practices of EL children through their work in the arts of two different arts organization, I conducted a multiple site, or collective case study (Stake, 1995; 2006) that employed a language and literacy research lens (Dyson & Genishi, 2005). It is understood that case studies help us in particular to understand the "hows" and "whys" of particular phenomena and contexts (Barone, 2000; Eisenhardt &

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8 The word "valid" was originally "alternative" in my first draft of the research question, but later changed to "valid" because "alternative" implied "less than".

Graebner, 2007; Yin, 2009), and these are exactly the research questions this study explores in relation to ELs use of arts-based practices through arts residency programs. Stake (1995) reminds us that case study is an interpretive effort that represents the complexity and personal experience of the phenomenon and posits the role of the case study researcher as that of an interpreter; through explanation and detailed descriptions, researchers construct a clearer depiction of the phenomenon of study. The role of collective case study, therefore, helps us not only to understand each case, but the “important coordination between the individual studies” (Stake, 1995, p. 4).

Epistemologically, I believe that children’s experiences in classrooms and with the arts are wholly context specific as well as individualistic, and therefore cannot be quantified nor discretely categorized. This is synchronous with the aforementioned language and literacy research lens I employ where, “the messy complexity of human experience…leads researchers to case studies in the qualitative or interpretive tradition” (Dyson & Genishi, 2005, p. 3). While they recognize and expect that phenomena and people’s actions will look different in a variety of contexts, Dyson and Genishi (2005) argue, as I do, that by investigating the local we can inform general understandings about literacy and language learning across contexts. This, however, does not indicate that generalizability is the aim, as Yin’s (2009) empirical approach to case study takes up. Rather, in this study, “Given [the] emphasis on meaning perspectives and contexts, the aims of qualitative research are not compatible with efforts to identify the ‘scientifically proven’ teaching methods that will cure children of language and literacy ills and ensure all a healthy literacy future in school” (Dyson & Genishi, 2005, p. 11). In summary, I assert that interrogating the fine-grained qualities of daily lived experiences related to arts-based practices of children in

different educational, geographic, cultural, and social contexts would provide findings that reveal a complexity of understanding about which arts as literacy practices matter for ELs and why.

This is a multiple site—or collective—case study (Stake, 1995), a choice that was quite intentional. I appreciate the embedded social, cultural, and geographic intricacies of individual sites as well as the affordances of the various arts disciplines, but do not desire to narrow my findings by the "bounded-ness" of one geographical or school context or arts discipline. While each case is specifically bounded it is also placed within a larger social, geographical, and political context and both levels of data—the small and the big—are relevant to the findings (Dyson & Genishi, 2005). This collective case study aims to understand the arts as literacy practices of ELs through a more broadly constructed lens of context with the goal of yielding a highly descriptive and phenomenological presentation of findings which can then be compared across the two cases: "By understanding particulars of its social enactment, the case can be compared to the particulars of other situations" (Dyson and Genishi, 2005, p. 116).

The two cases chosen for this project help us to look both inward and outward simultaneously; therefore, I present the findings in three chapters. The first two chapters of findings will discuss the individual school context and findings specific to each individual case (BOM and T4T), then the third chapter of findings will discuss integrated themes that emerged between the two cases. For all three findings chapters, I strive to describe rich arts as literacy experiences for ELs in an elementary context to shed light on the importance of arts residency programs and inspire those who influence art programming in schools that serve ELs.

Case Overview and Site Selection

As already introduced, the two arts organizations that serve as the cases in this study are Barrel of Monkeys (BOM) in Chicago, IL and Trash for Teaching (T4T) in Los Angeles, CA.

Both organizations have rich and compelling histories and philosophical educational constructs which inform their work with children. Most relevant to the research questions guiding this study, both organizations serve ELs through arts residency programs and have expressed deep interest in examining how their work connects with ELs' literacy learning by providing letters of support to this study. This section presents a brief overview of both organizations as well as how the school sites were selected for data collection in each case. A detailed description of each program's instructional programming in schools, and in the particular school site that serves as the cases for this study, will be included in the findings chapters.

Barrel of Monkeys. Erica Halverson and Halena Kays founded BOM in 1997 after performing together at Northwestern University's Griffin's Tale, a program that created and performed skits from stories children submitted via mail. Recognizing the affordances of this model to promote creative expression and foster writing skills, Halverson and Kays created BOM to serve children in underserved schools in Chicago. BOM is a 501(c3) non-profit with an annual budget of $455,000. The organization's mission is focused on creating an "alternative learning environment in which children share their personal voices and celebrate the power of their imaginations" and their tag line is "Kids write it. We do it. World saved." ("About Barrel of Monkeys", n.d.) Since it's founding, BOM has delivered in-school and after-school programming that combines the literacy skill of writing with dramatic expression, play-acting, and music/movement, and has been professionally performing the scripts based on children's writing for students in schools, as well as during a weekly general public performance called *That's Weird, Grandma*[9]. Their in-school work focuses on 3rd through 5th grades and takes place during a 6-week residency, serving approximately 31 classrooms in 11 Chicago Public schools in 2014-2015 and over 7,000 students since the program's inception.

[9] See http://www.barrelofmonkeys.org/ for more about BOM.

Dyson and Genishi (2005) suggest that case studies be designed "loosely, but not too loosely" (p. 59); in the case of my study this came into play when school site selection began. With the help of BOM directors, I identified that the school site selected needed to have a large percentage of students who were identified as English Language Learners. This narrowed down the potential sites to a small handful, with two sites that stood out as the top contenders. Timing and funding both played a crucial role in the ultimate school site selected—Márquez Elementary School[10]. Márquez was my first choice of school sites for this project because 43 % of the students there are ELs (school website), the school employs a bilingual instructional model, and also because it had worked for the previous 5 years with BOM where the program had become a valued 3rd grade tradition. The teachers knew BOM and BOM knew the teachers—so my entry as a researcher into the mix would be welcomed and natural. In Chapter 4 I provide a rich description of the Márquez school site.

Trash for Teaching. T4T was started 10 years ago by two parents, Kathy and Steve Stanton, who repurposed manufacturing byproducts from their specialty packaging factory—such as cardboard tubes, die cut candy box hearts, and loose ends of ribbon—into art materials for their son's preschool class. The preschoolers loved the materials and found endless ways to use them. Inspired by the Reggio Emilia approach (Edwards et al., 1998), the Stantons reached out to other manufacturers who were happy to donate their "trash" to classrooms to encourage open ended and imaginative play through art-making while decreasing waste headed toward landfills. Within months, the organization was incorporated, arts educators were hired, and programming was put in place in over 150 Los Angeles Unified School District (LAUSD) schools. The elementary school where I taught 3rd-5th grades was one of these schools; I was arts coordinator there and brought T4T for a residency for three years in a row. About the time I left

[10] All schools' and participants' anonymity are protected by the use of pseudonyms.

the classroom, the 2007-2009 recession hit and LAUSD drastically slashed arts funding, a move from which the district has still not recovered (Torres & Menezes, 2015, November 2). Since then, T4T's approach—summed up by the tagline, "Minimizing waste. Maximizing education," has evolved with changes in LAUSD funding interests, moving from an arts program focus to a STEM (science, technology, engineering, and math) focus. Further contextualizing this shift is the fact that the maker movement has blurred the line between arts and STEM, and thus T4T's inquiry-based making approach persists through work with independent charter schools and in-house programming[11]. The school selected as a research site for this study was Esperanza Charter School, a K-5 school that serves EL students in downtown Los Angeles. The school was selected at the suggestion of T4T's Executive Director because it has integrated the arts into content areas across the curriculum, most notably in science and social studies. While T4T does not actively provide professional services in the form of on-site teaching artists for student learning or on- or off-site teacher professional development to Esperanza, it did so in the past. Currently, T4T's role at Esperanza Charter Elementary is primarily to serve as a source of low-cost, interesting, and purposeful materials for arts-integration projects primarily in the subject areas of science and social studies.

Participants Selection and Site Visits

Stake (1995) argues that case study as a methodology helps to "develop *vicarious experiences"* (p. 63). As such, my goal for this comparative case study was to gather as much descriptive data as possible from a variety of participants in different educational and arts-based contexts in order to provide a "thick description" (Geertz, 1973). To accomplish this, I made extensive visits to both school sites to observe teacher, teaching artist, and student practice; specifically, I visited Márquez Elementary in Chicago weekly for six consecutive weeks to

[11] For more information on T4T, see http://www.trashforteaching.org/

observe the BOM program and visited Esperanza Elementary in Los Angeles over the course of three three-day visits. In all, I identified and recruited a total of 47 participants across both cases:

- Eight arts service providers (including five and BOM and three at T4T, including the BOM educational director, the BOM teaching artists, the T4T executive director, and an artist-in-residence and arts pedagogist at Esperanza). Interviews included discussions of program mission and programming approaches both generally and as they related to the work with EL students at the specific schools in the study.
- Four school administrators (two at each site)—including the principal and the assistant principal. We spoke about the arts approach and philosophy of the schools.
- Seven classroom teachers (three at the BOM site and four at the T4T site). Interviews aimed to understand the curricular and pedagogical implementation and impact of the arts programs in their classrooms as well as to understand particular strengths and needs of EL students.
- 27 student participants (17 at the BOM site and 10 at the T4T site). Interviews with students discussed their work in the arts and arts-integration and often focused around artifacts that the students created and selected for discussion.

Participant selection was largely prescribed by the site selection—as was the case with the school administrators and arts service providers for both programs. Teachers at Márquez elementary school were also pre-selected based upon the design of the BOM model serving the third grade classrooms at the school; therefore the three teachers selected were already a “given”. At Esperanza Charter Elementary School, all teachers were engaged in arts-integration work, so in that case I worked with the arts pedagogist to identify four teachers who had worked with the T4T materials and in the arts integration model for a number of years. Students were selected

based upon having participated in the arts program (all third graders in the case of BOM and all students in the case of Esperanza school) and also if they carried the instructional classification of English language learner (as measured by school site assessments and teacher-provided information). Parent permission was secured through an informational letter that was sent home along with consent forms which was then signed by parents and returned if they allowed participation in my research; student oral assent was attained prior to the interviews.

Data Collection Methods

Research methods included a variety of qualitative data sources, depending on each participant's role in the study including: in-depth observations over time of students engaging in the art form in their classrooms; observation of culminating theater production; semi-structured interviews and, in the case of student participants only, pre- and post- focus groups. See Appendix A for all interview protocols by participant category. Artifacts were also collected in the form of photographs of student work, both final and in-progress, as well as school and program materials related to arts integration and arts programming (i.e. lesson plans, standards alignment, evaluation summaries). Table 3.1 presents a summary of the scope of the research methods, amount of on-site observation and interview time, along with the number of participants per site. I intentionally chose a variety of data collection methods and sources to lend insight and help answer specific aspects aligned to the study's three research questions, as presented in Table 3.2. In the sections that follow the tables, I outline the procedures, considerations, and peculiarities of each data collection method I employed, with examples from each site.

Table 3.1. Research Methods Scope by Case

Method	BOM/Márquez	T4T/Esperanza
Observations of classroom practice	27 hours observation time of school-based residency (conducted 1.5 hours weekly in three classes for the 6-week residency)	Approximately 30 hours observation time of school-based T4T arts integration practice (conducted over three 3-day visits to the school site)
Student semi-structured group interviews	• 17 focal students (2-3 students per interview, 15-20 minutes/interview)	• 10 focal students (2-3 students per group interview, 15-20 minutes/interview)
Adult semi-structured one-on-one interviews	• 3 teachers (20-30 minutes each) • 2 administrators (45 minutes each) • 5 teaching artists and/or program directors (30-45 minutes each)	• 4 teachers (20-30 minutes each) • 2 administrators (40-60 minutes each) • 3 teaching artists, pedagogists, and/or program directors (30-45 minutes each)
Artifact collection (works in progress and final)	• Student writing and drawings • Professional & student performances • School, district, or BOM documents related to arts programming	• Photographs of student artwork • School, district, or T4T documents related to arts programming
Existing program data	3 years of archived pre/post writing data	Prior evaluation data collected by T4T, if available

Observations. During all observations, which primarily addressed research questions #1 and #2, I recorded student, teacher, and teaching artist activity in a written and/or electronic journal in the form of detailed ethnographic field notes (Emerson, Fretz & Shaw, 2013). When possible, after each observation, I expanded immediately upon the field notes, adding additional information and written or voice reflective memos where appropriate. I did not utilize a specific *a priori* observation protocol; rather, I kept a running record of the whole group instructional activity, which included me circulating through the group to watch and listen to students as they engaged in the art form. During these observations, I paid particular attention to conversations about process and the language(s) used in conversations with both teachers and students during

the studio working time. At times, I created drawings of children's and teachers' movement, activity, and discussion in the classroom to record events when issues of space became relevant to the observation in order to provide visual representation of what was occurring in the space. At times, I recorded language use of students, teaching artists, and teachers in my field notes as well as representations of what was visually presented to students on charts, the board, or other presentations.

Table 3.2. Research Questions and Data Collection Methods and Sources

Overarching question: Which arts-as-literacy practices matter for ELs and how does this work happen through arts residency programs?		
Question	**Data collection methods**	**Data Sources**
What are the affordances of arts-based strategies in relation to ELs' literacy practices?	Participant observation Student focus groups Adult interviews Student created artifacts Observation of performance Arts organization provided data	Field Notes Transcripts Transcripts Digital copies of artwork & writing Field notes of performance Copies of data
What do all members of the learning triad—EL students, classroom teachers, and artists in residence—get out of these arts as literacy experiences?	Student focus groups Student artifacts Adult interviews School/district/arts program artifact collection	Transcripts Digital copies of artifacts Transcripts Digital copies of artifacts

Student interviews. Student group interviews were conducted after written parental consent and verbal child assent were granted. Based upon the teacher schedule and preferences for *where* (e.g. in the hallway immediately outside the classroom) and *when* the interviews would take place (e.g. during student work time), I sat with two to three students per interview to

discuss their work both before and after the arts intervention. When relevant, I asked the students to bring their artwork and/or writing to serve as a focal point for our discussion. In the case of the students at Esperanza Charter School, the arts work was integrated throughout the school day and year, so a clear delineation of "pre- and post-intervention" was not possible, therefore the interviews were conducted throughout the course of an integrated arts unit. All interviews were audio recorded for later transcription and coding/analysis.

The choice of group interviews (instead of one-on-one interviews) with students was intentional, as I aimed to foster an open group communication environment with the children. Because my participants were elementary aged EL children, having a more comfortable group conversation rather than a one-on-one interview with me as an unknown adult was important in eliciting more detailed and authentic responses. Because the students are accustomed to speaking with teachers in a group classroom setting, and they hopefully viewed me as a teacher, they seemed to feel more comfortable speaking with me about their experiences in a group. Furthermore, a group interview format allowed me to utilize student created artifacts as focal points for our discussion about their work with each arts program because often the artifacts were created by groups of students rather than individuals.

Adult interviews. Semi-structured interviews with the teachers, teaching artists, and school administrators were designed according to Seidman's (2013) method of gathering stories about lived experiences. I conducted interviews at a location and time of the participant's choosing, lasting from 20-60 minutes depending on the participant's time and schedule. Due to the ebb and flow of the school schedule, sometimes it was necessary to pause and then restart an interview (e.g. both principal interviews were interrupted by students who needed administrative attention). Additionally, the teaching artists' schedules were particularly restrictive due to the

back-to-back nature of classes that were taught (particularly in the BOM/Márquez residency), so the pre-interviews were conducted throughout the course of the 6-week residency, meaning that in some cases the interviews were actually conducted towards the end of the series. The post-interviews in that case were conducted during a rehearsal a few weeks after they had completed the Márquez residency.

The interviews with teachers, administrators, and arts program personnel aimed to uncover answers to all three research questions, particularly #2 and #3 related to pedagogy and results of the arts experiences for teachers and their students. The pre-intervention interview aimed to lay the groundwork of understanding about the context of the participant and his/her experiences, classroom, school, and students. The post-intervention interview was geared toward gaining understanding about the arts work itself, and the impact that had on students and teacher/school practice. Additionally, at times, I used student created artifacts produced during the art residency as a focal point of the post-intervention interview. All interviews were audio recorded, and later transcribed and coded for emerging themes.

Artifact collection. I collected countless artifacts produced by children throughout the residency—namely in the form of scans of student writing/drawings in the BOM residency and digital photographs of 2- and 3-D artwork created through T4T. These artifacts were both final and works-in-progress, and therefore provide examples of arts and literacy processes as well as the final product. Where applicable, I also collected artifacts produced by teachers and arts service providers such as curricular/instructional materials, standards tracking documents, and arts-program data. Accurately capturing and storing 2- and 3-D physical artifacts from an arts-based environment was logistically challenging, so I captured them in the form of a digital photograph and/or scanned them electronically. I also digitally photographed any collective

displays of student work, such as a classroom or school exhibitions as they were displayed in the public spaces of the school. One type of artifact for the BOM site is unique, and that is the culminating performance, as well as the ongoing performances produced throughout the program. I audio recorded many of the performances I observed but also took detailed field notes during them to identify the aspects of arts-based practices serving as literacy for the students; these recordings also served as records of the also the general audience reactions and reactions of students whose work was on display (if applicable).

Existing program data. Finally, on a more macro level, I collected school site, BOM, and T4T artifacts related to the arts programming philosophy and educational materials being utilized in the schools of study. These artifacts helped to provide rich historical and programmatic detail for my analysis. In addition, I had access to pre-existing arts organization data such as pre- and post- writing samples from Barrel of Monkeys and pre-existing program data that Trash for Teaching was willing to share as they felt it related to the project (e.g. photographs of student work and other evaluation data).

Data Analysis Methods

I utilized a variety of analytic approaches to help me answer questions about how ELs use the arts as literacy to help me view my data from a variety of perspectives. For my first round of coding I turned to methods elucidated by Saldaña (2013) to try on different ways of looking at my data. Initially, I engaged in descriptive data coding (Saldaña, 2013, pp. 87-91) to create broad case descriptions of the what, where, why, and how of the two arts interventions. I then applied a variety of elemental coding methods (Saldaña, 2013, pp. 83-101), including initial coding, in vivo coding, process coding, and values coding, that were helpful for me in “reviewing the corpus and….build a foundation for future coding cycles” (p. 83).

After the cycle of descriptive and elemental coding, I explored the data further by utilizing language and literacy based coding methods (Saldaña, 2013, pp. 123-141). These lend themselves well to "intrapersonal and interpersonal participant experiences and actions in case studies, particularly those that lead toward narrative or arts-based presentational forms" (Saldaña, 2013. p. 124). My goal in using this method was to identify how learners use arts-based practices and to understand the meaning they ascribe to art-making as a way of communicating what they know and are learning about themselves and the world. I used student-produced work as well as talk about their work by both themselves and their teachers to construct narrative and arts-based explanations of student growth and understanding that emerged from the students' arts integration work during the arts-residency program.

Finally, I explored the affordances of bidirectional artifact analysis (Halverson & Magnifico, 2013), an analytic method developed for understanding creative production processes through ethnographic observations of participants in situ, the artifacts they create, and interviews with participants as they describe their activities over time. This process borrows from a variety of tools for qualitative analysis to focus on process, and specifically the relationship between the processes and products of the work in which the participants engaged. Specifically, this method allowed me to let each piece of data "speak" to the others to allow for contextualization. For example, when I was analyzing a student-created artifact such as a written story or drawing, I could refer backward to what the student said about the work in general, forward to a final production or presentation, and within the same space to hear the teacher and teaching artist's "take" on the work. While bi-directional artifact analysis is mainly intended for analysis of digitally created products because they necessarily focus most intently on the end product, it was

a valuable method that helped me to understand the non-digital arts artifacts created through the course of this study.

Variances to Proposal

I conclude this chapter with a discussion of the variances I encountered between the anticipated data collection plan presented in my proposal and the actual data collection activities as they unfolded. This is to both justify and explain the variances, but also because their occurrence conveys interesting findings within themselves. I incurred two major variances, one affecting each program I studied. The first one was a variation of timing in relation to when data collection began for BOM, specifically caused by funding and IRB finalization. The second variance was one of program design at T4T, which ultimately affected a difference in the role/types of participants I enrolled in my study from the Esperanza Charter School site.

Study Timing. Originally, I had planned to secure the university IRB approval and begin data collection for the BOM program at Márquez Elementary School in Chicago in the fall of 2014. However, it just so happened that the year I was planning to collect my BOM data also happened to be a year when district arts funding awards and processes were reorganized. For the 2014-2015 academic school year, the Creative Schools Fund[12] (CSF) was established in Chicago Public Schools to provide the financial resources to schools to expand arts programming, a stated mission of the district. This was fantastic news for schools because it represented the city's commitment to arts programming; however, the timing of how the monies were applied for and awarded required flexibility and changes to programming both at the school site and with the arts service providers. In the case of Márquez, instead of having budget allocated for arts programming, it was left to the individual 3rd grade teachers who wanted to work with BOM to apply for and spearhead the grant. The CSF grant deadline was in September 2014 and therefore

[12] See http://www.cpsarts.org/creative-schools-fund/ for more information about the fund.

award announcements weren't made until December 1, 2014, meaning that Barrel of Monkeys was unsure whether or not Márquez Elementary School would actually have the funds to bring in the BOM teaching artists for their 6-week residency until nearly halfway through the school year. In prior years, BOM would already have been working in the schools all fall; this new funding structure necessitated a January 2015 program start date (if at all, pending CSF funding).

BOM essentially waited all of Fall 2014 for their prior year school partners to find out about CSF funding. Because they waited, I also waited…and we made a contingency plan. If Márquez were not awarded the CSF grant in December (and there was no historical reason to understand if they would or would not), then I would need to look outside of Márquez and Chicago Public Schools to select a site, because my dissertation schedule required that data collection would happen in the Spring 2015. Not working with Márquez would be challenging because my study was predicated on studying contexts with a large % of ELs; Márquez was quite simply the first and best choice of BOM partners that met this criteria and my project's timing. While I waited, I pursued CPS approval for my research in their district, which I qualified with the contingency that my project hinged on whether or not Márquez received the CSF grant. As that process wore on, and as BOM started to pencil in teaching artists at schools based on anticipated grant funding, it became apparent that my timing would be tight. Indeed it was, but all eventually worked out beautifully: Márquez was awarded the CSF grant in mid-December 2014; CPS IRB approved my project in early January 2015; and soon thereafter, I obtained principal permission to collect data at Márquez. Five days later I was in a classroom at Márquez Elementary School observing the first week of the Barrel of Monkeys residency.

T4T Implementation Variance. T4T was originally designed as an in-school arts residency program where teaching artists went into classrooms to work with students on using

repurposed materials to make visual art. As previously described in this chapter, T4T changed their pedagogical focus when LAUSD district funding was diverted from arts to STEM programming. Arts programming by T4T simply did not exist in schools in the same way I had experienced as a classroom teacher. Unsure how to proceed given the revamped STEM focus from art, I pursued conversations with T4T about the how the arts were infused in the STEM work—making it STEAM. The organization's director, Erica Tyler, was very excited about my research as were a few of T4T's teaching artists with whom I spoke. Soon a school name kept surfacing in my conversations with T4T: Esperanza Charter Elementary School. While the school wasn't an active "client" of T4T at the time, they had worked with the organization for years and were a model example of the ways a school uses the T4T mission and purpose (and materials) to integrate the arts with the science and social studies curriculum standards. Soon, I was in touch with the president of the school charter organization, had obtained the board's and principal's approval to conduct my research at Esperanza Charter School, and was having conversations with Ms. Sieffert, the arts pedagogist consultant at the school about scheduling my first data collection visit. My visits looked much different than the visits to Márquez Elementary in Chicago because the arts-integration work was infused into student work throughout the curriculum. Unlike BOM, T4T wasn't coming into the school to conduct a discrete residency. Rather, teachers were supported to implement arts-integration through work with an arts pedagogist and an artist-in-residence who provided in-class work with students along with teacher professional development, as well as through access to materials from the T4T warehouse.

Conclusion

Designing this study was both interesting and rewarding, and while I had variances to my original plan, the variances were findings themselves or connected to findings in unexpected ways. To summarize, this chapter has provided a thorough review of the methodology, data collection, and data analysis methods I employed in this study. The upcoming chapters discuss the analysis and findings of the data for each case, followed by a discussion of integrated themes across both cases.

CHAPTER 4: BARREL OF MONKEYS CASE AT MÁRQUEZ SCHOOL

Thank you for your voice,
Thank you for the noise,
Thank you for your words
Chicago rejoice! [repeat in harmony]
Who wrote this show? YOU!
Who wrote these words? YOU!
Who made it happen?
MÁRQUEZ SCHOOL! [repeat 3x]
Thank you for your voice,
Thank you for the noise,
Thank you for your words
Chicago rejoice! [repeat 2x]
You write it. We do it. World saved!

The lyrics above were sung as the closing act of the Barrel of Monkeys' (BOM) culminating performance at Gabriel García Márquez Elementary School[13] where the cast performed skits based upon Márquez student writing generated during the six-week BOM residency. The song perfectly encapsulates BOM's energy, respect for students' words, and honoring of the particular place and time context in which their art takes form. Preceding this song were 21 skits, each adapted from a story written by a Márquez student and adapted for the stage by the BOM teaching artists and cast. Five of the selected stories were authored by focal children in this study. (See Appendix C for the Márquez run list and the text of the focal students' stories.) The culminating performance after the BOM residency was a delightful sight to behold, but the ease with which the stories are presented on stage belie the intentional and structured work of all of the Márquez students, their teachers, and the Monkeys themselves.

This chapter is a presentation of the BOM case. It is organized in three main sections—context setting, a presentation of key findings that emerged through analysis, and the storytelling of one student's experience from beginning to end of the BOM process. The first section on

[13] All names of school locations and study participants are pseudonyms.

context discusses the overall Barrel of Monkeys organization, paying most attention to the structure of the in-school programming it provides. Next, I set the context of the arts education landscape in Chicago in which both the BOM organization and Márquez Elementary operate. This contextual grounding includes a description of the school site where the study took place, Márquez Elementary School, as well as descriptions of the teacher and student participants in the three focal classrooms.

The second large section of this chapter is the presentation of findings, which is prefaced with a discussion of the research on what we know about effective EL instruction. In this discussion, I foreground the particular elements that are of the highest interest to the Márquez and the BOM (theatre/narrative arts and writing) contexts. Next, I present the findings and major themes that emerged from the analysis of the data, which are presented in tandem with data samples from interviews, student notebooks/artifacts, observations of BOM in practice, and the culminating performance at Márquez. My goal in the findings presentation is to both support and challenge what we know (and don't know) about effective EL instruction, as well as to provide as much rich description about students' experience with BOM at Márquez as possible.

Finally, after building the contextual background and presenting findings that speak to the research questions, I will zoom in to present a portrait of one student's experience of engaging with the BOM process from beginning to end. In this section, you will get to know Ignacio, whose story "The Alien in Space", was one of 20 stories selected for the culminating BOM performance at Márquez. I spoke with Ignacio immediately after we saw the performance and present his reactions as well as an in-depth analysis of not only this particular story but also the others he wrote in his BOM notebook. There are so many beautifully compelling "plot lines" of the 17 focal children I observed and interviewed at Márquez, but Ignacio's story stands out

because his writing was adapted in the final performance and made quite an impression on participants from all parts of the triad—the students, the teachers, and the BOM teaching artists.

The BOM Program Context: "Meet Every Student Where They're At"

Barrel of Monkeys was founded in 1997 by Erica Halverson and Halena Keys with a 3-pronged programming approach—in-school residencies, after-school programming, and public performances. Of interest to this study are the in-school residencies, which follow a six-week curriculum with the larger goals to "build literacy skills, build self esteem, build enthusiasm for language arts" according to BOM Program Director Anna Schneider. At each of BOM's partner schools, including Márquez, a team of 4-5 teaching artists (affectionately called "Monkeys" in practice and, accordingly, throughout this study) work with one to four classrooms of 3rd-6th grade students during six, 90-minute, weekly lessons. Specifically in this study, BOM taught the same 90-minute lesson—one lesson per week for six weeks—to each of three classrooms of students on each of the six days they visited Márquez. BOM crafts the curriculum so that by the end of the six week residency students have written five individual stories (one week focuses on revision of the previous week's story) in addition to weekly group stories that are created by students and BOM teaching artists.

The goals of BOM's in-school program are both academic (for example, growing specific writing skills) and socio-emotional (such as providing encouragement and building confidence in a safe and supportive environment), as follows ("About our School Programs", n.d.):

- Teach students fundamental creative writing skills which support the efforts of classroom teachers.
- Provide consistent and nurturing attention to each student over a sustained period of time by providing a team of BOM facilitators.

- Build student confidence in self-expression, self-esteem, and writing skills by providing workshops that create a safe and supportive place to explore thoughts and ideas.
- Perform high quality, critically-acclaimed theater to students we serve and the broader community.
- Form partnerships that allow students to further their personal artistic expression and personal development.

While there are not specific strategies built into the program for EL support, Schneider explains that it is in BOM's mission to serve a variety of different learners and the curriculum "meet[s] every student where they're at". When a school is known to have a large number of EL students (mostly Spanish speaking at the schools BOM serves), then a staffing decision is made to include at least one or two Spanish-speaking Monkeys on the team for that school. According to Schneider BOM's program design intrinsically supports ELs because, "we're saying from the beginning that every idea is a good idea and the way you want to express yourself is valid". She stresses that the end goal is not for all students to write in English and that writing in English is not better or worse than writing in Spanish. Of note, and different than typical classroom writing instruction, spelling and other conventions are not the focus of the BOM lessons, rather generation of ideas that are interesting and exciting to the students. Research corroborates this, showing that children who are encouraged to use invented spelling employ a greater variety of words and ideas in their writing than children who are urged to only use words they can spell correctly (Clarke, 1988; Gunderson & Shapiro, 1987, 1988; Stice & Bertrand, 1990).

At Márquez, the four teaching artists who facilitated this work with the students were Joaquín (also BOM's Education Coordinator), Michael, Claire, and Elena[14]. Joaquín and Claire were native Spanish speakers who often code switched in conversations and scribed for students throughout the course of the program; they told me in interviews that they were also children of immigrants who were ELs as children in school. While the program itself doesn't include a specific call to action to serve ELs, in the spirit of "meet[ing] every student where they're at" students are encouraged to participate in the BOM program in any way that makes sense and is most comfortable for them. I observed this in a variety of ways: sometimes that meant whole group participation was minimal for children who are more reserved or that students wrote (or asked a Monkey to scribe) their individual stories in whatever language they felt most comfortable. I observed this happening often with both Joaquín and Claire.

Typically BOM lessons are structured to provide a gradual release of responsibility (Pearson & Gallagher, 1983), with every lesson starting with an interactive warm up activity related to the skill being taught and a review of BOM's Agreements, or ground rules:

- Every Idea is a Good Idea
- Support One Another's Ideas
- Respect Yourself and Others
- Keep the Peace
- Respect the Magic Sign (a call and response attention-getter)

The Agreements are central to how the Monkeys and students work, so time is spent on reviewing these each week, with hand motions, games, and silly examples tied to each one. They are referred to frequently throughout each day's lesson both for classroom and idea management

[14] There was a "Monkey in training", Evan, who participated in the first two weeks at Márquez, but he did not finish the sequence and was therefore not a participant in this study.

purposes. After reviewing the agreements, everyone creates space in the room by pushing the desks and chairs to the perimeter of the room, an unusual and often unwieldy feat in most classrooms, but it gets accomplished in less than a minute or two with the Monkeys. Then the whole group gathers in the space for a whole group activity—whether on big chart paper, through group or individual improvised actions, creation of a tableau, or other another activity that incorporates movements and sound. Sometimes this text is performed on the "Barrel of Monkeys stage" which is the space vacated by the desks. This group work is designed to illustrate and give students supported practice for the writing lesson or theme of the day, and necessary vocabulary and skills are taught at this time, and is determined by the BOM curriculum sequence (see Table 4.1).

Table 4.1. Sequence of BOM Weekly Lessons

Week	Week Topic	Skills and Vocabulary Taught (*italicized*)
1	What Makes a Story?	▪ Beginning, middle, end ▪ Story elements: *setting*, *characters*, *problem*, *resolution*.
2	Picture Day	▪ Using imagery and details by using a photograph as inspiration for starting a story. ▪ *Cause & effect* ▪ Reinforcing story elements from Week 1
3	What's Your Story? [aka, True Story Day]	▪ Understanding difference between *fiction* & *non-fiction*; *autobiography* ▪ Confidence in articulating a memory through a cohesive narrative with clear story arc ▪ Emphasis on descriptive writing, *sensory details*
4	Super Powered Language	▪ Revisit and *revise* a story (vs. *editing*) ▪ Embellishing a story through *hyperbole, simile, onomatopoeia*
5	Playwriting Day	▪ Understanding difference between structure of a play and prose ▪ Creating vivid characters and character traits through stage directions ▪ Screenwriting tools: *colon*, *parentheses*, *stage direction*, *action*, *dialogue*, *improvisation*
6	Persuasive Arguments	▪ Understand and know how to structure an *argument* ▪ Use of logic to elaborate reasons in *persuasive* writing

After the whole group work that introduces the theme of the day, each Monkey takes a smaller group of 9-10 students (depending on the number of students in the class, usually 35 in the case of the 3 classes at Márquez) to write a group story on large chart paper. The Monkey reinforces the skills and vocabulary taught in the previous whole group activity, and often refers to the Agreements during this time (mostly to control the flow of ideas, such as reminding a child, "Every idea is a good idea," if he or she disagrees with another child's suggestion). The smaller groups then practice performing their newly scribed story with their Monkey, adding motions and sounds to bring it to life, which is later then performed on the "Barrel of Monkeys Stage" for the whole group. Prior to any work being performed on this stage the Monkeys and students review appropriate stage behavior, such as how to clap and be supportive, not talk during the performance, and how to be open-minded of work that you don't understand or agree with. The sharing of small group stories on the stage often involves each Monkey reading his or her group's story while the students act it out according to practiced or improvised routines. After each performance, student actors take a bow while the audience is encouraged to clap then ask and answer questions about story elements, literary devices, and plot points.

Next, the magic of the room transformation is reversed when the jumble of desks are pushed by students from the perimeter of the room back to their normal locations. Monkeys then give students their own journal with the BOM logo and their name on it, in which they are asked to individually write a story that follows the theme of the day. Often the writing invitation is inspiring and compelling—such when Joaquín prompted on the "True Story Day" (capitalization added to indicate emphasis):

> Joaquín: …and open your journals to a fresh new page, put your pencils in the air, and say, "This is MY story!"

Students [repeating]: This is MY story!

Joaquín: "A TRUE story!

Students [repeating]: A TRUE story!

Joaquín: "Fo' real, yo!"

Students [repeating]: Fo' real, yo!

Joaquín: And….WRITE!!!

Student heads quickly bow down, pencils are put to notebooks immediately, and students enthusiastically turn to the task of filling up their pages with a story according to the theme of the day. Students are often reminded, "*Pueden escribir en espanol si quiere*! [You can write in Spanish if you want!]". The Monkeys circulate during this individual writing time, offering encouragement to the students ranging from brainstorming to scribing. You will often see a Monkey squatting next to a desk deep in conversation with a student about his or her ideas. After the 15-20 minute individual writing time students are asked to share their stories with the whole class, either by reading the stories themselves or asking a Monkey to read the story aloud (a popular option at Márquez). Once a number of stories are shared, enjoyed, and applauded, the Monkeys collect notebooks (often singing "The Notebook Song[15]") and bid farewell to the students with a pre-determined greeting the students designed on the first day (for example, a funny hand signal combined with a Martian sound, in one class). With this, the Monkeys swiftly exit the classroom, the teacher takes over the class, and the controlled cacophony of the Monkey lesson comes to a close in that classroom for the day. Monkeys then move to the next classroom, or if a break is scheduled, to eat lunch or a snack, or to a group meeting to debrief the lesson to implement tweaks to the plan for the next lesson.

[15] Lyrics to the notebook song: "Put your nametag in your notebook, and put it up in the air (backup echo: "In the air! In the air!"). Put your nametag in your notebook, and wave it like you really care! (backup echo: "Really care! Really care!")

By the end of the six-week sequence, students have written at least five (if not more, depending on whether the classroom teacher provided more writing opportunities in journals during non-BOM visits). Regardless of how many stories are included, the Monkeys collect the student notebooks to read and write comments on each and every story (over 600 stories total, as each of the approximately 100 students wrote 6 stories apiece), with one Monkey writing a detailed letter to each student on the inside front cover of the notebook. These letters show knowledge of each individual student, and pay attention to using the academic language introduced during the Monkeys' lessons. Approximately 20 stories from each school are then selected to be included in the school performance four to six weeks later, when the annotated notebooks are returned to students. As you can imagine, the school performance is a highly anticipated event because the students are excited to see the Monkeys at their school once again. I did not get the impression that all the students at Márquez knew that particular stories they wrote would be chosen and performed at the school, but some students did know because the teacher told them, so they knew to anticipate it. Either way, the skits from the stories are presented after an announcement of the title and author—which is definitely a surprise to the student author who wrote it. Nobody knows the set list until it is announced at the show, so it was a true delight see each child's face light up or their body straighten as they heard their name and teacher's name announced before the skit. After the performance, there is a question and answer period with the audience and cast, after which students return to their classrooms and receive their notebooks to read the Monkeys' comments.

BOM in Context: Arts Education in Chicago

Since 1997, BOM has served over 7,000 students in 46 schools in the Chicago area, mostly in Chicago Public Schools. During the 2014-15 academic year in which my study took

place BOM partnered with 11 Chicago Public Schools, including Márquez Elementary School. The state of arts education in Chicago is "in a very exciting place" according to Schneider. Around 2010 there was a concerted effort to bridge the gap between arts education organizations and schools, which began with conversations between arts and arts education organizations, community members, and Chicago Public Schools about the state of arts education in the city. The message that was produced from these conversations very profoundly made claim that there was a need for more arts in schools and that in particular there were "arts deserts" (Chicago Public Schools, 2012, p. 5) —locations where schools and communities had little to no access to the arts. The city's resulting cultural plan was a movement to bridge the gap between arts organization themselves and between arts organizations and schools in order to create, as Schneider described, a "collective shared knowledge", an admittedly ambitious project for a city the size of Chicago.

In response to the cultural plan's call for more arts education the relatively small department of arts education in Chicago Public Schools was bolstered by an outside organization called the Chicago Arts Learning Initiative (CALI) which later came to exist as Ingenuity Incorporated. Ingenuity is an information-gathering hub that through a series of more than 25 meetings brought together arts stakeholders—school administrators, teachers, students, parents, arts organizations and the general public—to rethink arts education in Chicago. According to Schneider, the people of Ingenuity are "the rock stars of CPS [Chicago Public Schools]" who created the CPS Arts Education Plan[16] in 2012 with the goal "to create a policy and programming blueprint for increasing access, equity and the quality of arts education provided to CPS students" ("Chicago Public Schools Arts Education Plan", n.d.). Ingenuity also collects and analyzes school data on arts programming, staffing, budget, and planning as reported by school-

[16] See plan: http://www.ingenuity-inc.org/filebin/pdfs/CPS_Arts_Ed_Plan/CPS_Arts_Ed_Plan_Goals_and_Recs.pdf

based arts liaisons to assign schools with a Creative Schools Certification Category ("artlook Schools", n.d.). The goal of Ingenuity, says Schneider, is to "legitimize arts education as…not a thing that's extra", relating back to the argument put forth by Hetland et al. (2013) that arts should exist for their own merit, not to supplement core curriculum or improve test scores. Ingenuity, in partnership with Chicago Public Schools, administers the Creative Schools Fund which provides grants for arts programming in schools, and provided funding for BOM at Márquez Elementary as described in Chapter 3.

Márquez School Context: "We're all English Learners"

Gabriel García Márquez Elementary School is a pre K-8 neighborhood school in Chicago, IL that enrolls around 900 students each year (921 students the year of the study). The student population is mostly Latino (93.4%) with the rest made up of white (4.4%), black (1.5%), and other students (0.1% Asian and 0.6% all other). According to the assistant principal, Mr. Kellogg, the Latino students' families originate from Central and Latin America more than from Mexico. The Title I school (95.4% students are come from low-income families) has 43% of the students classified as "Limited English", the CPS label for English learners. Nearly 13% of students are "diverse learners" which means they receive special services as specified in an Individualized Education Plan (IEP). The district currently rates Márquez as a 2+, or "Good Standing", on a five point scale (1+, 1, 2+, 2, and 3). Márquez is a new school, with construction completed in 2010. Upon opening, the school was populated with 600 students from three area schools "all of which were over crowded and on probation which is the lowest tier of academic performance" according to the founding and current principal, Ms. Julian.

I arrived to Márquez Elementary each Thursday morning of the 6-week BOM residency around the time the first school bell rang.[17] The Márquez facility itself is a lovely, bright, and up-to-date two-story building with lots of windows and wide hallways. It is nestled among multifamily homes and apartment buildings at the end of a narrow Chicago side street, flanked by two major city thoroughfares which boast national chain stores (e.g. CVS pharmacy) as well as multiple local and family-owned businesses, restaurants, and Laundromats. There is a predominance of Latino restaurants, groceries, and churches around the school with a spattering of Polish businesses (such as a funeral home) here and there which serve to display the changing demographics of the neighborhood over time. While city transportation is readily available, as third grade teacher Ms. Palomino said, "the students' world is this building, the place they live, maybe church, and the Laundromat and supermarket. That's their triangle and so, a multi-cornered triangle, but that's their radius of their knowledge."

Instruction at Márquez in Pre-K through first grade is in Spanish and then students exit the language program when they enter 2nd grade. English instruction predominates in grades 2-3; in 3rd grade, the grade which I observed engaging with BOM, English instruction comprises 100% of the day. According to Ms. Julian, "even though they exit the language program [in grade 2] we still support them well beyond, so I always say, 'We're all English Learners'". She notes most Spanish-speaking parents are not literate in Spanish and "we understand that native literacy builds the transfer quicker [but] they can't read the Spanish themselves." She makes it clear that "we want to be a multilingual society here at Márquez" by providing access to events, school news, and services in both English and Spanish. One example is the Multicultural Night

[17] I made the 2.5-hour drive from Madison, WI to downtown Chicago each of the 6 days I observed. For the first two weeks this necessitated a 5:00 a.m. departure so that I would avoid rush hour traffic. When it became apparent that it was not necessary to be available to observe the first BOM session of the day because it was with a mostly monolingual class that contained only 2 ELLs, I gratefully relaxed my stringent 5 a.m. departure time.

in November that celebrates Hispanic heritage through music, poetry, and art. Additionally, the school offers English classes for parents, which are offered three nights a week for two hours through a local community college, though Ms. Julian reports that enrollment has been dwindling because parents want to be home in the evening with their families; there is no space in the school to offer the classes during the day.

Table 4.2. Márquez Elementary Creative Schools Certification Data

Criterion	Value
# of arts disciplines offered	2 (visual arts and music)
# of community arts partners	8
# of arts minutes per week	123
% of grades with access to arts instruction	89%
Arts professional development?	Yes
Parent involvement?	Yes
Arts integration strategies?	Yes
Dedicated arts spaces?	Yes
Dedicated arts budget?	Yes

In addition to the focus on Spanish language instruction and support at the school, Márquez was founded with a concerted focus on the arts. The K-8 school has two full time visual arts teachers and one music teacher, and has a Creative Schools Certification of "2—Strong" based on a set of criteria around arts implementation at the school (see Table 4.2)[18]. Walking around the school one sees student art everywhere, because according to Ms. Julian, "We want to be loud, we like to be bold, we want it to be colorful and we want it to be student choice, student voice." The school considers creative writing an art as well as technology—and therefore dedicates money and instructional time to make those a priority, as evidenced in BOM's presence at the school since it opened in 2010. As discussed in Chapter 3, money for BOM at

[18] As reported on the Ingenuity website artlook™ map for the 2014-2015 academic year when this study took place.

Márquez was not allocated in the school budget for the 2014-2015 academic year due to reallocation of district funding, so the 3rd grade teachers successfully applied for the district Creative Arts Grant for funding.

Márquez Third Graders: "What They Have to Say is Important"

I turn now to the third grade teachers and students with whom I spent most of my time at Márquez. There were three third grade classrooms in which I spent all of my time at Márquez, each with approximately 35 students apiece who had mostly attended Márquez since it opened. One classroom was identified as monolingual, and two were classrooms that had 100% EL students in them, as identified by their scores on the ACCESS language proficiency test that is administered annually at the school.[19]. The following sections introduce you to the teachers and their students, noting the study's focal children in each of the two EL classrooms who were a subset of students whose parents had consented to the study, and were identified by the teachers as students who would be outgoing and likely willing to talk to me, a newcomer to their context.

Ms. Innis. The first class BOM visited each day of the residency from 9:00-10:30 a.m. was Ms. Innis' classroom of 35 students, only two of which carried the EL classification. As such, this was the "monolingual" class for third grade, but this name is deceptive because many of the students' home language was Spanish. Ms. Innis had been at Márquez for half a year as a 4th grade teacher and was in her 2nd year of teaching 3rd grade at the time of the study. She grew up in Chicago public schools and describes herself as Filipino, Puerto Rican, and White; "I was very American growing up," she says because she spoke English at home, and despite attending a bilingual Spanish school through middle school, she doesn't speak Spanish now. She describes herself as "patriotic" and said she is "a little more conservative…so I'm big on if you're here I think you need to learn my language." Because only two students in her class were English

[19] See https://www.wida.us/assessment/ACCESS/ for more information about the ACCESS test.

learners, I did not spend as much time observing BOM in her room and did not select either of her two EL students as focal children in the study.

Ms. Spellman. Next, from 12:05 to 1:35 p.m. BOM worked with Ms. Spellman's class of 35 students, 28 of whom are English language learners. According to her, "I've never had a class this high that was bilingual." Ms. Spellman has been teaching for 13 years, the past five at Márquez since it opened. She obtained her bilingual teaching endorsement six years ago having grown up bilingual in a Spanish speaking home where her mother spoke Spanish and her father spoke English. Generally, she says English learners "are definitely the most hard working students I've ever worked with because they do double the work all the time." She recognizes the frustration that doing "double work" causes for them so she works hard to develop multiple strategies for students to learn concepts in either English or Spanish; she tries to teach perseverance. Nonetheless, she reported that her class tested very high, particularly in reading and literacy but "writing is always the hardest because it comes last when you're learning a language, so that's why BOM is amazing for that." She says her students:

> …find different ways to express their ideas…they take every opportunity to tell you a story and they're usually really fabulous stories with mixed up pronouns…the 'he' and 'she' is all [mixed up]….but definitely rich things, and it's mostly family stories…babies coming, cousins being born, or baby brothers and sisters.

She notes that her students' oral fluency is a little low, so along with the other bilingual teachers she incorporates rotations into her literacy block where student work with picture cards with sentence frames that students used when having a discussion with one another. She also has worked on building vocabulary with the students giving sentence starters to use vocabulary in context. Most important in this work with her bilingual students is "giving them a nonthreatening

environment in which they can participate…even if they don't participate they can repeat something their partner said, just so they're involved with the language." Overall, during my classroom observations and interviews, I found Ms. Spellman's students to be energetic, verbal, and open to sharing ideas orally and in writing with the Monkeys; while there were a few children who were naturally more shy in the group, they were willing to participate in a variety of ways with the Monkeys. The focal children in Ms. Spellman's class whose voices and stories will be featured in this analysis are: Laura, Natalie, Ema, Michael, Ignacio, Itzel, Bella, Yazmin, Caleb, Gonzalo, and Lily.

Ms. Palomino. Ms. Palomino, who could be considered the champion of BOM at Márquez because she wrote the Creative Schools grant that funded their presence, had a class of 35 students that saw BOM from 1:35-3:05 p.m. each visit. Her students, mostly ELs with about five monolingual students, were the third grade students with the lowest levels of English language acquisition as measured by the ACCESS English language proficiency assessment. While she had a handful of monolingual students she aptly said, "even though they are on paper monolingual students, they are bilingual people, and so they should really receive the [language] support". Additionally, she had a larger number of students with Individualized Education Plans (IEPs). Ms. Palomino concurs with Ms. Spellman on ELs' need for writing development and opportunities for oral fluency, as well as vocabulary development. Her goals for working with BOM were simple: "I just want them to love writing and to know that they have something to say. And that what they have to say is important." She fought for the funding for BOM for a simple reason, "It's transformative. I couldn't imagine being here without them [BOM]." Overall, my initial impression of Ms. Palomino's students were that they were more quiet, reserved, and shy when working with the Monkeys than Ms. Spellman's class, which is to be

expected given their lower levels of English language acquisition; it is widely understood by practitioners and researchers that oral and written fluency and production develop later than the more receptive skills like listening and reading). The focal children in Ms. Palomino's class whose work will be featured in the following sections are: Frank, Ezekiel, Marisol, Pablo, Vanessa, and Daniela.

Elements of Effective EL Instruction: BOM and Márquez Elementary

Before presenting the findings of the BOM residency at Márquez it is necessary to address in detail what the research literature tells us about what makes for effective EL instruction. Additionally, because learning is context specific, it is important to know what the teachers at Márquez know about their students' strengths, needs, and challenges. I am presenting this information here in this chapter rather than Chapter 2's literature review so that the information is directly linked to the BOM case findings. Similarly, in Chapter 5, prior to presenting data in the T4T/Esperanza case, I will review these elements of effective EL instruction and present what the Esperanza teachers know about effective EL instruction in the T4T context. In both cases I will foreground the teaching strategies that are particularly relevant to each individual case; for example in this chapter, elements of effective EL instruction that inform this case will be more related to oral language, group work, and multimodality in the form of gestures in movements, which in the chapter on T4T more emphasis will be on academic language, frontloading, and multimodal input and expressions in the form of visual cues.

In 2006 two major research reviews on the topic of improving instruction for English learners were published (August & Shanahan, 2006; Genesee, Lindholm-Leary, Saunders & Christian, 2006). In response to these reviews, numerous professional books aimed at teachers and administrators were published with the aim of improving classroom practice for ELs. Yet,

surprisingly, there is "a dearth of empirical research on instructional strategies or approaches to teaching content" for ELs (Genesee et al., 2006). In light of this, Goldenberg (2013) reviewed the literature of studies that do exist and identified three themes or principles that are woven through the literature about effective EL instruction, which are (p. 5):

1. Generally effective practices are likely to also be effective with ELs;
2. ELs require additional instructional supports;
3. Home language can be utilized to promote academic development.

Within each of these themes, Goldenberg (2013) highlights the features of teaching practice that are particularly likely to result in improved learning for ELs (see Table 4.3).

Table 4.3. Themes and Strategies of Effective EL Instruction Evident in BOM[20]

Theme	Examples of Relevant Strategies to BOM
1. Generally effective practices are likely to also be effective with ELs	▪ Well-designed instruction and instructional routines ▪ Clear instructions and supportive guidance ▪ Effective modeling of skills, strategies, and procedures ▪ Active student engagement and participation ▪ Well-established classroom routines and behavior norms
2. ELs require additional instructional supports	▪ Building on student experiences ▪ Using pictures, demonstrations, and real-life objects ▪ Providing hands-on, interactive learning ▪ Providing gestures & visual cues
3. Home language can be utilized to promote academic development	▪ Employing instructional supports such as cognates ▪ Strategies taught in home language (e.g. reading and writing taught in home language then applied to content in English)

This framework of principles of effective EL instruction, while overly general, prove useful to this study when examined through specific examples within each case and context of the study. In the subsections of this chapter below, I highlight the examples of relevant teaching

[20] From Goldenberg, 2013.

strategies within each theme Goldenberg identifies that are particularly relevant for thinking about the work of BOM at Márquez Elementary School. Table 3 summarizes the strategies relevant to BOM.

Employing generally effective teaching practices with ELs. The refrain, "It's just good teaching," is one that is often heard when discussing what makes effective EL instruction, to such a degree in fact that it has almost become a trope. Yet, while some educators may disagree with this, arguing that ELs need very intentional and specific instruction, there is absolute truth to the concept that the strategies that are particularly effective for ELs also support learning for all students. Relevant strategies Goldenberg (2013) discusses that relate to the dramatic and narrative arts work in the BOM residency are the use of: well-designed instructional routines (e.g. detailed six-week BOM curriculum that has been tested and revised to precision over the tenure of the organization's work in schools); clear instructions and supportive guidance (e.g. instructions provided multiple times in various modes, with Monkey support throughout the student independent writing period); effective modeling (e.g. gradual release of responsibility through whole group, then small group modeling before students work independently on writing tasks); active student engagement and participation (e.g. students working with the Monkeys are constantly engaged through song, movement, visual aids, and engaging repartee between the Monkeys); and, well-established classroom routines and behavior norms (e.g. most notably the weekly review of the BOM Agreements and behavior expectations when classmates are performing on the "Barrel of Monkeys Stage").

Providing additional instructional supports. Building upon the theme that generally effective practice are also likely to be effective with ELs is the further acknowledgement that while this may be true, ELs do require additional instructional supports that non-ELs do not

necessarily need. Goldenberg (2013) details these supports which include those of particular relevance to BOM's work, such as: building on student experiences (e.g. Monkeys eliciting real life stories and ideas from the students themselves for the basis of the stories); using pictures, demonstrations, and real-life objects (e.g. using pictures as writing prompts, demonstrating elements of theatrical narrative for students); providing interactive, hands-on learning (e.g. the structure of the lessons provides opportunities to be actively involved and interactive with the Monkeys throughout the entire learning process); and probably most relevant to the genre of theatre and narrative arts, providing gestures and visual cues.

The teachers and administration at Márquez recognize this need for additional instructional supports as well, particularly in relation to writing and oral language development. As Ms. Palomino, the teacher who wrote the grant to bring BOM to Márquez, puts it:

> The greatest need is for them to express themselves orally and in writing. So the oral language development is something I’ve been working on for the past two years where one of my centers during the literacy rotations is oral fluency so I give them a picture and there are prompts on the back but they can talk about whatever they want as long as its related to the picture. Just the experience of talking and using the vocabulary, even if its in Spanish here and there doesn’t matter as long as they are talking and producing language…Writing is traditionally our lowest score on the ACCESS test and so we are always looking ways to get them to write and to produce and to enjoy the process of writing.

Because oral language (speaking) and writing are productive forms of language and literacy, these are the later skills to develop with ELs, and often what stymies progression out of the ESL program at Márquez. Says Mr. Kellogg the instructional assistant principal at Márquez, “Well,

when it comes to English language learners the writing component has been the roadblock for our students testing out of the [EL] program. So we're looking at that closely, we're actually in the process of trying to look at alternative plans or programs to beef up the writing."

Use of home language. Finally, Goldenberg (2013) notes that it is effective and instrumental for ELs to be able to access their home language when learning. Particularly useful strategies in the home language that relate to BOM's work are: providing brief explanations (such as the use of cognates or the brief use of certain specific words in Spanish as they relate to the lesson); and, teaching writing strategies in the home language (this was most often seen in the BOM classrooms during the one-on-one time when Monkeys circulated to work with and support the students which often included conversations and explanations in Spanish, sometimes even a Monkey scribing for student in Spanish when asked). Home language is often used between students themselves where they help one another clarify or pinpoint ideas they want to incorporate into their writing by tapping into their shared linguistic resource of speaking Spanish.

In addition to the themes and strategies outlined by Goldenberg (2013) that support effective EL instruction, a review of EL research from the previous 20 years by August & Shanahan (2006) stresses the importance of a range of factors that positively affect ELs' learning, including:

- explicit instruction in key components of reading—phonemic awareness, phonics, vocabulary and text comprehension. (Of particular relevance to this study is vocabulary instruction, as Ms. Innis put it, "Vocabulary, I think, because that's the basis for your background knowledge when you're learning something…. I think once they get that going, the rest kind of falls into place."

- incorporation of extensive oral language opportunities across the content areas (According to Ms. Spellman, this happens across the curriculum, particularly during literacy time and when reading in small groups where they are, “Just giving them a chance to talk where it's not like, ‘Be quiet all the time!’”)
- use of the home language to support literacy learning in English (e.g. students are encouraged by the Monkeys to write in English or Spanish depending on where they feel most comfortable), and
- bridging the home-school language variances (e.g. use of home language for explanation and pre-instruction, tapping into culturally meaningful materials).

The August & Shanahan (2006) report has been robustly critiqued in two main areas: the type of research reviewed and the definition of “oral language proficiency” (Cummins, Jiménez & Pray, 2009). On the first point, the report’s lack of inclusion (and therefore inferred dismissal of the value) of qualitative and ethnographic studies greatly hindered its ability to speak research, which conveys importance of sociocultural factors in relation to literacy and language acquisition for ELs. Also referenced in the critique is another report which presents another effective strategy, the need to “capitalize on the linguistic capital of ELL students” (ELL Working Group, 2009), which is a sociocultural approach on which August & Shanahan are largely silent, due to the exclusion of qualitative and ethnographic reports. The second large critique is the report’s definition of “oral language proficiency”, which is deemed “highly problematic” (Cummins et al., 2009, p. 382) in relation to how oral language is defined inconsistently in the report, which warrants further discussion, due to the extensive role of oral language in both cases in this study.

Oral language development. Gibbons (2015) stresses the importance of oral language development particularly as it relates to group work. Following the principle that the person who

does the most talking in a classroom does the most learning, Gibbons (2015) advocates for meaningful group work to facilitate ELs' learning because learners hear and produce more language, in context of the conversation, and as a group can build upon the language of others (who are of different skills and levels) to construct meaning through message redundancy and seeking and clarifying meaning. This work also has positive affective qualities, in which ELs perceive themselves as meaningful producers of language in a small group rather than a whole-group context. For this work to be the most effective, Gibbons (2015, pp. 20-28) outlines the following important tenets that are of high relevance to the work of EL students with BOM at Márquez Elementary school, which include:

- clear and explicit instructions must be provided;
- talk is necessary for the task;
- there is a clear outcome for the group work;
- students have enough time for the task, and;
- students know how to work in groups

The 3rd grade teachers at Márquez agree with Gibbons (2015) and provide multiple opportunities for students to talk, particularly in groups when working on a meaningful task, such as the oral language groups they developed with picture cards and sentence starters. Says Ms. Spellman, it is all about "…giving them a nonthreatening environment in which they can participate. It's something they all experience, and even if they don't participate they can repeat something their partner said, just so that they're involved with the language."

In summary, ELs need opportunities to take in content in ways that are relatable and understandable to them (through scaffolding and other instructional measures) and have opportunities to try on new language and knowledge through the production of meaningful oral

language in low-pressure settings. Put simply, "The best methods [for second language acquisition] are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear" (Krashen, 1982, p. 14). Merrill Swain (2000), on the other hand, posits the notion of "comprehensible output" that results in collaborative/knowledge-building dialogue, much like what occurs in BOM. With this in mind I now turn to the data from the BOM case to provide examples and illustrations of how the arts-based practices provided within the BOM structure serve ELs to use the arts as a literacy for communication and expression of ideas and knowledge.

Themes and Findings: The BOM Case

For the remainder of this chapter I shift from the above context setting and review of strategies of effective EL instruction and turn directly to the data and findings I observed during my study of the BOM residency at Márquez Elementary School. I present the findings that relate to the study's research questions:

1. What are the affordances of arts-based strategies in relation to ELs' literacy practices?
2. What do all members of the learning triad—EL students, classroom teachers, and artists-in-residence—get out of arts-as-literacy experiences?

The examples from the BOM case presented in the remainder of this chapter illustrate the affordances of the arts-based strategies within the their approach, specific to EL literacy practices and needs. The second question is answered generally throughout the findings, and more specifically in the conclusion in which I present one student's experience with BOM from the beginning of the residency to the end. I chose Ignacio's story to share because it is representative of most of the students I observed, and through telling his story, I tell pieces of the others'

stories. Additionally, throughout all pieces of the chapter, I address the second research question about the teachers’ and artists-in-residents’ experiences as well.

Affordances of Arts-Based Strategies for ELs

Originally, the first research question was worded as, “What and where are the instructional and pedagogical moments when ELs use the arts as a literacy, and how did these arise?” Through the process of my analysis, and eventual rewarding to the final version of this research question (“What are the affordances of arts-based strategies in relation to ELs’ literacy practices?”) I realized that the question should have been rewritten to, *“What are where are the instructional moments when ELs use the arts as a literacy, and how did these arise through arts-based pedagogy?”* While this didn’t end up being a final or most useful research question for reasons I described in the methodology section of Chapter 3, I find it interesting to note this because what so clearly emerged from the data is that there is a distinction between the instructional moves/strategies and the pedagogical dispositions of the BOM strategies that undergird them. Put simply, pedagogy is the “how” under which the “what” and “where” of instructional moments are implemented.

This distinction between “what” and “where” vs. “how” is essential because it mirrors the process and product conversation that is so often discussed around the arts (Gude, 2013). Process (pedagogy) and product (instructional moments) are deeply intertwined and inform one another iteratively. They also emerged from the data in different ways. While instructional moments were most easily observable during my time at Márquez, the pedagogical approaches that facilitated these moments mostly emerged in conversation during interviews with the teachers and teaching artists. The examples from the data presented in this section include both

pedagogical stances and instructional moves that made space for the students to use the BOM's dramatic and narrative arts as a literacy to communicate, express, share, ask, and learn.

In analyzing the data from both cases I have come to think of what arts residency programs offer ELs as a **pedagogy of participation**. By this, I mean that what arts residency programs offer is a pedagogy under which EL students can and do participate in ways that are relevant and meaningful to them within their particular context. Pedagogy of participation as it manifests itself in BOM incorporates what we know about what works for ELs, such as productive group work, opportunities for oral language development, additional supports within proven instructional strategies, explicit vocabulary instruction, and connecting to students' linguistic and cultural assets. There are multiple opportunities and ways for students to participate legitimately in the work of BOM, in a variety of linguistic and non-linguistic modes. The pedagogy itself brings forth multiple valid methods of participation.

Pedagogy of participation as I have conceptualized it draws upon older studies of participation patterns (e.g. Brown, 2010; Ellis & Fotos, 1999; Seliger, 1977) as well as the theory of communities of practice (Wenger, 1998) in that it is inherently social and involves apprenticeship. Newcomers to the environment (in this case, the students during the first sessions with BOM) participate in low-risk ways within the community, such as mimicking movements in whole group games, providing small elements to story ideas in safe groups, and working with a Monkey who elicits or even scribes a student's ideas during individual writing time in journals. This legitimate peripheral participation (Lave and Wenger, 1991) provides easy entry into the learning community where children can take up and try on different ideas or identities within the space. For example, students can test out the practices that BOM brings to the class that are out of the school day norm—such as pushing desks aside, sharing silly ideas, and moving freely

about the room—to see which ways resonate with their learning style and social goals. These low-risk ways of participating, however, are integral to the functioning of the community (e.g. students need to participate in the tableau activity physically in order for it to work, but they don't necessarily need to provide ideas about how to form or interpret the tableau if they aren't yet comfortable or capable of doing so). Related to this concept of communities of practice, Chavez and Soep (2005) outlined a concept they call "pedagogy of collegiality" to describe how youth and adult learners transcend traditional roles of "student" and "teacher" to coproduce radio products. There are elements of this concept at play in pedagogy of participation as well, because of the influence of how adults and youth work together. Yet, while communities of practice (Wenger, 1998), legitimate peripheral participation (Lave and Wenger, 1991), and pedagogy of collegiality (Chavez & Soep, 2005) are informative to understanding an arts-based pedagogy of participation such as what I am describing in this study, where they differ is that pedagogy of participation relates to an intentionally designed and employed pedagogy to function within a frame of specific instructional modes with intended outcomes driven by the arts program. All participants in the pedagogy of participation—students, classroom teachers, and teaching artists—are learners within the environment who participate in a variety of ways to both learn from and teach one another.

Rogoff, Turkanis & Bartlett (2002) took up the idea of a community of practice in an instructional setting in her account of "The OC" (Open Classroom), a co-operative school in Salt Lake City, Utah. Her account resonates with the work I observed at Márquez with BOM, specific to how learning is constructed collaboratively, and where:

> …learning could be fun, particularly when the activity in which the children were engaged was one in which the "curriculum" aspects of the activity were means to an end

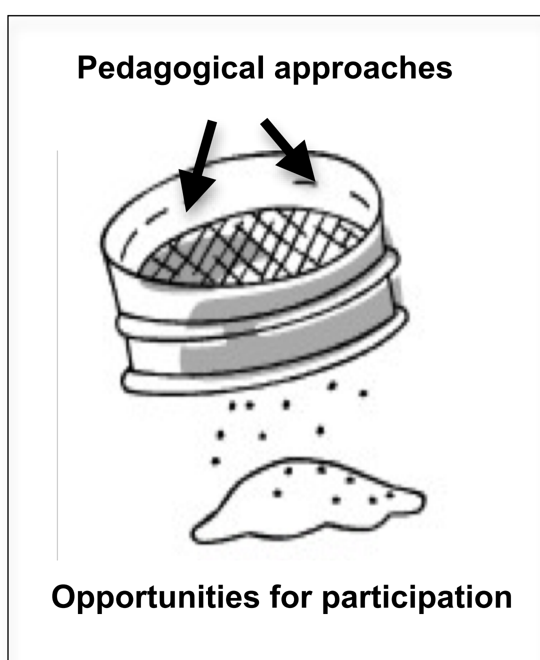
> that made sense and was interesting to the children, not just arbitrarily fun. (Rogoff et al., 2002, p. 148)

This resonates particularly for ELs in arts-based work because working this way invites participation in a variety of modes, in different size groups, and in a safe and supportive (and fun) environment that nurtures participation from novice to expert. The work of ELs within the BOM pedagogy represent a transformation "from the idea that people learn by receiving knowledge from experts to the idea that people learn by participating actively, along with others who are co-operating in the community" (Rogoff et al., 2001, p. 151).

Pedagogy of participation—a metaphor. A visual metaphor is helpful to represent pedagogy of participation because the concept is fundamental to understanding the dynamic, multilayered BOM processes I observed. In pedagogy of participation, a variety of pedagogical processes and approaches combine to create the end product/ experiences—a cement mixer or meat grinder first come to mind. Yet, these metaphors aren't right because they imply that the original approaches must be destroyed in order to create the final experience. A baking metaphor is more appropriate, one of an artisan baker who very deliberately selects locally grown, high quality, simple and pure ingredients she artfully mixes with specialized tools in order to create the final culinary masterpiece. The tool of choice is a flour sifter or sieve where the sifter represents the arts residency program. The processes (the "how's") related to a philosophical, pedagogical stance are poured into the tool at the top, and the products of specific instructional moments that facilitate multiple forms and levels of participation (the "what's" and "where's") emerge from the bottom (see Figure 4.1). The sifter also importantly separates impurities from the work, instances of which will be noted in each

case. What the sifter metaphor does not adequately address, however, is the transformative nature of arts-infused work; perhaps an oven and the baking process more adequately affords for that. But the metaphor of how the sifter "sprinkles" arts-based pedagogical approaches that result in opportunities for students to have language scaffolded for them is, I believe, a compelling way to conceptualize the affordances of the pedagogy of participation.

Figure 4.1. Visual metaphor illustrating concept of pedagogy of participation



Specific to Barrel of Monkeys' work, the pedagogical approaches that incorporate fun, scaffolded activities in a variety of settings (whole group, small group, one-on-one, and individual) are sifted through the six weekly BOM visits to the school and result in instructional moments that provide opportunities for ELs to engage in safe and supportive spaces in ways that are meaningful and relevant to them. Each opportunity is multilayered and mixed with other opportunities—in a way, sprinkled out of the sifter—and students have the choice to participate or not in each one depending on what they

"scoop up" from the sifter's output. Because the opportunities are provided by the outside arts service provider the "norms" of classroom expectations and behaviors are suspended for the duration of the lesson, so that the participation opportunities can also be accessed in ways not usually taken up by ELs in a typical classroom.

Pedagogy of Participation Starts with Leadership

A certain philosophical stance to learning must be present at a school in order for the pedagogy of participation to be cultivated and for it to thrive. This starts with the leadership of the school and trickles down to the leadership in the classroom. Once established as a norm, the pedagogy of participation can then take root in the instructional practices brought forth by the arts residency program. In the case of Márquez and BOM, there is strong evidence that the school leadership values the affective elements that foster a pedagogy of participation such as demonstrating genuine care for students, fostering learning within a fun environment, and thus building an atmosphere of trust. It is under these conditions that arts residency programs, such as BOM, can even be invited into a school setting to then create these safe storytelling spaces for ELs.

The disposition of the leadership that invites the pedagogy of participation into a school setting is illustrated in this short interview segment with Mr. Kellogg, the assistant principal at Márquez. Rather new to Márquez (less than two years), his philosophical stance about making the hard work fun and jointly shared was evident when he shared:

> … from my years as a teacher, I tell my kids all the time, I say, "I'm here to entertain you. So…but you have to let me know what to do. It's on you. Your learning is my learning. I'll provide the learning, but you are going to lead what happens. Tell me what to do. That's it and that's how we have fun. But we learn. They'll tell you.

This philosophical approach lends itself to all pedagogy encouraged at Márquez, including that of the outside arts service provider, Barrel of Monkeys. Márquez's principal, Ms. Julian, told me how she has observed the ways in which BOM builds trust within a safe and trusting environment, a perfect example of pedagogy of participation:

> So it [BOM] levels the playing field because…what Barrel of Monkeys does, is they build trust. They come into the classroom. They do it consistently over a period of time. They sit on the floor with the kids; they have fun with the kids. You know they're very skilled and at pulling out these ideas and getting them down on paper and the kids don't realize they're actually creators of some great work. The most fun we have is when they perform it.

Here, the pedagogy itself simply invites student participation in a way that students don't even know learning is necessarily happening. But, students can engage with the work in ways that are safe and supportive, in ways that are not traditionally sanctioned in school (e.g. sitting on the floor with desks pushed out of the way, having fun, being silly). A key element, as pointed out by Ms. Julian, is the trust that is fostered between the Monkeys and the students.

Pedagogy of Participation: It's All About the Group

As previously discussed group work that is productive, meaningful, and where talk is necessary for the task is a crucial component to effective EL instruction (August & Shanahan, 2006; Gibbons, 2015). Pedagogy of participation as I have conceptualized it here through the analysis of findings in the BOM case privileges instructional moments where group work as a central component, namely in the structure of the opportunities for participation the pedagogy provides. Group work opportunities provide multilayered entry points for EL students to participate and make meaning in ways that are important and comfortable to them. It also creates

instructional moments where EL students can try out words, modes, ideas, etc. that are outside of their normal repertoire as language learners and/or outside of the normal pace and space of the typical school day. Finally, group work provides appropriate scaffolding and release of responsibilities from the Monkeys to the students because the structure of work normally went from whole group to small group to work that was individual or one-on-one with a Monkey. The following sections describe examples of pedagogical choices that result in important (and towards my second research question, valid) instructional moments for ELs participating in BOM, specifically: the role of oral language within a group work; levels of participation available to students during meaningful group work; and, the capacity of the arts in a group setting to facilitate students' triangulation of knowledge.

"Getting in groups to talk". Overwhelmingly, group work was highly valued by students. One student reported he liked working with the groups "because I like to hear their [other students'] stories too," confirming research that says it is in the listening to stories, not just telling them, that ELs have opportunities to practice language within context where talk is necessary for the task (Gibbons, 2015). As Giovanni explained, working in groups was a favorite, "…because we were having more ideas and more details." Shyness is often a factor to overcome with ELs, and the group work presented through BOM's pedagogy of participation helped the Márquez students to overcome that. As one child explained, "We were all in a group and we get to watch each other. We get to watch each other and don't get shy at all 'cause we're happy so we don't get shy." The role of group work in helping students overcome the shyness gave students a sense of pride and accomplishment, as children said, "I felt proud because my friends are working with me," and, "I felt proud because it was kind of fun, getting in groups to talk."

BOM is designed with many opportunities to write stories in a small group for specific pedagogical reasons, which benefits all students, but particularly ELs who need to feel safe and comfortable with the ideas they are sharing orally. They also know that their contributions matter to the success of the story. Lead Monkey Joaquín explained the power of the BOM method of eliciting ideas during group stories:

> We do it in a way that's not calling them out, but its just kind of like, "What do *you* think?" And even then giving them the options of if they're stuck, "Well, was this person happy or were they sad?" So then they get to choose and even that is collaboration. "You helped the story because you told me! He could have been happy but you said he was sad, and that changed the entire arc of the story."

Joaquín also explained the overall goal of building confidence practicing the production of oral language through the dramatic arts and the writing program of BOM:

> In general our program builds confidence and gives them those avenues for applying writing to their creativity. But with EL students it takes it a step further than that. Not only confidence in general writing, but confidence in the English language in particular. And just trying it. From my experience with people learning English is that just the confidence enough to speak or to actually practice the language is a huge step.

One of the things that students strongly preferred was the group writing time, particularly the small group time when they orally authored stories with a Monkey who scribed the group's story on big poster paper. They said they loved this time because as they loved to remind me, "Every idea was a good idea!" which demonstrated that they all got to participate, no one was singled out, and no one was left out. They also reported that they enjoyed the time because they subsequently got to act out the story. Ms. Spellman said the oral authoring of stories was a very

valuable part of the Monkeys work with the students "because they get to practice it [writing, trying out language], and do it, and not be sent on their own. And so much of what we do is, 'Here's how to do it. Go do it.'" Turning the typical classroom structure upside down by utilizing small group writing to capitalize on oral language opportunities was valued by the teachers as a real benefit of the BOM pedagogy, and something Ms. Spellman said she wanted to incorporate into her own classroom practice around writing.

Levels of participation in group work. In addition to providing opportunities to meaningfully practice oral language, the group story writing process within BOM also provides two different levels of participation. First there is the story generation piece, where the group works with a Monkey to write the story. This happens by the Monkey asking for ideas about characters, settings, details, plot—and often involves the Monkey mitigating the rush of student ideas by asking for students to give their answers one-by-one by going around the circle and reminding students to "support one another's ideas" and "every idea is a good idea." Students can "pass" if they don't have an idea to share or if they feel too shy to share, but I rarely saw students do this because they seemed to feel very comfortable in the group. I attribute this to the reliance on the BOM Agreements, as well as to the overall inviting nature of BOM's pedagogy of participation. After the story is written, the Monkey reads the story to the group who adds anything that might have been left out.

The next group participation opportunity during BOM small group story writing is for students to decide how to participate in the telling of the story on the BOM stage. Usually, the Monkey rehearses the story with the students prior to the performance, during which time the group co-constructs the performance. Usually, for the performance the Monkey reads the story from the poster paper while the children improvise movements and sounds to go along with it.

This is great for kids who are not so "sure" about their role or how comfortable they are with being silly. For example, I once heard Michael tell the children, "You can be silly and crazy! Don't worry, we are all doing the same thing!" Sometimes, however, something more elaborate gets created based upon the ideas provided by students, such as having certain students say particular lines of dialogue or take on the persona of a character to act out the entire story. Whether participating in ways that seem "safe" or "pushing boundaries" the arts-based practices embedded in the group work within the BOM pedagogy of participation allows ELs to choose the ways and levels in which they want to participate.

Triangulation of knowledge. Regardless of how students choose to participate, there are multiple opportunities within BOM's group work structure for EL students to engage in arts-based practices to triangulate knowledge and concepts between their heritage language, English, and new content learning. Denzin (2006) described four types of triangulation utilized by social and behavioral researchers—data, investigator, theoretical, and methodological triangulation. Likewise, EL students engage as researchers themselves to investigate and theorize to triangulate knowledge as they learn new content through arts integration. In the SLA research and practitioner literature this is referred to as *schema building* where, "A schema is the mental framework by which we organize concepts. Teachers encourage schema building by helping students build background knowledge, access the background knowledge…and use it as a bridge to new knowledge" (Rea & Mercuri, 2006, p. 47). In the case of teaching reading, Carrell (1984) explains that EL students are unsuccessful in activating background knowledge because they do not possess the schema presumed by the author of the text. Approaching a text multimodally through arts-based strategies, as described in the example below, EL students are able to successfully build schema by integrating data they already have with new data they acquire

through classroom experiences—in the form of new content or English vocabulary—by working through theories and ideas using arts-based practices such as movement, sound, and gesture. EL students engaging in both cases in this study were observed participating in this type of triangulation through arts-based practices, or schema building, described above. Tapping into the tool of triangulation as a learner/researcher helped students to make sense of novel concepts, vocabulary, and processes in their second language, English.

One example of this type of triangulation occurred during a group writing and improvisation activity when BOM teaching artists were verbally sharing (in English) "true stories" that happened to them as children as inspiration for the students' writing of their own "true stories". One of the teaching artists working with a small group of five students shared a story about when she was a child in Oregon and was playing in a creek. She used exaggerated movements to show how she walked through the wet, sticky creek bed. Suddenly, she fell down but instantly jumped up and said, "Ow!" while rubbing her bottom. She told the students that when she fell she was "pinched in the bottom…by crawdads!" The students laughed in reference to her bottom being bitten, saying, "Is that a snake?" and "What's a crawdad?" The teaching artist recognized that students had likely never played in a creek and didn't know what a crawdad was, which was understandable given that they had grown up in urban Chicago. So, she made a pinching motion with her fingers, motioning that the crawdads are creatures that live in the creek and have claws. "Have you ever been to the ocean?" she asked. "I have!" a few exclaimed. "Well, crawdads are like crabs in the ocean, but they live in the fresh water creek. And, they pinch!" "Oh!" exclaimed one student, "….like a lobster!" The student used what she knew to connect with the pinching motion and new vocabulary in the teaching artist's story to triangulate the new knowledge with what she already knew. Interestingly, crawdads became characters in

two of the students' fictional stories later that semester, indicating that the students had integrated this new knowledge gleaned through triangulation, though never having experienced crawdads firsthand. The gestural component afforded by the improvisational structure of the art form of BOM supported students background knowledge to learn new vocabulary.

When pedagogy of participation isn't a positive experience. There were instances where I observed the pedagogy of participation work counterproductively for students at Márquez during the BOM residency. In fact, in these cases, it appeared to me that the presence of the Monkeys in the classroom actually raised these students' levels of stress, which prevented them (not always entirely) from participating meaningfully in the group work. Two of the cases where I observed a higher level of stress and less engagement were students who had special learning and behavioral needs. The first student, Josue, had an Individualized Education Plan (IEPs) that specified instructional supports the school needed to provide. Because the content of the IEPs were outside of the scope of my study, I cannot specifically say what the students' needs were, how they were addressed in the classroom, or how the BOM work challenged the students academically, socially, and emotionally. But Ms. Spellman, his teacher did tell me that "reading and writing are not his thing" and that he is at a pre-reading level. Josue stood out to both Lead Monkey Joaquin and myself—as a student who struggled with the work, and for whom I'm not sure the BOM experience was entirely a good one, at least initially. As Joaquin shared, "at the beginning of the class [week one] he was hiding under a table." I saw Josue hiding and crying that first day too, and was worried about him. I also saw how Joaquin knelt next to his desk to scribe Josue's dictated story. Joaquin scribed for Josue nearly every week until, as Joaquin shared:

> …by the end of week six he [Josue] was clapping along with us, playing Start the Show[21], which is amazing. It was really nice to see. I don't know if we had anything to do with it, but he was definitely comfortable enough to show that side of him with us, which is really nice.

Joaquin "vouched" for one of Josue's stories ("Boat") to be included in the show, because as he said, they are "trying to get a balance of the kids. As much as we try to represent all of them, it's hard so we try to represent maybe a quiet kid or a kid who has special needs." Because Josue was not one of this study's focal students, I did not make extensive observations of his experience of the residency or his reaction to the show, but I did take note of his discomfort with the BOM work on the first day as well as how it turned around with the support Joaquin provided him throughout the residency by scribing for him. Ms. Spellman shared:

> Josue, I mean he tries, but he can't participate in most things that are at their grade level. So most of the time, he shuts down and/or works with somebody else, but never really has his own ownership of his work. And the fact that his story was one chosen and performed, and was really funny, and he was one that was nervous and crying at the beginning of the session. So it was really exciting to see it come full circle for him, in particular.

She told me when she asked him whether he heard his story in the show he replied, "Yeah, it was so cool!" "And that's about as good as it's gonna get as far as his reaction goes," Ms. Spellman chuckled. What is interesting to me about what I observed about Josue's experience is in relation to how BOM challenged him emotionally. And, while his story ended up in the final show, I

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[21] "Start the Show" is a BOM game that involves a chanting call and response; it usually happens before the in-class and all-school performances and involves the students interacting with the Monkeys through song and movement.

question whether Josue was pushed beyond his comfort level, what he got out of the BOM experience, and whether he took away a sense of empowerment from the process.

A second student for whom I question whether the BOM experience was positive was Caleb, one of my focal children. During our first interview, Caleb struck me as simultaneously outgoing and shy. He spoke up often in our interviews, sharing that he wanted to speak Chinese when I was asking about speaking multiple languages, but sometimes his comments were off-topic or not appropriate. When I asked him what he thought about the work with the Monkeys, he said he didn't like it "when we have to talk in front of people" because "it's embarrassing. I get the stage fright…you might do a mistake and people might laugh at you." Caleb latched onto this idea of stage fright, often reminding me of how shy he was. However, in my observations of Caleb in the class, he was anything but shy. In fact, he quite often acted in a way that was attention-seeking, especially during some of the more "seemingly silly" parts of the BOM curriculum. He often shouted out, moved his body into other children's "space bubbles" and generally drew unnecessary attention to himself, after which time he visually referenced his teacher or a Monkey. It was as if Caleb was looking for attention, and the BOM time was an opportunity for him to seek it out, even if it resulted in more negative attention. I attributed much of his behavior to his self-reported shyness, and asked his teacher, Ms. Spellman, about it. She told me that he had challenging behaviors in the class and sought out negative attention. It occurred to me while watching him work with BOM and during our interviews that the BOM experience didn't seem to positively transform his social interactions in the class, nor did his stories reveal an overwhelming breakthrough or sense of accomplishment. For example, on True Story Day, Caleb's story was about a time he was in his basement and "floating knives" were rushing toward him; when I asked him if this was a true story or a made up story, he insisted it

was true. Also, at the end of the residency, I asked him if he was sad that one of his stories wasn't in the show, and his response was, "At least they didn't tell my embarrassing story," and reiterated his familiar story, "I don't really like it when sharing things to the class. I get kind of shy."

To summarize this section about group work within a pedagogy of participation, despite a few less-than-positive experiences of students, overall the group work afforded within BOM's work suggests it is generally an effective approach for most ELs. The pedagogy of participation invited by BOM demonstrates to students that they are creating something bigger than themselves. By expressing ideas orally in the group setting, bouncing ideas off one another, and triangulating concepts through arts-based processes students see that they have a voice but that they also share commonalities with one another and with the Monkeys.

"Seemingly Silly" Instructional Moments

Moving away from the affordances of the arts for triad members within BOM's pedagogy of participation, I turn now to the instructional moments within which the pedagogy of participation is actualized. The moments I present below illustrate how BOM provides a valid approach for ELs, based upon what we know is important for EL learning. Simply put, the effectiveness of pedagogy of participation for ELs is evidenced by the instructional moments that undergird it. The most visible examples are in the ways outside adults (the Monkeys) come into the structured classroom setting to offer what I have come to name "seemingly silly" behaviors that accomplish a highly structured and intentional curriculum. Classroom teacher Ms. Innis said BOM provides a "safe place for them [students] to be silly". "Seemingly silly" moments provide multiple access points for EL students to participate in the curriculum. It's a concept similar to

how mothers sneak vegetables into their children's smoothies, or as Claire, one of the Monkeys, put it:

> We are all about organized chaos. The funny thing is even though we're just kind of like crazy and silly, but we do have structure, we do have a curriculum. We are kind of on a little bit of a guideline. But they didn't know that, and the fact that they didn't know that, I think it helps them. Because when you break away from the regular classroom thing, it just sets the theme and sets the mood. I think that helps…I hope it helps.

Simply put, Anna shared, "I like to say all the time, we may look like fools but we're not fools. We bring a lot of mess into the classroom, but it's orchestrated and organized." In the following sections, I provide the best of the arguably innumerable examples of "seemingly silly" moments which bring forward BOM's instructional goals while providing opportunities for varied levels of student participation, specifically the review of the Agreements, the Magic Button, the Notebook Race, and again, the role of the small group authoring space.

Review of the Agreements. Each class session the Monkeys review the "Agreements"[22] with students in a particularly interesting and different way each week. Rather than reading through the Agreements that are posted on a chart, the Monkeys invite the students to suggest ways to illustrate these Agreements. For example, for "Support One Another's Ideas" the Monkeys ask for them to name something that is heavy. Students who want to participate and share an idea shout out things like, "Elephant!" "A car!",…and then the whole group decides to pick up the heavy imaginary object and pretend it is their classmate's idea, while chanting, "Support One Another's Ideas!" in a strained voice as if they are lifting something very heavy (like Elena's suggestion of her Subaru Impreza, a silly suggestion the kids loved). Each

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[22] Every Idea is a Good idea, Support One Another's Ideas, Respect Yourself and Others, Keep the Peace, Respect the Magic Sign

Agreement is visualized or acted out in this manner, culminating with "Respect the Magic Sign." The Magic Sign is a call and response the Monkeys teach the students on the first day and designed to end or pause group activities so further instructions can be given. It goes as follows: a Monkey yells out, "Hey, hey, hey!" and everyone else stops what they are doing, looks at the Monkey, puts a hand to one ear and says, "YEEEEESSSSSS?" indicating they are ready to listen. Reviewing the Agreements weekly in these silly ways takes no more than five minutes, but it accomplishes an important instructional task—that is to review the expectations for working within the BOM format. Meanwhile, it provides multimodal opportunities for EL students to participate in ways that are comfortable and meaningful for them—by providing suggestions, participating in the whole group movements in small or bigger ways, and orally to practice language by repeating the Agreements in unison with the group.

The Magic Button. Another instructional moment that opens up opportunities under the pedagogy of participation is the use of the Magic Button. At the start of each class session, after reviewing the Agreements, a Monkey offers a Magic Button that a child can push to transform the students into something else to accomplish a task. For example, in the weeks I visited the magic button turned the students into astronauts floating through space, very old people, turtles, snails, and elves. Notice these characters move slowly due to location (space) or size (elves); additionally, they usually are quiet ("Also, turtles don't talk, right?" said Michael). Once the Magic Button is pushed, every student transforms into the pretend character to move the desks out of the way to make space for the BOM stage. This seemingly silly exercise of students walking in a no-gravity atmosphere or moving like snails accomplishes the very necessary tasks of being able to safely and quietly move 35 desks to the side of the room. In one instance when they were acting like very old people, one of the Monkeys said, "You will move the desks to the

side of the room! You are so old, you will move the desks in a slow, old, safe kind of way!" (As a former classroom teacher, I can tell you that this task could easily result in chaos and possibly injuries!) Within this seemingly silly work, however, EL students are invited to participate meaningfully through movement and improvisation to accomplish a task. While in this case, talk is not necessary for the task (Gibbons, 2015), communication is necessary, so multimodal, non-verbal, and spatial negotiations and communications make the group work happen in a matter of mere minutes.

The Notebook Race. In addition to the review of Agreements and the use of the Magic Button, the Notebook Race is another seemingly silly, yet important, strategy. In order to pass out 35 notebooks quickly to students whose names the Monkeys are quickly trying to learn, the Notebook Race comes in handy. In this case, a pretend race is set up by the Monkeys where two teams of Monkeys compete to see who can pass out their stack of notebooks most quickly. Between us, the race is artificial, but the students don't really know that—all they know is that they get to cheer on and help the Monkeys find their classmates. They are given the opportunity to silently cheer by shooting fists up in the air, and some good-natured "cheating" also happens where Monkeys pretend to trick and outwit one another. All in the name of fun, the notebook race accomplishes the goal of passing out a lot of notebooks in a short amount of time, while also offering students the chance to participate though cheering and peripherally engaging in the race themselves. Gesture in the form of pointing and nudging the Monkeys comes into play, and EL students with more limited vocabulary can participate equally as well because they certainly know the names of their fellow classmates.

Small group story writing. At the center of effective instruction for ELs is the role of productive talk within group work (Gibbons, 2015). After many of the above procedural events

take place, and following a whole group activity that teaches the vocabulary and lesson of the day, typically the Monkeys split the students into small groups to write a story together. Seemingly silly moments abound during this small group time while the Monkeys elicit funny characters (e.g. a wolf named “Wolflo”, a Bigfoot named “Mikey” who loved to skateboard), interesting settings (e.g. an abandoned street, Hawaii), and the problem and solution to the story. Ideas flow freely during this time and children who are more outgoing or verbal could easily dominate the small group, but the Monkey in charge reminds students that they will share their thoughts in order and often call to mind the agreement to “Support One Another’s Ideas.” Silliness reigns during this brainstorming time and the pace goes very quickly particularly for ELs. As Anna Schneider put it:

> We do things really quickly, and part of what we're trying to do a lot of the time is not have students labor over every decision. It's the first idea that comes to your mind. If it's, “The clown eats spaghetti,” then go with that! But I think that if the instruction is happening in English, and you're thinking about it in a different language, you have two more steps to go through.

In this quick paced activity, where ELs might need extra processing time for translating back to their first language then their answer back into English, the opportunity to go in order after the first volunteer buys each student a little bit of processing time, following Gibbons (2015) reminder that EL students have enough time to accomplish a task. Because the activity at hand had already been modeled, it is also easier for the students to know what to anticipate and then to decide on what contributions they would like to make (or not, as “passing” is always an option). Being reminded that “Every Idea is a Good Idea” and “Support One Another’s Ideas” is incredibly supportive for the ELs too because it minimizes the embarrassment of being put on

the spot and helps to squelch conflict between competing ideas if that situation arises. Instructionally, the seemingly silly activity of coming up with crazy characters, settings, and plots results in the Monkeys' opportunity to model how to write a complete story using the explicitly modeled concepts and vocabulary of the lesson—a task which the students will then work on individually later in their notebooks.

To summarize this section, what seems silly within BOM's pedagogy is not silly at all. Rather the "seemingly silly" moments provide opportunities for ELs to participate meaningfully and comfortably in group work, practice oral language within a context, and use multiple modes to communicate and be successful with tasks.

Role of the Affective in the Pedagogy of Participation

In additional to the "seemingly silly" instructional moves above, BOM pedagogy of participation overwhelmingly provides space for EL students in relation to the affective, or emotional, domain (e.g. anxiety, self-confidence, self-doubt). Krashen's (1982) Monitor Model contains five hypotheses that account for the acquisition of a second language, the fifth of which is the hypothesis of affective filter. The affective filter hypothesis posits that language acquisition is impacted by the comprehensible input (i+1) that is able to enter through the affective filter (like a car window that can be rolled up and down) which can either be raised or lowered depending on the learning strategies at hand. Krashen argues it is critical to lower the affective filter for ELs so that comprehensible input can be received through teacher scaffolding (Krashen, 1982), a concept that relates to Vygotsky's (1978) zone of proximal development. In this study the +1—scaffolding that helps students make meaning—are the arts-based practices offered in the classrooms. Note that Krashen's affective filter hypothesis has been critiqued because the affective domain alone cannot and does not account for differences in second

language acquisition across the age of learners and learning contexts (Zafar, 2009). More recently the role of the affective has been taken up in the EL literature in relation to how bi/multilingual people conceptualize, embody, and enact identities within the learning and use of multiple languages (Norton, 2013; Pavlenko, 2006; Pavlenko, 2007; Pavlenko and Lantolf, 2000). In the more recent literature, and of particular relevance to this study, the affective is not related solely to the dimension of linguistic security, as Krashen (1982) suggests, but rather to the creative and the aesthetic[23].

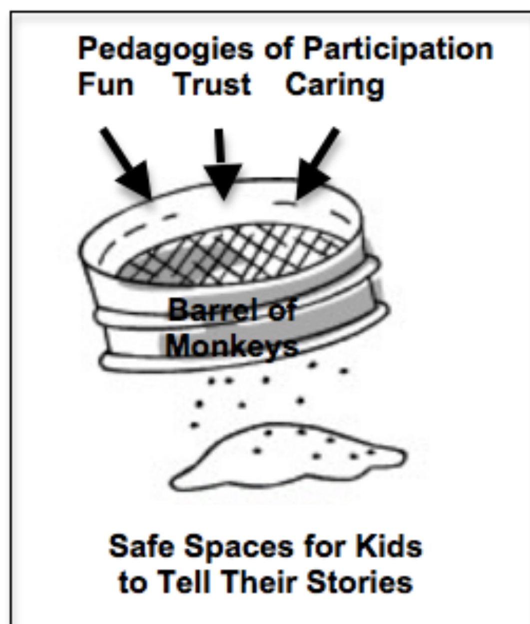
In relation to the critique of Krashen's affective filter hypothesis and the more recent work is the distinction between the comprehensible input (i+1) in relation to lowering the affective filter, and the "comprehensible output" of the resulting arts processes and products. The comprehensible output hypothesis, developed by Merrill Swain (1985, 2005) puts forth the idea that the linguistic (or in this case, multimodal) comprehensible output happens when a learner notices a gap between what they know and their target learning. The interaction that occurs, or collaborative/knowledge-building dialogue (Swain, 2000) calls it, is of great import to the learning of a second language. It is within the production of comprehensible output that we see much of the work in both of the cases in this study emerging.

Whether in relation to comprehensible input or output, the affective domain in the case of BOM affects student engagement in the creation of products and participation in processes, especially the creation of the stories, the moments, the performances, and the multimodal texts produced in the classroom activities. Here, the philosophical and pedagogical constructs brought by BOM are delivered in a fun atmosphere by outside adults, specifically the BOM teaching artists. The fun and silliness brought into the classroom setting by the Monkeys in turn builds

[23] Additionally, and of particular interest to this study, more recent work has also been put forth by Enrica Piccardo from Canada, in French, around the affective and creativity.

trust between the students and the teaching artists. This trust also translates to caring—a mutual caring of the teaching artists for the children and vice versa—and caring has been documented as an effective connector to school for students from culturally and linguistically diverse backgrounds, particularly Latin@ students who are often ELs (Noddings, 2005; Valenzuela, 1999). Thus, a pedagogy of participation in the case of BOM is facilitated by the fun, trust, and caring dispositions brought forth by BOM, which offers different entry points for EL student participation resulting in the creation of safe spaces for EL students to tell their stories. Using the sifter metaphor for pedagogy of participation, the positive affective dispositions of fun, trust, and caring are filtered through the BOM program to result in the "sprinkling" of positive instructional moments for ELs where they can find spaces to tell the stories that matter to them in ways that make sense for them (see Figure 4.2).

Figure 4.2. Metaphor illustrating pedagogy of participation in BOM



Why is the use of the affective unique and particular to ELs working in the arts, specifically BOM? Because the key tool—the sifter, which represents the arts program—

uniquely affords and opens up these spaces that traditional school-based approaches to literacy do not. First of all, this work is done within a space that is outside of the norm of typical school processes—chairs are moved out of the way, movement is necessary for the task, silly ideas are championed, all forms of text are valued (e.g. English, Spanish, visual, movement, non-verbal), and writing conventions are all but thrown out the window. Furthermore, the unique qualities of the arts based processes embedded in the program afford opportunities for children to craft their narratives in safe spaces that are particularly suited to the learning needs of ELs (e.g. productive group work, oral language development, scaffolded opportunities that are linguistically and culturally responsive, etc.). By crafting their narratives through participation in key instructional moments under this safe and supportive pedagogy provided by BOM, students' voices are privileged and valued. The examples below show different aspects of how students' emotional connection to the work with BOM helps them to find space to participate meaningfully in the work: specifically how the students see themselves in the Monkeys and vice versa; how the BOM arts-based processes help lower students' and teachers' affective filters; how the notebooks serve as an important program touch point; and, finally how the culminating performance demonstrates to students that they can be a part of something bigger than themselves.

They are like me. The first theme that arose time and again was the connection that the students felt with the Monkeys and vice versa. As soon as the Monkeys enter the classrooms, the students could sense the fun and silliness. As much as the students were able to express it, they reported excitement about being with the Monkeys because they are "fun and funny" and that they were excited about, "writing stories and laughing." Frank was very articulate in how the Monkey's presence in his classroom affected him emotionally saying, "I'm excited about acting cause like I get to move and I could get rid of my shyness." The importance of the EL students

seeing “people like me”—silly like me, culturally like me, linguistically like me—was overwhelming. Pablo said he was excited to work with the Monkeys:

> …because I didn’t know about them and sometimes when you meet someone you get to play and like do some things. My favorite thing is writing, and we did that stuff like write, and we did lots of fun things like when they did funny stuff and they made us laugh.

The children saw that the Monkeys are a great deal like them: they love to have fun, they love to write, and they love to be silly. But, more than that, the children see that some of the Monkeys are culturally and linguistically like them. When Joaquín said his name with the Spanish pronunciation, I noticed quite a few children perk up, and they smiled. When Claire greeted the children in Spanish, a similar reaction occurred. I observed students repeatedly asking Claire and Joaquín for help in writing their stories and students overwhelmingly requested that these two Monkeys (more than the others) read their stories out loud to the class. Both Joaquín and Claire related quite personally to these students as well, being Latin@ and growing up in homes that spoke Spanish. Said Claire:

> They [the students] are like me: I actually think about this a lot. Like if I were in a classroom and Barrel of Monkeys were to come in, what would ten-year-old me think? Would she be like, "What?" But I think the beauty of Barrel of Monkeys, like I was saying, it's like learning and we're teaching something. But it's under the guise of, “We're just having fun, guys. And we're playing games, and we're going to act and be silly, but we're also going to teach you something.” And a lot of the times I feel like that takes off the edge, because writing is hard. Even writing as an adult.

In addition to the linguistic connections, cultural connections were also evident. For example, one class had an ongoing debate about whether Salsa Valentina was the favorite of all hot sauces among the students. Cultural references translated into the culminating show where there was a "shout out" to the inside joke of Salsa Valentina, and how one play was rife with Latin@ cultural references to the figure of the "abuelita" including a costumes of authentic housecoats and aprons. Not only did the students see the connection that the Monkeys "got them", the Monkeys also resonated with these performances because they were brought back to a time when they were just like the students too. Claire beautifully summarized this mutual experience of seeing oneself in others, saying:

> This is me years ago, and now I'm the person working with these students. I'm in my 30's now. What did I feel like, how would I feel if a teacher sat next to me and was just like, "Hey, let's do this!"? Would I feel embarrassed, would I feel like I had a friend? I try to think about that every time I'm here. I don't want to single them out, I don't want to be like, "OK, you're struggling." I try to recall what would I need? If I was in a classroom what would I want this person to do?

Being "just like me" was something the students weren't quite able to articulate verbally during interviews, which was not particularly surprising to me given their young age and the fact that I was a relative stranger to them who just showed up a handful of times to talk with them. But their connection to the Monkeys as being like them was evident during my observations in the ways they visually tracked the Monkeys in the classroom, hugged them in the halls, and energetically high-fived the Monkeys as they entered the classroom. Most telling was the way the students sought out the Spanish-speaking Monkeys, Joaquin and Claire, to ask them for help scribing, searching for help translating words or ideas from English to Spanish or vice versa, but

especially in how they were repeatedly asked by students to read their written stories aloud to the class. The Monkeys, donning their colorful t-shirts with the BOM logo, were practically treated as rock stars as they walked around the halls of Márquez. The atmosphere of fun and caring that built trust between the students and the Monkeys was evident all around.

Comprehensible input and output. In addition to building connections between the adults and children, BOM's program integrates the theories of comprehensible input (Krashen, 1982) and comprehensible output (Swain, 1985). This happens when students are encouraged to use whatever language they prefer when speaking or writing; in fact, Joaquín or Claire reminded every class, "Pueden escribir en espanol si quiere! [You can write in Spanish if you want!]". This is intentional, as Claire (herself an EL as a child) explains:

> The first day you say three things about yourself, and I try to be like, hey, by the way I speak Spanish. And if you speak Spanish and you want to write in Spanish, please do. Let's do it. Because I feel like maybe some kids also for the most part, they're encouraged to write in English. You have to learn. But if you feel more comfortable writing the story in Spanish, why not? If that's going to hurt your creative process, that's sad. So we do try to encourage... so right off the bat I want to say that to the kids. But I also try to make a little joke…with everything we inject a little bit of fun just so you don't feel self-conscious. I'll make a joke, like "You can write in Spanish, or in <u>any</u> language!" Just so they don't feel like, "OK, another crutch." So I try to say that.

Spanish words were also often peppered into the language of the lessons and the stories created, such as when Claire ended a story she was telling with her grandmother admonishing her, "Yo te dije! [I told you so!]" after she ate too much posole as a child that resulted in a horrible stomachache at a family party in Mexico.

When harnessing the written language, either in English or Spanish, was too daunting for a student, the Monkeys were able to help the students navigate this affective barrier by providing scaffolds in the form of questioning or scribing, both of which are evidenced in this conversation I had with Elena:

> Elena: I think it's sometimes [a challenge in] articulating themselves. I think they have so many thoughts up there, I can see their eyes spinning and their thoughts going. But sometimes it's being able to say it out loud, and sometimes I [scribe for them to] put it on paper.
>
> KP: How do you help them with that?
>
> Elena: I try to ask them questions, as many questions as I can think of just to keep that brain turning, so eventually if they start with one-word answers it turns into a sentence and then it turns into a story.

One day when I was observing in Ms. Spellman's class I saw this in action. A student was very upset during the individual writing time, and was in tears. He seemed frozen, unable to write, and eventually, says Joaquín, the educational director of BOM and lead teaching artist at Márquez:

> …he [the student] was a success as far as at the beginning of the class he was hiding under a table. And by the end of week six he was clapping along with us, playing Start the Show[24], which is amazing. It was really nice to see. I don't know if we had anything to do with it, but he was definitely comfortable enough to show that side of him with us, which is really nice.

A different student, who Ms. Palomino described as a child who she rarely (if ever) heard speak without prompting was seen participating with peers during the third week and beyond of BOM at Márquez, with a gleam in his eye and a smile on his face.

[24] Start the Show is a fun, participatory, warm-up chant the Monkeys often use, always a highlight of the BOM visit.

Lowering the affective filter was evident also in the way that the Monkeys change the atmosphere of the classroom. Marisol described the Monkeys as, "…some people that come to help you write, read, and even have fun. You're having fun at the same time as you're writing and reading." Marisol said they are "funny and awesome….because the writing, [and] they do the circles and move the tables." It took some time for the students to trust that this "funny and awesome" way of working is OK in the school setting. Ms. Innis said she has to reassure them with, "It's safe you guys, to relax and be silly!" She further explained to me, "It kind of looks like organized chaos. But it's teaching them so many different things. To be self-confident, that it's OK to act silly." The students clearly loved working in this way, and they are not alone. The teachers loved it too. Ms. Palomino, the teacher who wrote the funding grant for BOM said:

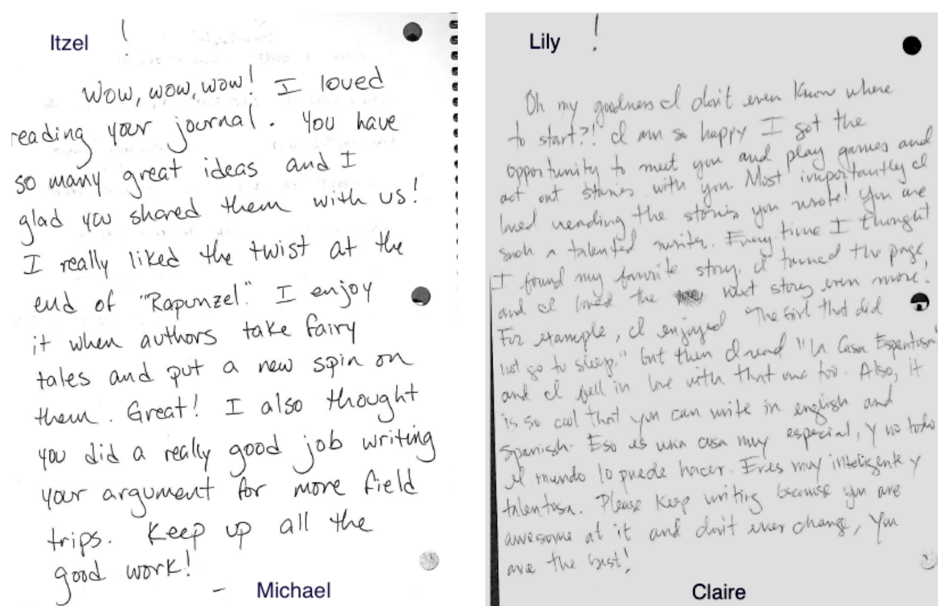
> Even though Ms. Innis loves it and Ms. Spellman loves it nobody loves it like I love it. And that's kind of selfish but it's the truth. Nobody loves them like I love them and I couldn't imagine a year here without them.

All in all, BOM's pedagogy of participation allows for a collective deep breath and break from the staid rituals and routines of the classroom, providing a space for students, teachers, and teaching artists alike to participate in co-constructed learning that is fun, meaningful, and meaning-making.

"Notebook as touch point". A central artifact toward fostering care and trust in BOM's pedagogy of participation is the notebook. Gifted to each student by BOM on the first week, and written in each week thereafter, students come to treasure this tangible piece of BOM that remains with them within the classroom between visits. Some teachers use the notebooks between visits by inviting students to add additional writing. Ms. Palomino in particular had students who wrote at least twice as many stories as the six stories they produced with BOM

teaching artists. At the end of the six week residency, the Monkeys take all student notebooks and write comments in them for each student on each story, with a large comment on the inside front cover (see Figure 4.3). These letters show a deep knowledge of the students and their stories and are sometimes partially written in Spanish (e.g. in Lily's letter where Claire writes, "Also it is so cool you can write in English and Spanish. Eso es una cosa muy especial, y no todo el mundo lo puede hacer. Eres muy inteligente y talentosa. [That is a very special thing and not everyone in the world can do it. You are very intelligent and talented.]"). In short, the letters reinforce that students' stories and voices matter. But, warns Anna, "We've sort of stopped using the word, like, 'We empower voices.' It's like…they *have* that power. You don't endow them with that power. We are affirming that that power exists." The notebook as an artifact is a reminder of this fact—that four teaching artists take the time to read and comment at length upon over 100 student notebooks with as much detail as they do is evidence of the how student voices are valued. As one student told Ms. Spellman, "They [BOM] made me feel proud, they made me feel like I did a good job!"

Figure 4.3. Examples of notes written by Monkeys to students on inside front notebook cover



Itzel!

Wow, wow, wow! I loved reading your journal. You have so many great ideas and I glad you shared them with us! I really liked the twist at the end of "Rapunzel." I enjoy it when authors take fairy tales and put a new spin on them. Great! I also thought you did a really good job writing your argument for more field trips. Keep up all the good work!

– Michael

Lily!

Oh my goodness I don't even know where to start?! I am so happy I got the opportunity to meet you and play games and act out stories with you. Most importantly I loved reading the stories you wrote! You are such a talented writer. Every time I thought I found my favorite story, I turned the page, and I loved the next story even more. For example, I enjoyed "The Girl that did not go to sleep." but then I read "La Casa Espantosa", and I fell in love with that one too. Also, it is so cool that you can write in english and Spanish. Eso es una cosa muy especial, y no todo el mundo lo puede hacer. Eres muy inteligente y talentosa. Please keep writing because you are awesome at it and don't ever change, You are the best!

Claire

The notebooks are returned on Show Day, when students are mesmerized reading the Monkeys comments. The students treasure these notebooks between visits and after BOM leaves, as Ms. Innis says:

> Oh my God, a Barrel of Monkey notebook! Well, it's just a notebook. But the fact that [it] holds so much power for them is amazing, and they love it. They'll come back to them the whole year. I'll still see kids kind of touching it even. Reading through it. I had kids last year touching it, that is the sweetest... and they loved it, they treasured it.

The notebook remains after BOM leaves as physical proof of the hard work, the fun work that the students created with BOM. Anna, director of BOM says,

> Yeah, I think the journal is another touch point and artifact. It's a reminder that we might be done but this is still yours, and these are all the things you made, and we also always say, "There are still a lot of blank pages in here." Which is both comforting and daunting at times. But this feeling like this is just the beginning of things that you're able to make. And this is yours to keep forever.

A part of something "bigger than themselves". The performance of student work at Márquez by BOM teaching artists and other BOM company members is the final example I'll present of how the trust and caring within BOM's pedagogy of participation is both built and demonstrated. The BOM artists show they've earned the students' trust through the thoughtful interpretation of their work on the stage. The students know this, and trust them with what Michael calls their "hard stories"—stories about not having a name, being a speaker of a language not recognized in a foreign country, or the pain of being alone without a friend. That these stories were valued was important for the students, as evidenced the in the exchange below I had with Pablo:

KP: And what are you looking forward to with the Monkeys?

Pablo: That they gonna act what we wrote.

KP: How's that make you feel, that they'll take your stories and make a play?

Pablo: That makes me feel [pause]…that makes me feel nice.

Feeling "nice" is what I interpret as Pablo's way of saying he felt important, one of BOM's goals. He was essentially sharing that working with BOM made him feel like what he has to say matters. Similarly, Ms. Innis told a story of a girl who struggled in her class the prior year whose story was chosen for the final production. When they announced the student's name at the show, Ms. Innis said, "She just kept looking back like... I think her face was probably sore from smiling. And she couldn't believe they picked hers. They announced who wrote it, and she couldn't believe it." Showing students their work matters has an important affective impact on EL students as Elena, one of the teaching artists, explains:

> I think the thing that has the most impact on me is when we do the shows, and we say who the author was and there's just this huge roar, and they feel like this rock star. Like they wrote something, there's something out there that's bigger than themselves. And I feel like for most of them, the first time they realize there are things they can do that are bigger than themselves, and they can have an impact.

Efficacy of voice is invaluable for all students, particularly ELs who may not experience this efficacy within the limitations of a typical classroom schedule. The arts-based practices within the BOM structure facilitate this efficacy by opening up spaces through the pedagogy of participation as I've described through the findings above.

To summarize the substantive findings in this case, Barrel of Monkeys significantly addresses ELs' learning needs by working through the arts-based practices of theatre and

narrative arts by validating home language, using generally agreed upon successful instructional approaches, and providing a variety of opportunities for oral language development. The approach of outside artists coming into a school setting with "seemingly silly" practices that break down the traditional school space builds both trust and admiration for the teaching artists on the part of the students, thus lowering the affective filter (Krashen, 1982). Furthermore, working with teaching artists who are relatable and trusted helps to foster a safe and supportive environment for students to express their voices, knowledge, and agency in ways that make sense and are meaningful to them. The power of the space that BOM creates is attributed to what I call *pedagogy of participation*—a pedagogy which allows EL students to participate productively and successfully in a variety of modes in a space where they may not necessarily be able to do so under an autonomous model of literacy (Street, 2003).

Teacher and Teaching Artist Benefits of Arts-Based Work in BOM

The examples in this chapter have been infused with stories of the affordances for students of working in BOM's pedagogy of participation, and following this section is a presentation of one student's experience. Examined carefully, you will also notice many of the implied benefits of the work for both the classroom teachers and the teaching artists. However, to fully address the study's second research question of what all members of the triad receive as benefits of working in this way, a moment to take stock of the benefits of the work for the teachers and teaching artists is warranted. The sections below share the range of teacher and teaching artist reactions around the affordances of BOM's arts-based strategies.

Classroom teacher benefits. The benefits of the pedagogy of participation serve the teachers as well as students, serving as a space for real-time professional development where pedagogies and strategies are modeled by the Monkeys. Pieces of the pedagogy get taken up by

the teachers and applied to writing instruction in their classrooms. Ms. Palomino says she extends the weekly BOM lesson into other writing work until the next visit. For example, after the week on figurative language, she emphasized adding figurative language to all student writing for the week. Similarly, Ms. Spellman said she has tried to incorporate more group work into her writing and even reading practice because she was so aware of the overwhelming student enthusiasm for the small group work. In these ways, the dispositions, strategies, and practices brought by the Monkeys serve as a "catalyst" as Lead Monkey Joaquin put it. Ms. Innis affirmed this, saying, "I take from them, like, "Oh, I like the way they taught that. Because they break it down. OK, when I teach that next year I'm going to remember that, and throw that in there." Beyond the lesson at hand, Ms. Palomino shared that she uses the BOM writing as the starting point for students to create a robust pool of writing from which to select an entry into a citywide, year-end writing competition. All three teachers also indicated that the dispositions brought by BOM, particularly how they are manifested in the BOM Agreements, are useful throughout the year and across subject areas. For example, Ms. Palomino often refers to "Every idea is a good idea" when looking to create student perseverance when working in math, an action which is reminiscent of the studio habits of mind (Hetland et al., 2013). Ms. Spellman said her practice was impacted by "just trying not to be so regimented about the lesson, and what I need them to do as writers. But letting go a little bit and giving them a lot of creativity and room to move around." Creating a space outside of the traditional classroom routines and procedures seemed invigorating to the teachers, combined with the energy and enthusiasm the Monkeys bring. Ms. Innis joked, "Like, what are you guys on? Because I don't drink coffee, is there something else I should be doing? But they [the Monkeys] come in and the kids absolutely love it."

Perhaps most touchingly, the BOM work also helps the teachers see their students in a different way in order to meet their needs. Ms. Palomino told about a student who was terribly quiet and shy, and she casually remarked to me during an observation, “Look at Ismael….I’ve never seen him talk or smile so much.” As classroom teacher Ms. Spellman put it, the group work reminds her of the benefit of, “Just not being so regimented about filling in my blank, as opposed to filling in their blank.” Lead Monkey Joaquin shared a story about a teacher at another school where BOM works, who told him:

> I'm learning so much about my students doing this. I had no idea that this person had that potential, or this person was able to express themself [*sic*] like that. And that's super special because what's scary is some educators make assumptions about some students because they're not able to give them the instruction they would need to be able to express themselves. So they make all these assumptions about certain students based on their performance in the classroom, which is fair. But they don't know how to give an alternate opportunity to be themselves.

Giving students an “alternate opportunity to be themselves” seems to be at the core of what BOM does. This is both a benefit for the students, but probably more so for the teachers, who are learning right alongside the students both about the student and about their teaching practice.

Teaching artist benefits. Like the benefits to teachers of working through arts-based strategies, the teaching artists shared with me a variety of benefits they get from the work. The first is that many of them simply love their craft and enjoy being able to apply it to meaningful work in schools with students. Put simply, the work is both fulfilling and fun. BOM director Anna said the work is fulfilling and fun because it “pushes us as artists to be better, and to dig deeper into our creativity.” Particularly special moments, she said, is when an “organic

collaboration" happens between a student and teacher when a story is written in another language beside English, where the roles are reversed and the student becomes the teacher and/or translator. These moments bring an awareness to the teaching artists of the linguistic and cultural diversity of their city, and they often choose to honor that by presenting stories in the larger "That's Weird, Grandma" production that are entirely in Spanish, even if they audience doesn't understand the words, the meaning is infused through movement, costume, song, and gesture.

The final school-based performance of student work is also a remarkable outcome and highlight for the teaching artists. Monkey Elena shared that it is "beautiful" to see a student's face light up when their name and story are announced at the show. It's particularly fulfilling, said another Monkey Claire, when the story is one that she worked on with a student, because she has a personal connection and got to see the story from inception to finish. The work to adapt the stories is challenging for the Monkeys and also taken quite seriously and with care not to trivialize or objectify them or the students. This is amplified for the Monkeys who are of a similar cultural or linguistic background as the students, in this case Joaquin and Claire who are both Latin@. They both told me they saw themselves in the Márquez students, their language, and in their stories. Students enjoyed working with Monkeys who were like them, and the feeling was mutual. Claire shared how she was very careful to accurately interpret the story about a girl without a name, because, "I did want to do it justice but it also was a little heavy handed, so how do you make it heartwarming but at the same time be like, it's OK to be sad. It's OK to feel that." I turn now from a description of the benefits of the teachers and teaching artists to the experience of the students, as represented in the example of Ignacio's experience with BOM below.

Ignacio's Experience: "The Alien in Space"

I turn now from the presentation of findings and overall themes that emerged under BOM's pedagogy of participation to tell the story of one student's experience from the beginning to the end of the BOM residency at Márquez. There were five focal students across both of the EL classes at Márquez who had work performed in the final play: Yazmin, Vanessa, Daniela, Lily, and Ignacio. I was fortunate enough during the process of this study to be able to follow these five focal students, and serendipitously, each of their stories was chosen for inclusion in the culminating performance at Márquez. There was no way to plan this, as the determination of which stories would be included in the show was entirely up to the discretion of the teaching artists and BOM company members. While each child's experience and story warrant a deeper examination, I have selected Ignacio's experience to present as a "deep look" because it speaks to nearly all of the elements of pedagogy of participation I describe in this chapter. Additionally, it is the one story from the focal participants that was turned into a song by the Monkeys, which lends another modality to the analysis of the work. So, it was with great pleasure when I heard Ignacio's name announced as the author of one of the 21 stories performed on Show Day.

Ignacio was in Ms. Spellman's class, meaning that he had a higher level of English language development according to his ACCESS test scores. During our first conversation he told me that his favorite thing in school was reading because, "it has scientific things in the book. And you could learn about stuff about animals and earth." About writing, conversely, he said, "It's a little bit hard. My hand gets really wobbly." When asked to elaborate about what he thought about the generation of ideas within the writing process he said, "…sometimes it's easy and sometimes it's hard. Sometimes, I take a lot of time to think about it." He told me he was excited to work with BOM because, "We write, act. Silly stuff!" and he was most looking

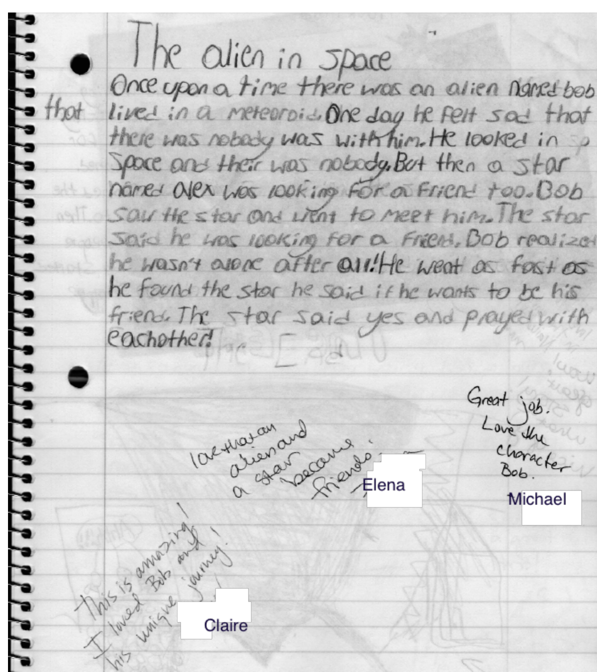
forward to the performance because, “They [the Monkeys] get to tell my stories on stage.” I later discovered from him during our final interview that he had been looking forward to working with the Monkeys for three years because his sister participated in the BOM residency when she was in third grade when he was a kindergartener, evidence of the community building capacity that BOM facilitates.

Throughout the residency, I observed Ignacio participating fully with the Monkeys during the classroom visits. He enthusiastically participated in the dramatic activities such as tableaus, movement games, and the writing and acting out of group stories. He wrote five stories throughout the six-week curriculum sequence, as follows: “The Alien in Space” (What Makes a Story? Day); “Rockstars” (Picture Day); “When I Went to Indiana” (True Story Day); “Steve Ate the Chicken Noodle Soup” (Playwriting Day); and, “Dear Barack Obama” (Persuasive Argument Day). He missed one week of the BOM residency (Super Powered Language) because he “had a really bad cough.” I observed Ignacio participating enthusiastically and appropriately in the other five BOM lessons, not standing out for being too outgoing, nor overly shy. For example, during the second week (Picture Day) when the whole group was learning about tableaus, he volunteered to share that he chose to freeze into a superhero pose. Later in that same day’s lesson, he acted out his small group’s story enthusiastically by improvising the movements and sounds in unison with his group while Michael read their story. My observations of Ignacio indicate that he was both physically and mentally engaged in each lesson, and a review of his notebook stories show his writing was prolific and imaginative. Perhaps this is because he had a higher level of English language attainment, as already noted.

Ignacio’s first story, “The Alien in Space” was selected for adaptation into the culminating performance at Márquez (see Figure 4.4 for Ignacio’s original story as he wrote it in

his BOM journal). The story itself is a sweet one of an alien named Bob who is alone in space searching for a friend. He finds a star named Alex and then realizes he is no longer alone. A short story, all of 98 words, it was selected as one of 21 skits in the show. The process of story selection for the show involves the teaching artists bringing forth approximately 35 interesting stories from the over 500 produced throughout the residency. Along with about five or six other actors in the BOM company, the teaching artists then winnow down the stories based on ideas that emerge during the discussion about how to stage each story.

Figure 4.4. Ignacio's notebook story, "The Alien in Space", with comments by Monkeys



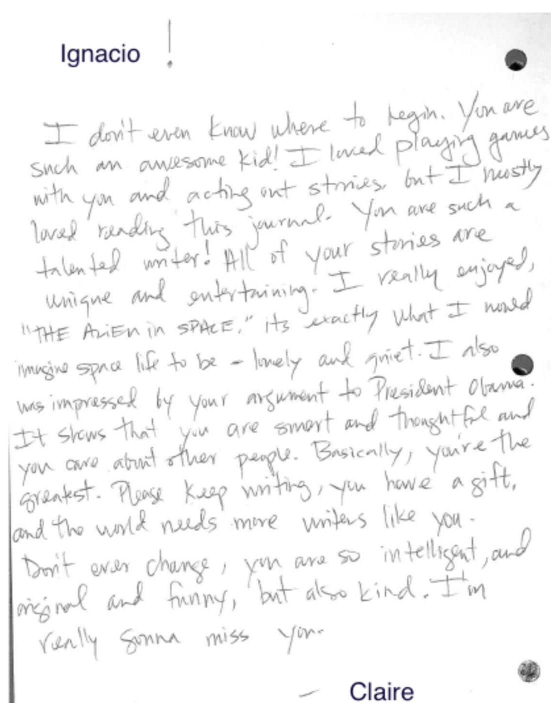
Additional factors about which stories to include are to create a balance of how many stories are include from each class (in the case of Márquez there were seven stories from each of the three classes), as well as a balance of stories generated from each day's lesson. Sometimes, a teaching artist will "vouch" for a particular student's story that may have represented an

exceptional growing process on the part of the student. As Joaquín explained about the difficult process of choosing just 21 stories:

> It just goes back to trying to honor as much of what the student wrote, and in that process us going back into how they thought it would happen, and this sense of play to go into how it would be enjoyable for the student to see as well. And then using our own creative skills and performance tools to make it happen.

While I do not have direct evidence from the teaching artists as to how and why Ignacio's story in particular was chosen, the three comments on the story by Claire, Elena, and Michael indicated that they enjoyed the story about Bob and his "unique journey" to becoming a friend with star. The note from Claire on the front cover of Ignacio's notebook does give us some insight (see Figure 4.5). Like all notes, there is such evidence of caring about the individual student through specific knowledge of the them, their stories, and their BOM experience; it is clear why the notebooks are highly prized long after the Monkeys leave their school.

Figure 4.5. Note from teaching artist to Ignacio on front cover of his BOM notebook



Ignacio !

I don't even know where to begin. You are such an awesome kid! I loved playing games with you and acting out stories, but I mostly loved reading this journal. You are such a talented writer! All of your stories are unique and entertaining. I really enjoyed, "THE ALIEN in SPACE," its exactly what I would imagine space life to be - lonely and quiet. I also was impressed by your argument to President Obama. It shows that you are smart and thoughtful and you care about other people. Basically, you're the greatest. Please keep writing, you have a gift, and the world needs more writers like you. Don't ever change, you are so intelligent, and original and funny, but also kind. I'm really gonna miss you.

– Claire

Not only was Ignacio's story chosen for inclusion in the performance, it was turned into a simultaneously rousing and touching song, powerfully sung and acted by BOM company members[25]. Ms. Palomino said, "That one ["The Alien in Space"] is like an inspirational song. That one could be recorded." The song was nearly, to a word, scripted verbatim from Ignacio's written text, a goal that Joaquín says is foremost in his mind when he composes a song from a story. He explains, "As long as I've been here it's mostly trying to honor what they've written. I'm definitely more of the not adding more that isn't there." In addition to the musical score, the staging included hand-held puppets of stars and planets that the actors used to cover their faces when Bob the Alien went around looking for a friend. This was one of many gestural components that told Ignacio's story along with the song and lyrics.

"The Alien in Space", like many stories produced at the Márquez residency, was about a hard topic—loneliness and the challenge of making new friends. Other stories included similarly dark and sad topics, such as a girl who didn't have a name, a man who didn't speak or understand the language, and a man whose family died in a volcano. According to the teaching artists it is not unusual for these hard and sad stories to be written by students. And, it is particularly interesting to see the stories with topics of isolation related to identity and language that were written by the EL students. The BOM writing process facilitates this type of writing, as Joaquín says:

> I think that's part of what we see in these writings, it's like, "Oh, there's no restriction to what I write. And as far as ideas, I can write about anything?" Which can both be initially scary, but then afterwards when they get the chance to write about anything. And sometimes that goes into themes about expressing barriers, expressing restrictions, and people being free of something.

[25] Listen to a rehearsal of Ignacio's song: https://soundcloud.com/papowah/alien-and-the-star/s-ksLu8

The Márquez stories about difficult topics, like Ignacio's story about friendship and loneliness, had a profound effect on the adults at the final performance, as they did on me when I first saw them in rehearsal. Ms. Spellman shared that "the adults were physically moved to tears by the...by the planet one, the friend one."

I spoke with Ignacio after the performance—it was a surprise to him until the performance that his story was chosen and adapted. We had the following conversation:

KP: How did you feel when they called your name and you were going to be in the play?

Ignacio: I felt kind of excited that I was going to be in the play and I also liked the planets that they were showing, the earth and Jupiter and Saturn.

KP: And they put the planets in front of their faces when they said, "No I don't want to be your friend." They were hiding behind there.

Ignacio: Yeah

KP: So how did you feel during the play?

Ignacio: Um, I felt kind of excited about seeing my own play being put on by the Barrel of Monkeys.

KP: And how did you feel after?

Ignacio: I felt proud of myself because everyone, when they told my name, everyone just looked at me. It was kind of nervousing.

The adaptation of Ignacio's work—from the text he wrote in Figure 4 to a musical skit with props and the artists' interpretation was both exhilarating and "nervousing" for Ignacio. Seeing his work reflected back to him through professional artists' interpretation made him feel both "excited" and "proud". Ignacio had the opportunity to see his work valued by professional artists and adults whom he trusted and respected. Additionally, he also was able to participate as

critic of the work that was produced when he critiqued their use of the name of the star. He thought the performers didn't use the name Alex that he included in his text, but they did, and I was able to play back the recording of the song for him to show him; perhaps in the excitement of having his story produced he was paying attention to so many factors (social, emotional, listening and watching his work performed, etc.). The ability to see your work valued and interpreted by adults is not a typical affordance in a traditional classroom setting, but within an arts residency this space is created through the unique relationship fostered by the teaching artists through the pedagogy of participation. While Ignacio's experience is just that—his alone—it can be argued that perhaps his experience is not representative of others' stories in BOM because of his higher level of English proficiency. Based upon the other five focal students' reactions of having their story produced on stage—three of whom were in the class with less proficient speakers of English—I would argue that Ignacio's positive experience was wholly representative. While there were a few cases of students who perhaps didn't engage with BOM as enthusiastically as others, as noted throughout this chapter (e.g. Josue, Daniel, and Caleb), Ignacio's story of engaging with BOM is similar to that of many students. I feel fortunate that I was able to capture Ignacio's experience from the beginning of the BOM residency to the end.

Conclusion—Building Capacity with BOM

"A day with the Barrel of Monkeys is great, because you dance, act,
and write your own stories. The most important thing I learned
was to always be nice, kind and respectful to my classmates.
The best thing I liked to do with Barrel of Monkeys was to sing and act.
Barrel of Monkeys makes me feel smart, happy and proud about my writing.
Barrel of Monkeys are great."
-Student written evaluation at the end of the Márquez School Residency

To close this chapter, there is little I could write that would better summarize the BOM experience for ELs than the student testimonial above. Above everything else, what I observed

and learned through the exploration of the BOM case at Márquez was that the arts-based approach taken up by the organization in schools validate the power that students already possess in expressing their knowledge, ideas, and voices. ELs' use of arts-based practices through arts-residency programs is also how these programs build capacity to grow and develop classroom and school culture. Accounts by not only the students participating in the program, but also their classroom teachers, visiting artists, and school administrators, explain how arts-based residencies build great anticipation for the arts and the literacy experiences the arts afford. This capacity building is transformative to the school culture by building anticipation year by year, while also transforming the artists-in-residence's understanding and knowledge of children with backgrounds that are linguistically and culturally similar or different to their own. Finally, there is a long-lasting positive impact upon each classroom teacher's practice by BOM in the way they introduce unique dispositions and strategies (such as the Agreements, and "seemingly silly" instruction) to the classroom which they carry on throughout the rest of the year.

One of the most striking impacts of the use of arts residencies on school culture is the anticipation that the culminating performance builds each year. The creation of this prized "authoring" space builds a culture within the school that student voices and ways of communicating knowledge are important and valued. For example, BOM has worked with Márquez Elementary school for six years, only one year less than the school has been in existence. As a result, students highly anticipate the Monkeys' presence in their classrooms when they reach third grade, often hearing fabled stories of the work from older siblings. One student explained it this way:

> When I was little my sister told me that the BOM were really fun and that I should try it. I wanted to try it but my sister said I could only do it in third grade and I felt sad but I'm in third grade now so I could do it with them.

In addition to the impact on student anticipation, teachers who worked hard to fund the BOM program at Márquez said the BOM presence greatly impacted their practice on an ongoing basis. They could take the work forward from the six-week residency to foster ongoing strong writing practice in their curriculum and pedagogy through the year. When I revisited the school to watch the final BOM performance, students were excited to show me the additional stories they had written in their Monkey journals. Ms. Palomino, the teacher who wrote the grant to bring BOM to the school the year of this study, told me she referenced the BOM Agreements such as "Every idea is a good idea" on an ongoing basis in all areas of her classroom instruction, not just writing. Her students continued to choose BOM journal writing as a classroom activity long after the Monkeys' residency had ended. A fitting conclusion for this chapter, she explained the power of the Monkeys in her classroom and at the school at large:

> …these are kids who've known that Barrel of Monkeys have been here since they were little, and they've seen the shows at the end. So they're pumped for third grade. It's a highlight for sure of third grade. If I could go on ten field trips or do Barrel of Monkeys, I would do Barrel of Monkeys.

CHAPTER 5: TRASH FOR TEACHING CASE AT ESPERANZA CHARTER SCHOOL

Linda Seiffert, the arts pedagogist consultant at Esperanza Charter Elementary School (the focal school in downtown Los Angeles where I studied the Trash for Teaching case) has a long history of teaching in an arts integration model at the University of California Los Angeles lab school. She has gone back and forth, working at both schools, most recently returning to Esperanza where she says her heart really lives. She explained to me why:

> You walk into the lab school and you see all this fabulous stuff happening but it's on the UCLA campus and it's got parents that have the money. When teachers come in here [Esperanza] and they see what's happening, there's no more excuses anymore that they can't do it [arts integration] because there's not enough funds. We're sitting in Skid Row, you know, so we are a <u>very relevant place</u> [tapping table].

I cannot help but agree with Linda. While I was a newcomer to Esperanza School, the Trash for Teaching arts residency was an incredibly relevant resource when I was a teacher of ELs in Southeast Los Angeles. I was fascinated by how Esperanza's arts integration curriculum using simple, repurposed "trash" inspired countless language development opportunities for my EL students. Upon starting my graduate work, I knew T4T would be a fascinating, important, and relevant case to study. With my strong interest in the arts, I was admittedly disappointed when I learned that T4T had moved away from arts-based residencies to STEM work. Yet after further investigation with the Executive Director of Trash for Teaching, Erica Tyler, I realized that the groundwork laid from the arts residency programs had taken hold deeply at Esperanza Charter Elementary School in Los Angeles, CA.

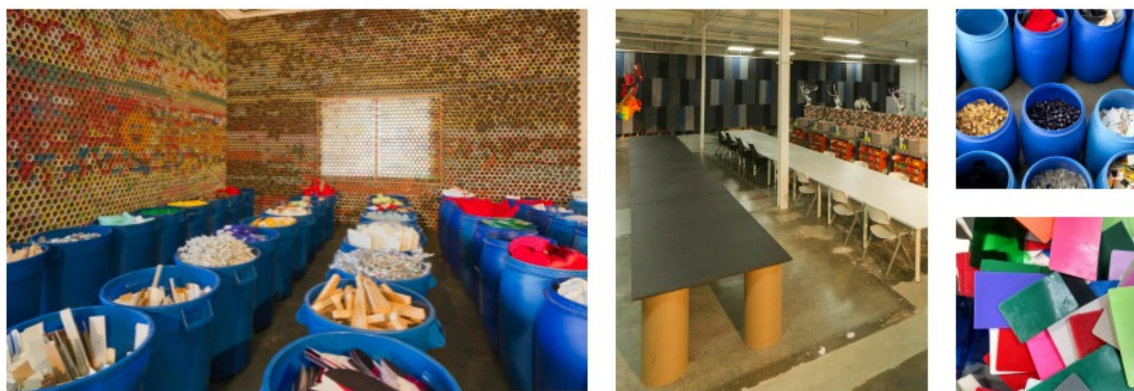
The first part of this chapter introduces you to the Trash for Teaching organization through its history and current work. Next, I familiarize you with the context of Esperanza Charter Elementary School including the Reggio Emilia approach which it takes up in practice at

the school. Next, I lay out the broader arts and education landscape in Los Angeles, and the focal teachers and students I observed. Finally, I present findings and discuss emerging themes of the work of Trash for Teaching and arts integration at Esperanza, in relation to the study's research questions, providing examples from the teachers' and students' practice. What should be noted is that we are taking a turn from the narrative writing and theatre arts work of Barrel of Monkeys to the domain of visual art. While this case approaches the domain-specific visual art quite differently than BOM and the explicit tie to literacy is not as present because it is not a writing program like BOM, there are alignments and congruencies that will be noted as we go through the case, which will be noted accordingly when of interest.

Trash for Teaching: "We Rethink What Others Overlook"

Bright blue barrels of colorful, cardboard tubes and striped cones as long as a 3rd grader's forearm; shiny, thinner-than-paper Mylar® strips that capture both sun and wind when released from their car-sized bags; row after row of bins overflowing with plastic, metal, and wood doodads of every color, shape, and size. These and myriad other manufacturing overruns and discarded by-products, considered mere trash by the companies who donated them, help students in urban schools in Los Angeles explore the process of creating found object art. Trash for Teaching (T4T) is a non-profit organization that was founded in 2004 by Kathy and Steve Stanton who wanted to divert clean, safe, manufacturing discards from landfills into the imaginative hands of students at their son's Reggio Emilia inspired art-based preschool. From that small beginning grew a citywide program, with art education and professional development components that served nearly 6,000 elementary aged children in Los Angeles area public schools just three years later.

Figure 5.1. Trash for Teaching warehouse photos[26]. These pictures show (L to R) how the materials are stored, the professional development space, and the variety of materials available.



Today, T4T offers a much broader range of services for students, teachers, and the community including: professional development and materials for teachers; science and engineering community outreach; hands-on opportunities in their warehouse maker-space; and mobile and custom-built STEAM labs in schools. Their headquarters sit in an enormous repurposed warehouse (a small portion of which is also a candy cardboard box factory) 20 freeway miles south of Esperanza School. The warehouse provides a space where teachers can collect materials for their classrooms and also houses "Spontaneous Creations", T4T's open-community maker event that is hosted each weekend, as well as the location of the T4T executive office (see Figure 5.1 for photos of the warehouse, professional development space, and close-up of materials). As explained in Chapter 3, the T4T I knew and worked with as a classroom teacher has evolved from arts-based learning to a more broadly defined maker and S.T.E.A.M organization, largely in response to the diversion of funding by the Los Angeles Unified School District from arts programs to science programs (Torres & Menezes, 2015, November 2). Erica Tyler, T4T's Executive Director, told me that approximately 5 years ago the organization made this shift—from 80% art and 20% science to the other way around. Indeed,

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[26] Photos from www.trashforteaching.org

this is what I observed in at Esperanza—strong work in science—but the arts were seamlessly integrated through T4T's materials.

Executive Director Erica Tyler considers T4T the "Robin Hoods of Rubbish" because it provides materials she describes as "catalysts to the ability to help them [ELs] build self esteem and the ability for them to communicate their thoughts and feelings." Their work goes even deeper to invoke agency and a sense of social justice among the larger community, when she movingly noted:

> Because along with the fact that it's creative and requires critical thinking skills, it also requires a broader perspective about what is waste and the idea that things can have 2nd and 3rd lives. A lot of these kids feel like they're a waste of time. Like, "Nobody really has time for me." We work in a lot of the very underserved communities with very poor families and it may not be because the parents aren't treating the kids well, it's just because the reality is everybody's got multiple jobs and they're just trying to keep food on the table and clothes on the kids and so [we're] letting the kids know, "You're not a waste of time either." We all have the ability to use this material to create something and then we also have the ability to find in ourselves where we're inspired and what we want to be created into.

While T4T provides materials and professional development to teachers within their space, they also reach out to teachers outside of their warehouse walls. First, they provide free curriculum on their website to assist teachers in creating project-based curriculum, which Tyler explains is increasingly more expected of teachers in the local school districts and schools. They work directly with students in schools using prepared STEM projects from their materials (e.g. a NASA cart where they create a rocket, a light up house dealing with circuitry, etc.). Tyler notes

that while STEM is the focus the STEAM (art included) portion emerges naturally, as students often take the opportunity to add important meaning and function to their creations through arts-based work. In addition to working with students, T4T also provides professional development for teachers using the materials to, as Tyler said, "encourage teachers not to answer questions with answers but to be thoughtful about the question and repeat the question and ask provocative questions back around that question that engages the child's full range of consideration and critical thinking skills." The wrap around approach of working with children, students, and teachers both in their own warehouse space and in the schools acknowledges the need for access to the materials and the curriculum in a variety of spaces.

T4T and Esperanza. T4T has a longstanding and strong working history with the teachers and students of Esperanza Charter School. Both organizations came into existence at approximately the same time, 2004 and 2003 respectively. That was also the time when Linda Seiffert, the arts pedagogist at Esperanza and a participant in this study, started working with Esperanza and their current artist in residence from Europe. At that time, the T4T warehouse was just down the street from Esperanza school, in the garment district of LA, so it was conveniently located to provide resources that were more economical and interesting than the pre-fabricated arts and crafts supplies that the school was purchasing from a large, national educational supplier. Additionally, the school loved working with the Stantons at T4T because using the repurposed materials also brought in the concept of sustainability. Because it is an inexpensive and eco-friendly resource, T4T has become a long-standing partner with Esperanza, and as Mr. Nogales, the Esperanza principal, explained to me, T4T is "a place that our teachers believe in" and "…[T4T] is in all of our art."

Because T4T is an important resource for the school to gather materials to integrate into the teaching units, teachers are encouraged to make use of the school's "subscription" to T4T to go down to the warehouse to gather supplies. The way the teachers use T4T as a resource mostly depends on their experience and comfort level with arts integration at Esperanza. As explained to me by 4th grade teacher, Ms. Rivera, a veteran at Esperanza for 10 years:

> In the beginning of the year brand new teachers are kind of overwhelmed. They go over there [to T4T] and they're just like, what I do with all this wire and paper, and shiny stuff? And how can I use it? So usually you see the new teachers just kind of grabbing the basics, like the corkboard and the little tiles. And as the progression of them being here as teachers happens, they start developing that sense of what type of materials they can use. And I think once you know your curriculum and what you're going to be doing, you can start seeing the materials.

As teachers gather more experience and sophistication in using the variety of T4T materials, they start to curate them in their classroom's atelier, a term from the Reggio Emilia tradition which means the arts resource area (Edwards et al., 1998). For example, Ms. Solano, the school's assistant principal who was a former 5th grade teacher at Esperanza, shared with me that during her classroom unit on the human body, in addition to providing books and videos and models related to the human body, "I would go to Trash for Teaching and I would look for materials that I thought children would be curious about in relation to the human body." In this case, for example, Ms. Solano stocked her atelier with materials that were red and blue that the students used to think about and make sense of the way blood is oxygenated in the body. When gathering materials at T4T, Ms. Solano said:

> There was a lot of thought when I would go [to T4T] like, “Oh, I could really see how kids could use this." And then, some things, I would go, “I don't know, it just looks great, I'm just going to take it,” and then, I'd take it into the classroom, and a child would walk over and say, “Oh, I'm gonna use this for this part of the solar system.” I'm like, “I never would have thought of that.” But they saw things in the materials, and they were able to use them in a way that was just beautiful. You're just looking at them building things out of pen caps!

What Ms. Solano describes in her classroom is a fusion of a Reggio Emilia approach within a miniature school-based Makerspace, where the relationship between materials, tools, and processes serve as a conduit to ideas. The Maker Movement has been taken up in a variety of spaces including children’s museums, Makerspaces such as T4T (among others), and pop-up “Maker Faires”, and research has shown that these spaces are learning environments that afford both child and adult learners with opportunities to ask questions, identify problems, build and test models, revise work, and share ideas (see, for example, Sheridan, Halverson, Litts, Brahms, Jacobs-Priebe, & Owens, 2014 and Halverson & Sheridan, 2014).

Unlike the way that I used T4T at my school and in my classroom, where T4T teaching artists worked directly with students in my classroom and others and provided professional development to my colleagues, T4T serves Esperanza almost exclusively as a provider of interesting and inexpensive resource for the arts integration projects throughout the school. I asked again and again whether T4T provided professional development or worked directly with the students in the school, and that never was the case. One professional development at the warehouse had been planned for earlier in the year that I collected data at Esperanza, but teachers vetoed that session in favor of grade level planning instead. My impression for why the

relationship is mostly limited to one of providing resources—after my numerous prodding questions to Esperanza teachers and administrators—is because the professional development is provided in-house by the artist-in-residence as well as by the arts pedagogist. Nonetheless, T4T is deeply valued at Esperanza, which displays a homage to the organization outside its main office (see Figure 5.2). The connection between the two organizations is rooted in their shared genesis around the Reggio Emilia approach where students are encouraged to express their knowledge in multiple ways using “a hundred languages” (Edwards et al., 1998).

Figure 5.2. Display of T4T at Esperanza. This display, set up outside the main office at Esperanza, shows T4T materials, history with Esperanza School, and examples of student work.

Reggio Emilia: From Theory Into Practice

Because the Reggio Emilia tradition is such a robust influence on the arts integration work at Esperanza, a review of the educational history and approach of the approach is warranted. The Reggio Emilia early childhood approach recognizes and deeply honors all "languages" of children and has been taken up in both early childhood and elementary contexts worldwide. Understanding Reggio Emilia helps us to understand the link between the multimodal theories of learning that guided this study, and how the approach has been taken up in one American context with EL learners using an arts-integration approach.

At the conclusion of World War II, the little town of Reggio Emilia, Italy was left in shambles. Little but burned out buildings and abandoned tanks remained. Little, that is, except for the will of townspeople to rebuild from the rubble, starting with their preschools, which they built from the ground up using bricks from bombed out buildings and sand from the nearby river. Reggio Emilia schools became renowned for their focus on the arts and "for their ability to draw on what we know about sensory stimulation, to promote creative expression, and to build on social, contextual, and cognitive factors in teaching" (Gadsden, 2008, p. 37). Loris Malaguzzi, the anointed father of the approach, who recounts riding his bike to Reggio Emilia from the next town over when he heard about the efforts, remembers, "A simple, liberating thought came to our aid, namely that things about children and for children are only learned from children" (Edwards et al., 1998, p. 51). This statement of belief about the social nature of learning and the view of the child as a collaborator of knowledge exhibit the influences of Rousseau, Dewey, and Vygotsky (among others) on the Reggio approach. In Reggio schools children are viewed as capable from birth, collaborators, and communicators, using symbolic representations including words, music, gesture, drawing, painting, building, collage, sculpting, light and shadow play, and

dramatic play to develop intellectually and communicate in a variety of modalities. Through this work, teachers became learners and children became teachers while careful teacher documentation of student interaction and interests build a "negotiated curriculum" (Edwards et al., 1998, p. 315) between teachers, students, and the community, aligning with Piagetian, Vygotskyan, and Deweyan theory. According to Malaguzzi, "Always and everywhere children take an active role in the construction and acquisition of learning and understanding" (Edwards et al., 1998, p. 67).

The core philosophy of the Reggio Emilia approach is articulated in founder Malaguzzi's influential and moving poem titled, *No way. The hundred is there*, (see Appendix B) which beautifully honors the multimodal and multiliterate meaning-making practices of children, "The child is made of one hundred. The child has a hundred languages, a hundred hands, a hundred thoughts, a hundred ways of thinking, of playing, of speaking". A handful of American educators have taken up the Reggio Emilia approach in schools and have written prolifically about their practices (Caldwell, 1997, 2002; Edwards et al., 1998; Hendrick, 1997). Though not empirical studies, this work provides evidence of their connection of arts-based and literacy practices. Other works since published document how the Reggio approach can be, and has been, translated to the American context (Fraser & Gestwicki, 2000; Fu, Stremmel, & Hill, 2002; Lewin-Benham, 2006). Central to these discussions is the Reggio approach's value of the many ways in which children create meaning through engaging their hundred languages through art, music, gesture, movement, and play—a link to the multiliteracy and multimodal approach I am exploring in this dissertation.

Few empirical studies have been conducted that focus on the connection between arts-based and literacy practices for ELs in the Reggio approach. However, there are two notable

pieces worth mentioning. First, Abramson, Robinson, and Ankenman (1995) describe their work with student teachers in California who worked in the Reggio style in elementary schools where 70% of the students were identified as limited-English proficient. The authors claim the case studies "prove the benefits of adapting Reggio Emilia principals to teaching culturally diverse elementary-age students [by encouraging] expression in multiple modes or 'languages' [which helps] to build concepts and bridge language differences" (p. 201). This highlights both the analysis of art and process of making meaning through art as beneficial second language and literacy learning of the students. Topal and Gandini's (1999) presentation of their Reggio-inspired work with teachers and students *Beautiful Stuff!—Learning with Found Materials* details how the teachers and students can work with "beautiful stuff" collected and shared by students as a means to learn and process language while communicating knowledge. The Beautiful Stuff approach, while not an empirical study nor specific to work with ELs, is still particularly relevant to the work of Trash for Teaching explored in this study because it uses interesting, repurposed materials for idea construction and language building through the art of making. More broadly the Reggio Emilia approach I deeply embedded in the Trash for Teaching case presented in Chapter 5.

Esperanza Charter School: "A Very Relevant Place" for Arts Integration

Esperanza is a charter school organization that was founded in 1981 with the mission of "closing the achievement gap for children living in poverty" (organization website). Esperanza Charter Elementary School, the "flagship school" of the organization according to the principal Mr. Nogales, is just one piece of the larger organization that consists of eight early education centers (preschools), a K-1 primary center, Esperanza Charter Elementary School, and one middle school. In addition to the schools, Esperanza provides wraparound family services such

as counseling and community building opportunities through four community centers throughout central and south Los Angeles. As Mr. Nogales put it, “We [Esperanza as a charter organization] do a very evolved social service support program, both mental health and family services.” The elementary school serves approximately 400 students, 99% of whom are Latino, 98% socioeconomically disadvantaged, and 83% ELs in the 2012-2013 academic year (retrieved from the California Department of Education’s School Accountability Report card, 2013). Esperanza runs both a bilingual program as well as a Structured English Immersion (SEI) sequence; in the first model students are instructed in Spanish and then gradually transitioned to English, in the second the students have all of their instruction in English with the use of scaffolding supports such as SDAIE strategies including use of visual representations, modeling, and metacognitive tools. SDAIE stands for Specially Designed Academic Instruction in English (SDAIE) and is a heavily relied upon methodology in California to teach “grade-level subject matter in English specifically designed for speakers of other languages. It is rigorous academic core content required at the student's grade level; it is not watered down curriculum.” (Sobul, 1995, pp. 1-2).

The Esperanza Charter Elementary school was established in 2003 in a repurposed warehouse not far from Los Angeles’ “Skid Row” in the garment district, so there are few if any homes nearby; most students ride public transportation or receive rides from family members and come from neighborhoods as close as East Los Angeles (Boyle Heights) and as far south as Long Beach and El Segundo. Because it is a charter school, families apply for admission to Esperanza (as well as to the other schools in the Esperanza network) and admissions are based on a lottery system. It is a desirable school option, and thus a competitive process, according to Mr. Nogales. I visited Esperanza School for three consecutive days on three separate occasions throughout the spring of 2015. In typical Los Angeles fashion, I approached the school each day

of my visit by car, which necessitated a route of five freeways to navigate there from the town in the San Gabriel foothills where I was staying just 23 miles away (a short distance by LA standards but could take anywhere from 30 minutes to over an hour depending on traffic). Once I exited the freeway, it was a short and straight one-mile drive down a warehouse-lined street before I arrived at the two-story, converted brick warehouse building that housed Esperanza. Depending on my arrival time, I parked on the street when it was allowed; otherwise, I asked the outside parking attendant if I could park in the visitor parking space adjacent to the compact, fenced-in school playground. Across the street from Esperanza is a large commercial bus station. Next door sits McDonalds (the only food option within walking distance), and half a block down the street is a large, nationally recognized apparel company's headquarters. All other buildings in the neighborhood are warehouses and studios related to the garment industry which often had large semi-trucks and other delivery vehicles backing in and out of them, something which made navigating the neighborhood either by car or foot less than appealing.

The Esperanza building itself is gorgeous, having recently been converted from a flower factory to the current school facility in 2003 when Esperanza took over the space. The exposed brick and white painted walls provide a clean backdrop for the student-created artwork and documentation that adorned them everywhere you look (see Figure 5.3). Upon entering you are greeted by a reception desk (rather than a school office as one might expect) where you sign in and are directed to your location. The principal's office is up a set of gorgeous wood stairs to the immediate left of the front door, the assistant principal's office is downstairs, and classrooms are spread across both floors. I spent lots of time going up and down those stairs visiting the four focal classrooms with two main players—the arts pedagogist and the artist-in-residence, who are introduced in the sections below along with my four focal classrooms and teachers.

Figure 5.3. Esperanza School hallways. These photos show the range of artwork in the Esperanza hallways, including (L to R): Día de los Muertos project display, LA cityscape murals, detail of a cactus exploration, and textile work of traditional Mexican clothing.

Arts integration cycle at Esperanza. There is a specific way of working with arts integration at Esperanza Elementary Charter School, which is deeply rooted in the Reggio Emilia approach (Edwards et al., 1998), and a cycle that I observed commonly in all classrooms at all grade levels. Esperanza was "founded on the belief that every child has the potential to reach high standards of achievement, to ask good questions and to think critically" (organization website). While the school's arts integration focus is not noted on their website, Mr. Nogales said the original leadership took up the Reggio Emilia approach[27] at the very beginning in the first two years with the original school leaders taking a trip to Reggio Emilia, Italy. Ms. Solano, the assistant principal, describes the purpose of the Reggio-inspired arts integration as deeply rooted in a constructivist, project-based approach:

> We're project-based, so we do a lot of project-based learning. We try to have the student inquiry [as] part of our approach, [a] constructivist approach at our school site. Having had both experiences [traditional school setting and project-based], I do believe that the

[27] See my description of the Reggio Emilia approach and review of relevant literature in Chapter 2, which includes Caldwell (1997, 2002), Edwards, Gandini, & Forman (1998), Gadsden (2008), and Hendrick (1997), among others.

> constructivist, project-based approach is the best for children and the best for English language learners.

She justified this statement with the idea that project-based work in the arts gives students time to dialogue and construct their own meaning. It lets them, she says, “have a voice in their learning, and when you actually give children that power, they take it and they actually do drive your lessons.” This notion of giving power, I noted, contrasted to the idea expressed in BOM where Anna Levy, BOM director, said that the children already have the power, and their program works to help it come to the forefront.

Figure 5.4. Photos of Esperanza classroom ateliers. (L to R) 4th grade classroom atelier; T4T objects for the 1st grade sound project; details of a 4th grade classroom atelier for creating California missions; 5th grade provocation for studying cells and organelles.

Facilitating the project-based arts integration work at Esperanza is the design of each classroom, each of which was arranged and designed in a Reggio Emilia aesthetic, comfortable seating, natural light, and use of natural materials; of particular note is the use of the student accessible art center, called an atelier in the Reggio tradition, full of T4T materials (see Figure

5.4). This classroom style, particularly the use of the atelier, is quite different than most schools serving similar populations of students in the Los Angeles area, and reflects Esperanza's school-wide commitment to the Reggio Emilia philosophy and aesthetic. Often the students push desks aside, —much like what happens in the BOM model—to make room for large murals they are painting or 3D sculptures they are bringing to life.

Following a Reggio Emilia framework, the project-based work at Esperanza integrates art-making mostly into the science and social studies units of learning, aligned with the recently adopted Next Generation Science Standards (NGSS) and the C3 (College, Career, and Civic Life) Social Studies Framework. Throughout each unit of study, teachers have students make meaning of their learning throughout the day, which starts by asking them to sketch representations of learning in hardbound sketchbooks (that follow children from kindergarten) or on individual blank pieces of paper. Like the notebooks in BOM, the Esperanza sketchbooks are in important part of the process. As Ms. Solano, the assistant principal, described the sketchbooks, "It tells you a lot about the child, their experiences, and then they reflect on it too. And they know it's theirs, it's their sketchbook." Whether in a sketchbook or on loose paper, sketches serve as the foundation for both student and teacher assessment of learning—the students show what they know visually, adding and changing items as they feel are necessary as they grow in their learning while teachers use the sketches as formative assessments to understand student background knowledge or misconceptions of concepts taught in the class.

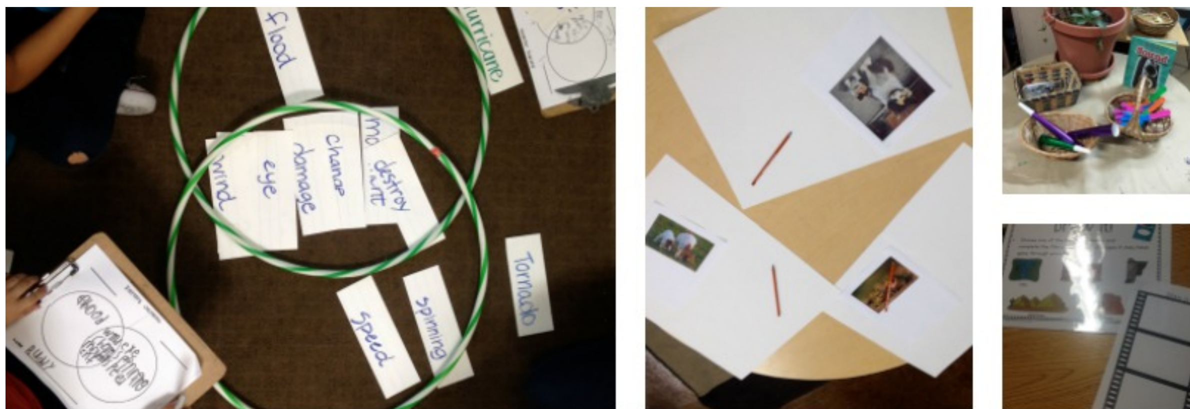
In addition to the sketching, students also work in small groups to explore different "provocations" such as books, videos, photographs, and realia related to the unit of study. Provocations are an element inspired by the Reggio Emilia tradition (Edwards et al., 1998), which capture students' imagination through hands-on experience and allow for multiple ways of

acquiring and expressing knowledge. At Esperanza, the group work around the provocations provides students with firsthand experience with concepts and helps to tap into and build prior knowledge. The arts pedagogist, Linda, stressed the importance of providing these firsthand experiences in building academic language for the students because:

> … firsthand experiences are so important and using the senses are so important, that lends itself to really learning academic language much easier than if you were reading, "These are the states of matter, and this is a solid." But if you're touching it and feeling it, then learning the language becomes much easier.

Figure 5.5 shows a range of examples of group provocations across grade levels that provided firsthand experience to build language and vocabulary.

Figure 5.5. Examples of small group provocations. (L to R) Vocabulary work using hula hoops (2nd grade); Sketching provocations (1st grade); instruments and books as provocations for a sound unit (1st grade); sequencing activity about landforms (4th grade).



In addition to these small group provocations, each classroom also has an ongoing unit display, which can best be described as a learning wall. This is also deeply rooted in the Reggio tradition of documentation, where student work in progress is presented in a way that honors the processes, words, and multiple languages of children's' expression (Edwards et al., 1998). The documentation wall, and the tables/bookshelves surrounding it, contains unit resources for the

students including keyword vocabulary, unit learning goals and standards, teacher-student created charts, and student sense-making work such as drawings and models. The wall evolves over the course of the unit as students add new work, or as new class charts containing the students' words and ideas are created in subsequent lessons. From day to day, the documentation on theses walls changes as students and teachers learn and explore more about each subject at hand. See Figure 5.6 for some examples across grade levels of the classroom learning walls.

Figure 5.6. Examples of learning walls. (L to R) ocean habitat (Kindergarten); insects (1st grade); plants and animal interdependence (2nd grade); cells and organelles (5th grade).

Finally, at the end of the school year, each classroom—in conjunction with the students, teacher, arts pedagogist and the artist-in-residence—decide upon a final culminating project for Art Week. Art Week is an annual event where students synthesize their learning through the creation of collaborative art pieces which both display what they have learned and apply that to the creation of new knowledge. This culminating celebration is also rooted in the Reggio Emilia tradition, which invites the community to take part in the expression of learning (Edwards et al., 1998). The ongoing cycle of arts integration at Esperanza from individual 2D/3D representation to small group work to whole class collaborative work repeats itself in each unit of study and culminates in the final Art Week exhibition, where students invite their families to show and

discuss the final pieces. While the culminating projects are compellingly beautiful and ingenious (See Figure 5.7), the process behind these projects is where the real learning takes place for the students.

Figure 5.7: Culminating unit projects. (L to R) Detail of feathers on a native Californian tribe's headdress (4th grade); insect sculpture (1st grade); 3D mural of desert life (3rd grade).

The analysis portion of this chapter—which follows the introductions to the arts pedagogists, focal teachers, and focal classrooms below—will focus on the affordances of the arts-integration processes.

Arts Pedagogist and Artist-in-Residence. Helping to fulfill the Esperanza School's mission to bring in the Reggio Emilia philosophy through arts integration work, while also bridging the work between T4T and the school, are two key players—the arts pedagogist consultant, Linda Sieffert, and the school's current artist in residence, Jessie Jacobsen. Prior to Jessie's current appointment as artist-in-residence, Nigel, an artist from the United Kingdom filled that role. His work, I was told, was highly valued by teachers and administrators at the school. I spent a great amount of time with both Linda and Jessie while I was collecting data for this study. Linda's role as pedagogist (or *pedagoista* as it is called in the Reggio Emilia approach) is to serve as an instructional leader who collaborates with teachers, children, families, and the community to observe, document, analyze, and interpret the creative work and learning

of children in order to plan and respond to the children's work in ways to grow their educational experience. As an outside consultant, Linda visits the school weekly to observe arts integration in classrooms and to meet with grade level teams of teachers during after school planning meetings to debrief and analyze observations as well as to plan ongoing work. Her background in dance and as an elementary teacher synthesize to help her serve as an instructional resource to both teachers and students; she is bilingual and often code switches between English and Spanish when working with students in the classrooms.

Jessie, a visual and maker artist with a diverse resume that included working on a project with a renowned street artist[28], was in her first year of a two-year contract as artist-in-residence at Esperanza, filling the shoes of Nigel (the former artist-in-residence who had been with the school since its inception). In her role as *atelierista* (arts pedagogist in Reggio-speak) Jessie spent much of her time shadowing and supporting Linda on the classroom observations and grade level team conversations about practice, as well as conducting demonstrations and lessons on topics such as color mixing, light, and geodesic domes—all connected to the science and social studies standards being explored in each respective classroom. As Linda put it:

> The great thing is that we have an expert come and kind of go above and beyond to think outside the box, and so Jessie really is the *atelierista* to the *pedagoista*. It really is an incredible kind of relationship because I know where the kids are and where teachers need to be taking the kids…and Jessie can do this, and we can use this material and find this. To me if all schools could have that, it would just be extraordinary.

The synergistic role between Jessie and Linda was evident as they moved in and out of classrooms working with both teachers and students. Jessie brought the deep arts expertise and Linda brought the pedagogical constructs that facilitated student learning.

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[28] Jessie specifically requested that I keep the name of the street artist confidential.

Focal Classrooms, Teachers & Students

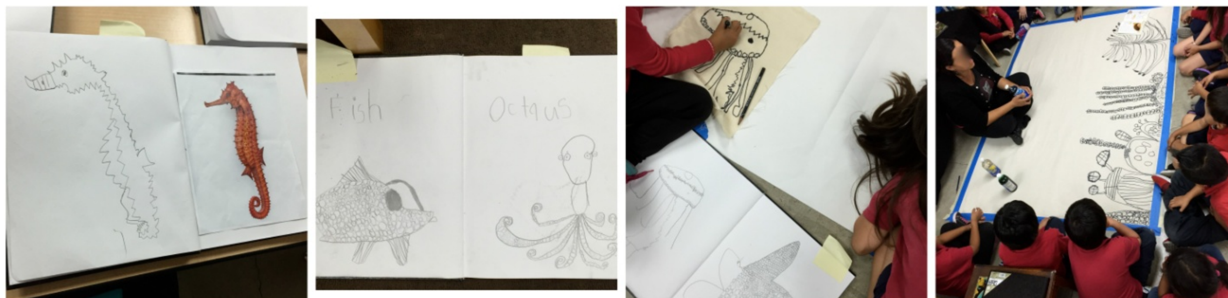
Because of the nature of the arts integration collaboration between Linda, Jessie, and the various classroom teachers at the school (17 in total) it took some time to identify the focal classrooms and students at Esperanza. According to Linda, there is a wide range among the teachers in terms of comfort level and skill in arts integration. In contrast, you may remember, at Marquez Elementary it was predetermined that all 3rd grade students worked with BOM; here at Esperanza the T4T arts integration work was school-wide across grade levels, with varying levels of implementation in the classrooms depending on the teacher's facility with working in the arts. Nonetheless, by the end of my first visit, Linda and I identified four focal teachers: Ms. Medina (Kindergarten), Ms. Cruz (1st), Ms. Amezcua (3rd), and Ms. Rivera (4th). These teachers, who Linda felt were the most adept at the arts integration work and would be able to give me the best view of the work in action, are described along with their students in the sections below. I also describe two other classrooms from which I draw examples related to findings, but the classroom teachers were not focal teachers in the study.

The sections that follow introduce you to the focal classrooms where I spent the majority of my time at Esperanza. In all cases but one (third grade, Ms. Gallego) I interviewed the classroom teachers and a small sampling of focal students about their arts integration work and incorporation of T4T materials. I found the work to be very fluid within each classroom, with the arts work happening on an ongoing basis within each room, which also made it hard to plan interviews at meaningful intervals with the teachers about the work, because it truly depended where the class was within the process at the time of my visits. Additionally, there were different levels of comfort with arts-integration among the teachers, and I was often urged by Linda (the arts pedagogist) to interview the more "seasoned" teachers about their arts integration. With

those caveats, I introduce you to the focal teachers, their classrooms, focal students, and the units of study I observed during my visits to Esperanza.

Ms. Medina—Kindergarten. Ms. Medina's bilingual kindergarten class of 21 students was at the back of the building on the first floor of Esperanza, along with all the other kindergarten classes. Having taught for 11 years, all of them at Esperanza, Ms. Medina was identified by Linda as one of the more seasoned arts integration teachers at the school. Her classroom contained five small circular student tables, a rug area surrounded by bookshelves with books, and an atelier like all classrooms in the school.

Figure 5.8. Ms. Medina's students' work on ocean life unit. (L to R) Sketching in pencil from photographs; more detailed sketches focusing on attributes and adding labels; transferring sketches to canvas using black Sharpie markers; discussion about mural background painting.



During the majority of my visits to Ms. Medina's room, her atelier, learning walls, and art area were themed around an ocean life unit. The class was working on a collaborative mural showing the interdependence of the animals in the ocean through a process of pencil sketching sea life animals from photographs in their sketchbooks, which they then finessed through more detailed sketches that paid close attention to attributes of each individual animal and added labels to the sketches. Finally, each student transferred their detailed sketch to a small fabric canvas using a Sharpie marker which was then cut out and placed on a larger sea background that had sea plants sketched on it (see Figure 5.8 for photographs detailing this process). The focal

students I spoke with from Ms. Medina's classroom were Josie and Natasha who told me about the hammerhead shark and clown fish they were adding to the classroom mural.

Ms. Cruz—1st grade. Like Ms. Medina, Ms. Cruz was also identified as a more experienced teacher in arts integration, having taught at Esperanza for 10 years. She described herself as a founding teacher at the school, though her tenure at the Esperanza was broken when she took a small time off to receive her masters and reading certificate from a local state university and more recently her bilingual certification. She returned the year of my study to her classroom as a bilingual teacher for the first time. She says she strongly believes in bilingual education and arts integration to build upon the student's strength in their first language to learn English because she "noticed that vocabulary through content areas is crucial. They pick it up. As a teacher it's important that we have a lot of the background, a lot of the vocabulary to really facilitate and expose them to the language." Her classroom of boisterous first graders was also at the back of the building but on the second floor and was just finishing up a unit on insects and inherited animal traits (similarities/differences) and moving into a science unit on sound. The sound unit was particularly interesting from a collaboration and language development standpoint, and I will pull many examples in the analysis below from this section. Arts integration work in Ms. Cruz's classroom was sophisticated, collaborative, and made great use of the T4T materials in 3D representations of insects and a wind chime for the sound unit. The focal students I spoke with from her classroom were Beatriz and Angel, both of whom were classified as ELs in the levels of 1 to 3 (early to intermediate) on a scale of 1-5. They were surprisingly verbal with me as a stranger interviewing them, despite their young age.

Ms. Amezcua—2nd grade. Ms. Amezcua's second grade bilingual classroom was located directly across the hall from Ms. Cruz's first grade room. She also was a more

experienced teacher with arts integration, having worked at the school since it opened and clarified that she is “more of a model than a mentor” in arts integration. About arts integration at Esperanza she said, “As a school, I think we're really welcoming of a second language. So when they cannot express something they can do it in their own language. But I think the arts also provide different ways to express yourself.” During my visits her students—100% of whom were ELs—were transitioning from a unit on landforms to one about habitats. Again, her classroom had a vibrant and dynamic learning wall as well as a well-used and clearly student “owned” atelier—students were completely comfortable gathering and using materials in highly independent ways. The focal children I interviewed from Ms. Amezcua’s class were Josue, Nathaly, Diana, and Sienna. Being second graders, they were somewhat shy in their conversations with me but eventually opened up when speaking around artifacts they created in their classroom. You will see some of their work in the analysis section below.

Ms. Gallego—3rd grade. Ms. Gallego’s classroom was not officially a focal classroom in that I did not interview Ms. Gallego or her students but I did spend some time in her classroom during my visits and learned some interesting things through her process. Linda, the arts pedagogist, had identified Ms. Gallego as a veteran teacher who was not as comfortable with the arts integration work as others but was eager to grow her practice. As such, Ms. Solano, the assistant principal, spent quite a bit of time in her classroom to work with Ms. Gallego’s students, who were working on a science unit on the interdependence of living and non-living things in different habitats. Most of the time I visited, I was with Linda (arts pedagogist), Jessie (artist in residence), and Ms. Solano (the assistant principal). I am including her classroom in this introduction because some interesting pedagogical and arts-based conversations transpired with her students, which are included in the analysis of this case.

Ms. Rivera—4th grade. The final focal classroom is Ms. Rivera's fourth grade, which was located in the middle of the building on the second floor. Ms. Rivera, also a founding teacher at Esperanza, embraced project-based learning saying, "It's really more of a way of teaching, a way of life for these students really in order for them to adapt to everyday life, and learn vocabulary, and really communicate with others." She describes herself as a kinesthetic learner, something to which she attributed her love of the arts. Ms. Rivera "loops" with her students, meaning that she moves with them from third to fourth grades, so currently she was in her second year with this particular group of students. Because the students were currently in 4th grade at the time of this study, many had reclassified out of the district's EL program, and 40% remain classified as higher-level ELs (levels 3-5, intermediate to nearly proficient on a 1-5 scale). Of particular note about Ms. Rivera's class is that the aforementioned mission projects, which are the hallmark of most 4th grade classrooms in California, are taken up quite differently under the arts-based pedagogy at Esperanza, particularly around the affordances of the approach to provide ways for students to illustrate application of knowledge and engineering skills rather than mere representational skills of creating a model of the missions. More on this will be discussed in the analysis sections. Focal children in her classroom that I spoke with were Moises and Destiney, who were adept at articulating the arts-integration process and how it helped them, possibly because they were older students but also because they had been working with Ms. Rivera for two years in a row.

Now that you have been introduced to the five focal classrooms and students, the following section reiterates the elements of effective EL teaching, which were presented in full in Chapter 4. The information is summarized here and related specifically to the case of T4T at Esperanza.

Elements of Effective EL Teaching: T4T and Esperanza Charter School

Similar to the structure of Chapter 4, I preface the presentation of data in the T4T case in this chapter with a discussion of elements of effective EL instruction as they particularly relate to this case. You will recall the Goldenberg (2013) summary of effective teaching practices for work with ELs, which centered on the following themes (Goldenberg, 2013, p. 5):

1. Generally effective practices are likely to also be effective with ELs;
2. ELs require additional instructional supports;
3. Home language can be utilized to promote academic development.

These three themes most certainly hold true in the case of T4T with some slight variations in the emphasis of which strategies in particular emerged most robustly. In the subsections below, I highlight the examples of relevant teaching strategies within each theme Goldenberg identifies that are particularly relevant for thinking about the work of T4T at Esperanza Charter Elementary School. They are also summarized in Table 5.1, below.

Employing generally effective teaching practices with ELs. At Esperanza Charter Elementary School generally effective teaching practices are employed each and every day across grade levels, from what I observed. Thus, the idea that these strategies work for ELs is strong. Specific emergences of strategies identified by Goldenberg (2013) that fall under this theme are: use of clear goals and objectives (content and performance standards are often posted for students and reiterated verbally both to students and among teachers during professional development time); presentation of appropriate and challenging material (e.g. all work with T4T materials at Esperanza was highly driven by the New Science Content Standards and the Social Studies standards, which are both grade level appropriate and relatively challenging); presence of active student engagement and participation (e.g. students are appropriately engaged in the work

of making visual representations of their knowledge, particularly in work on creating whole-group sense-making pieces); providing informative feedback to learners (e.g. after individual work on sense-making visual arts pieces, students are often called back together for group discussions and/or clarifications; this also happens on an individual basis during the review of student sketches); and, finally, well-established classroom routines and behavior norms (e.g. students understanding procedures for accessing, using, and cleaning up T4T supplies such as loose parts, paints, and sketching materials such as Sharpie markers and sketchbooks). These particular strategies work for both EL and non-EL students and are evident in the T4T arts integration work at Esperanza.

Table 5.1. Themes and Strategies of Effective EL Instruction[29]

Theme	Examples of Relevant Strategies
1. Generally effective practices are likely to also be effective with ELs	▪ Clear goals and objectives ▪ Appropriate and challenging material ▪ Well-designed instruction and instructional routines ▪ Clear instructions and supportive guidance ▪ Effective modeling of skills, strategies, and procedures ▪ Active student engagement and participation ▪ Informative feedback to learners ▪ Well-established classroom routines and behavior norms
2. ELs require additional instructional supports	▪ Building on student experiences ▪ Providing relevant background knowledge ▪ Using graphic organizations ▪ Using pictures, demonstrations, and real-life objects ▪ Providing hands-on, interactive learning ▪ Providing gestures & visual cues
3. Home language can be utilized to promote academic development	▪ Employing instructional supports such as cognates ▪ Providing explanations in home language ▪ Lesson preview and review ▪ Strategies taught in home language (e.g. reading and writing taught in home language then applied to content in English)

[29] From Goldenberg, 2013.

Providing additional instructional supports. Like the work of BOM, the T4T arts integration strategies at Esperanza School also support ELs with additional instructional supports that Goldenberg (2013) outlined. Specific supports that emerge in the work at Esperanza are: building on student experiences (e.g. using examples from home, taking walks around the neighborhood to explore concepts being studied); providing relevant background knowledge (e.g. watching videos on YouTube about scientific concepts); using graphic organizers (e.g. Thinking Maps such as Venn diagrams, big paper charts, etc. to preview or chart classroom discussions and brainstorms on concepts); using pictures, demonstrations, and real-life objects (e.g. providing centers full of books, realia, and demonstrations of scientific principals relevant to topic being studied); and finally, providing hands-on interactive learning (e.g. experimenting with scientific concepts, building visual sense-making pieces related to ideas). The photographs of classroom environments and student work illustrate many of these instructional supports that are evident across the focal classrooms at Esperanza.

Use of home language. Goldenberg (2013) suggests using the home language to support EL's learning and this is certainly evident at Esperanza, a school that employs a bilingual instructional model. Specific strategies Goldenberg (2013) suggests that emerge strongly at Esperanza are: instruction in students' first language (as evidenced in the bilingual instructional model); employing instructional supports in English such as cognates (i.e. use of cognates when teaching scientific vocabulary, use of photographs and graphic organizers); and providing explanations before and after lesson content is taught in home language (i.e. brief and explicit explanations of challenging processes, content, or vocabulary in Spanish).

In addition to the elements Goldenberg (2013) cites, August & Shanahan (2006) stress the importance for ELs of instruction that incorporates: explicit instruction in key components of

reading—phonemic awareness, phonics, vocabulary and text comprehension (of particular relevance to this study, and the case of T4T at Esperanza school in particular, is vocabulary instruction); extensive oral language opportunities across the content areas; use of the home language to support literacy learning in English; and, bridging the home-school language variances. Additionally, August & Shanahan (2006) stress the importance of sociocultural factors in relation to literacy and language acquisition for ELs, which was absent from the August & Shanahan (2006) report, as noted in a robust critique by Cummins et al. (2009). Also referenced is the importance to "capitalize on the linguistic capital of ELL students" (ELL Working Group, 2009). Finally, recall the report's thin and inconsistently applied definition of "oral language proficiency", which is deemed "highly problematic" (Cummins et al., 2009, p. 382) and built upon robustly by Gibbons (2015, pp. 20-28), who reminds us that for group work to be productive: clear and explicit instructions must be provided; talk is necessary for the task; there is a clear outcome for the group work; the task is cognitively appropriate for the learners; the task is integrated into a broader curriculum topic; students have enough time for the task; and, students know how to work in groups. The importance of productive talk within a group setting is clear, according to Gibbons (2015), within a structured framework that includes integration across the curriculum and developmentally appropriate tasks.

After this brief review of the elements research has shown to be necessary for effective instruction for ELs, I turn to the themes and findings of the T4T case. The findings are presented similarly as in the previous chapter, with findings related to instructional practices and pedagogy highlighted first, then moving into the experiences of members of the learning triad—students, teachers, and teaching artists. Unlike in the last chapter, I do not have one student's story (like

Ignacio's) to tell from beginning to end, because of the nature of the embedded arts-integration work at Esperanza. "It's just what we do," said one teacher.

Themes and Findings: The T4T Case

The following sections detail the key findings of the T4T case at Esperanza in relation to the overall study's research questions:

1. What are the affordances of arts-based strategies in relation to ELs' literacy practices?
2. What do all members of the learning triad—EL students, classroom teachers, and artists-in-residence—get out of arts-as-literacy experiences?

The sections below present how the arts integration work at Esperanza using T4T materials takes up the notion of pedagogy of participation that I identified in the BOM case, particularly through group work, sense-making as a form of assessment, the application of knowledge, and the role of the affective/socioemotional learning. I conclude the chapter by addressing the second research question of what all members of the triad get out of the arts-integration experiences at Esperanza.

An important note on this chapter is that the literacy practices are not as explicit as they were in the BOM case. The reason for this is because the BOM case worked so directly with the traditional literacies of reading and writing. Within the arts-integration approach at Esperanza, we must more broadly consider disciplinary literacies, particularly within the subject areas of science and social studies. Literacy, therefore in this case, will be considered not only the reading, writing, listening, and speaking which occur within the subject areas when arts-integration is at work, but also the critical thinking, content knowledge (including academic vocabulary), experiences, and skills relevant to the content area. Students at Esperanza[30] regularly read and write about their work, but the end goal isn't necessarily a writing product, as

[30] Note that since the vast majority of students at Esperanza are ELs I don't necessarily call your attention to that fact throughout this chapter.

in the case of BOM (though sometimes it may be). With this understanding, the next section returns to the concept of pedagogy of participation, which undergirds the T4T work at Esperanza.

Pedagogy of Participation at Esperanza

In the previous chapter I identified and defined the concept of pedagogy of participation in the Barrel of Monkeys case. Specifically, pedagogy of participation as I have conceptualized it is a pedagogy under which EL students can engage with learning to participate in ways that are relevant and meaningful to them within their particular context. It also incorporates what we know about what works for ELs, such as productive group work, opportunities for oral language development, additional supports within proven instructional strategies, explicit vocabulary instruction, and connecting to students' linguistic and cultural assets. The fact that Esperanza is a Reggio Emilia inspired school supports the pedagogy of participation in that the collaborative work of children within a learning community is integral to the Reggio approach. While the work at Esperanza is quite different than the BOM work—in that there is no set curriculum as there is in BOM, and the work itself is a different artistic domain (visual vs. narrative/dramatic)—my analysis of the case found that many affordances of the pedagogy of participation exist. First of all, group work is a core and central part to what happens at Esperanza. Secondly, the pedagogy facilitates sensemaking through the creation of both 2D and 3D art using T4T materials that serve as both a form of meaning making as well as a form of assessment. The pedagogy also allows for the application of knowledge to novel or "never-before-seen" problems, as Linda put it. Finally, as in the case of BOM, the pedagogy of participation created within the T4T arts integration work also relates to the socioemotional development of students in the affective

domain. These findings of the main affordances of arts integration work I observed at Esperanza are explored for the remainder of this chapter.

“Learning the Power of Working in a Group”

As already presented, productive group work is an integral component for EL learning, where talk is necessary for the task, a clear goal is at hand, and the work is integrated into the larger curriculum (Gibbons, 2015). There were countless examples at Esperanza where the students worked in groups; in fact, I hesitate to call them examples because it was just the way work is done at Esperanza. The group work is highly integrated into all parts of the day, almost without notice of its seamless integration, because it is such a regular part of the classroom routine. As Ms. Amezcua described collaborative group work, “It's part of expectations. I did have to teach them how to do it.” Pedagogically, group work affords a number of pedagogical advantages that are important for EL learning as identified earlier in this chapter (August & Shanahan, 2006; Gibbons, 2015; Goldenberg, 2013) namely: firsthand experiences; oral language opportunities, time for thinking and doing; and finally, iterative group work. Each of these ideas is explored and illustrated by examples of arts-integration work from Esperanza, below.

Language development through firsthand experiences. At the beginning of any learning unit at Esperanza—and throughout—the students typically engage with groups to explore firsthand experiences. As Linda noted above, the firsthand experiences provide multimodal opportunities for students which is more meaningful than if information were to be frontloaded to students from simply hearing a teacher tell them or reading about the information in a book. What’s unique about arts integration and firsthand experiences is how the materials provided open opportunities for oral language development, either between students or between

the teacher and the students. Language scaffolding takes place as students explore materials, experiment to construct something, and when they explain what they made to peers and their teacher. For example, the T4T materials are so varied and unique—buttons, metal fixtures, plastic tubes, zippers, etc. to name just a few—that students naturally engage in rich vocabulary usage as they explore the materials to find just the right thing for what they are making. For example, when one student was drawing a cactus to show the interaction between living and non-living things, he went to the classroom atelier (which had been curated by his 3rd grade teacher with the help of Ms. Solano the assistant principal) to problem-solve. He eventually found pointy plastic objects that he felt would best represent the "sharpness" and "spikes" on the cactus (see Figure 5.9). Additionally, as in the case of BOM, students participated in language development in a variety of ways that were meaningful to them while still being a productive member of the group (for example, hanging back or taking on a lead role on the project, depending on how they felt with the language demands).

Figure 5.9. Student sketch of a cactus with "spikes". This is one example of student exploration of language usage through the use of novel T4T materials.

Ms. Solano, the assistant principal summed up the power of the group to facilitate language production when she shared:

> A lot of the students are hesitant to speak because of the language, they might not know the right word, so offering children opportunities to practice and use language is really important. [That's why] it's important for students to learn the power of being able to work in a group, and so, having those conversations about negotiating, and again, allowing children the opportunity to speak in the class and be able to problem-solve is a very important part of this process, especially for language learners.

Another example of language development through group work happened in Ms. Amezcua's 2nd grade classroom when the students were studying how landforms can undergo large or small changes. During the group work time there were four concurrent groups of four to five students apiece, each with a goal: one group was working to categorize word cards with unit-related academic vocabulary such as *tornado, hurricane, change*, *damage*, and *flood*; another group was painting their sketches of the "fast change" impact that storms can have on landforms; a third group was working with a model of a soil mountain to understand the slow change of erosion using spray bottles of water; finally, the fourth group was reading a unit-related book with the teacher, who was asking questions about the concepts. Within each group, the discussions were rich with problem solving whether between students (e.g. "What if we spray the water five times instead of one?" and "Flood is hurricane! Wind is for tornado!") or between students and adults in the room (e.g. "Tell me about why the car is in the air in your tornado picture?" and "Does erosion cause a fast change or a slow change to the landform?")

I spoke with one student about her detailed drawing of a tsunami overtaking a house (see Figure 5.10). Through the course of our conversation, she "animated" her drawing by gesturing

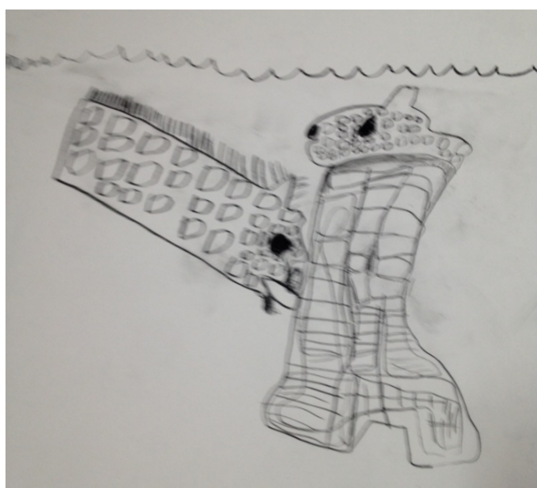
with her hand while she was speaking to me about how “the tsunami waves overfluding [*sic*] the house”, which she also wrote on her drawing. I asked her what “overfluding” meant and she gestured a rising flood action with her hands and made a sound of crashing waves. In ways such as these, across many classrooms, academic vocabulary was heard and produced by students frequently, confidently, and in context to communicate and make sense of the concepts being explored. While only one of these group experiences were arguably “arts-integrated” (the sketching painting), the other groups provided multimodal meaning making through pictures, movement, gesture, and experimentation.

Figure 5.10. “the tsunami waves overfluding [*sic*] the house.” This drawing elicited considerable conversation between myself and the student about how she depicted the fast change through the height of the waves crashing on the house, the fish being swept up, and the trees cracking.

Another example of how the arts integration group work facilitated oral language happened in Ms. Cruz’s first grade class when they were exploring similarities and differences through looking at pictures of parents and children. One small group was sitting at a table with

mirrors and a picture of one of their parents or relatives that they brought from home. They were using the pictures and the mirror to draw a self-portrait that focused on the features that they inherited from their relatives. (*Inherited* was a unit vocabulary word.) A second group was sitting at table with a prompt of a blank piece of paper and a photograph of an animal and its offspring. They were to sketch the picture with Sharpie® making particular note of the similarities and differences. One young boy sketched a baby giraffe and its mother (see Figure 5.11). I noticed him showing his giraffe sketch to his group mate and so I asked him, "What is different between the baby and its mother?" "The hair," he said, "but the baby has only a little hair." "The hair?" I asked. He then pointed to his own hair, and then to the mane of the mother giraffe in his drawing. "Oh!" I replied. "Yes, we call that the mane. Like a horse. Horses have manes too, right?" He nodded. "A mane!" the boy repeated, and smiled. "The baby has a little mane."

Figure 5.11. 1st grade giraffe sketch. This sketch was the subject of a conversation, which helped a student triangulate the vocabulary word *mane* through discussion about his drawing.



As in the case of Barrel of Monkeys when students triangulated the concept of "crab", here an adult mentor in the classroom facilitated conversation through the giraffe sketch to scaffold vocabulary and help the student triangulate the idea of a giraffe's "mane". The fact that he created this drawing by himself, but in a small group setting when other children were

analyzing their own photographs they were sketching, was something that seemed to help provide the student time to think through his ideas and express them in different ways. I noticed him pointing and gesturing between the photograph and his drawing when he was talking with his friend, then going back to add more lines to the baby's coat to indicate that its spots were closer together. Then after our conversation about the mane, he pointed out the difference in the size and placement of the spots to me as well.

Iterative group work. Taking a turn from the affordances for the production of oral language within the group work setting, I turn to an idea that I am calling **iterative group work**. Iterative group work is where groups expand and contract, much like an accordion. Sometimes, I observed whole group discussions with the teacher around an artifact or experience—for example while watching a YouTube video about sound waves or during a whole class read aloud. Then, students would break into small groups that were planned with intentional experiences, and the students would circulate through these experiences throughout the day or week (depending on the length of the unit). After small group work, the whole group would reconvene to make sense of what was learned….then they'd break apart again into different groups. This was all facilitated by discussion between students and with adults in the room. What I observed happening in this iterative group work is that sometimes the work was individual, and sometimes it was collective.

The best example I had to observe of this iterative group was in Ms. Cruz's first grade work on the sound unit. Small groups worked together to explore instruments, or to create sound stories through sketches. They came back together to take a neighborhood "sound walk" and then debrief afterward. Then they split up to create individual drawings that illustrated how they understood that sound traveled in waves in all directions, based upon the experiences they had in

small and large groups together, and using pictures of sound waves as their guide. Then, toward the end of the unit the students worked in small groups on a class mural depicting their notions of sound traveling in all directions. They also used the T4T materials to build a working wind chime that could create beautiful sounds. Figure 5.12 shows a sequence of artifacts illustrating iterative group work in this 1st grade sound unit.

Figure 5.12. Ms. Cruz's students' work in the sound unit. (L to R) Individual student sketches of triangle and maraca instruments showing sound waves moving in all directions and using onomatopoeia; collective 2D class representation of sound painted on canvas that include elements from the sketches; wind chime project in progress using T4T materials; student holding final class wind chime 3D representation.

What was fascinating to me as an outsider observing this iterative group work was how the students negotiated "ownership" of the artwork within the different group spaces. Often students worked on black and white sketches together—each with his or her own paper but in a collaborative effort while exploring instruments or discussing a photograph the teacher provided. Sometimes, names were put on work and other times they weren't, then the sketches were placed in a central area for the whole class to explore. When the students worked on the large sound mural painting (2nd picture in Figure 5.12), there were times when one student drew a component, but it got painted over by another student. Surprisingly, there weren't any disappointments or "hard feelings." I heard kindergarten teacher Ms. Medina talk with her

students about collaborative ownership within this iterative group model when painting their class ocean mural:

> Ms. Medina: We need to work together on this. Does this [mural] belong to just one of us? Does the ocean belong to just one animal?
>
> Students [calling out]: No! A lot of animals!
>
> Ms. Medina: It belongs to everybody, right, it's not like this is my part of the ocean. Right? Do they say that?
>
> Students [calling out]: No! They need to share! They share the ocean!

The students started as young as kindergarten to get used to the idea that the process was the important piece, not an individual final project, similar to Chavez & Soep's (2005) pedagogy of collegiality where co-construction of work is valued. Ms. Amezcua explained it to me:

> Little by little they understand that was *your* contribution. You sketched the drawing, now somebody else is going to color. And then somebody else might add something to it. So I think I've never had issues…most of them like to collaborate. They like to be in groups.

To summarize this section, the affordances of group work through the arts integration model at Esperanza are significant. Not only does group work provide meaningful opportunities for students to hear and produce language among themselves and with adults in the room, the iterative nature of the work and the ways it expands and contracts provides space for students to engage more in the process without being overly preoccupied with ownership of the final product.

Sensemaking as Form of Assessment: "They saw themselves as researchers"

Both Linda and Jessie often referred to the Esperanza students' work in the arts as a "sensemaking" activity or the final culminating projects as "sensemaking pieces". Sensemaking as a term generally refers to the ways that people make meaning from an experience; in this case, it means learning through arts integration experiences. While the history of the term is related to informational technology and organizational structures, it has increasingly been taken up in discussions around learning sciences and education. It is also a term used often in Reggio Emilia-inspired educational contexts (Edwards et al., 1998). A useful definition of sensemaking in the educational context is:

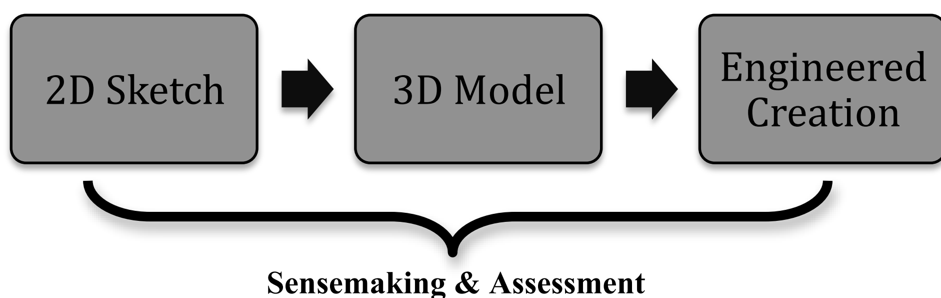
> Educative sensemaking focuses on the needs of self-directed learners, a nonexpert population of thinkers who must locate relevant information sources, evaluate the applicability and accuracy of digital resources for learning, and determine how and when to use these resources to complete educational tasks. (Butcher & Sumner, 2011)

While clearly about the use of digital resources in the definition above, the concept of sensemaking described here can be applied to arts integration work across all disciplines, as it has been employed by Linda, Jessie, and the teachers at Esperanza. Through arts integration work, students move from non-experts to experts about the concepts and ideas they are exploring, and my analysis of the program at Esperanza illustrates ways in which students draw upon rich oral and written literacy practices in the process.

Also emerging from my analysis of the Esperanza case was that the sensemaking through art was a highly valuable assessment, also echoing the Reggio approach (Edwards et al., 1998), including student self-assessment as well as performance-based assessment for teacher understanding of what students can do and to pinpoint student misconceptions. Folded into this

work at Esperanza was also a writing component, where student wrote about what they did and what they understood—a more traditional literacy expression. As Ms. Solano said, "The students saw themselves as researchers" who had "lots of questions and felt very comfortable asking questions and participating in discussions." Figure 5.13 is a graphic that illustrates how arts integration at Esperanza facilitated sensemaking that led to assessment through the progression of students creating 2D representations, then 3D models, to ultimately applying knowledge to engineer a unique creation.

Figure 5.13. Sensemaking & assessment through art-making. This graphic illustrates how the progression of students working from 2D to 3D form to a final engineered creation serve both sensemaking and assessment functions.



The student sketchbooks played a critical piece in the 2D sketching, serving as a space for students to work out ideas and revisit past ideas. Meanwhile, T4T became an important resource in the 3D modeling piece of the process, providing both materials as well as inspiration through the exploration of the possibilities within them. Finally, both the sketchbook and the T4T materials came into play in the engineered creation segment of the work, again providing both inspiration and documentation of ideas. As Linda put it, "It's so important to create models and have students explain them and write about them." Sensemaking as a form of assessment as well as the role of oral language within this process are explored in examples in the sections below on questioning, uncovering misconceptions, and engineering of final projects.

Role of questioning. Questioning played a large role in the arts integration process at Esperanza; whether it was students or teachers asking the questions there was constant assessment occurring through the sensemaking process of making art. Whether students were asking one another in small groups about how to represent something they were studying with the materials at hand, or searching for materials that had certain qualities, questions were always being asked. A very powerful example of this happened in Ms. Gallego's 2nd grade class' exploration of the desert habitat. Students were working on depicting 2D desert habitat scenes, paying close attention to illustrating the interaction between living and non-living things. A boy and a girl were taking inspiration from a book photograph of a very dry and cracked desert landscape, and were tearing sand-colored paper into shapes that she placed on her paper to capture the look of the terrain (see Figure 5.14).

Figure 5.14. Student representation of the fragile desert landscape. Discussion about the interdependence between living and non-living things within habitats emerged from this representation of the dry desert floor.

Upon seeing this student's work, and after establishing that the desert floor was a non-living thing, Linda (the arts pedagogist) and I engaged them in the following discussion on the interdependence of living and non-living things in the desert:

Linda: I mean, the thing is not a lot of living things could really live in this because why?

Boy: There's no water and there's no food.

Linda: There's very, very little water and food, you're absolutely right. So maybe in this picture it doesn't look like much is living, does it?

Girl: No….

KP: Not what we can see, though. I was wondering if animals like to be in the shade of the little cracks.

Linda [to students]: Yeah, I think that's a really good question, actually. If there is anything living in between these cracks. What do you think? If there was anything that might live in there, what might live in there?

Girl: A lizard!

Linda: But what would they live on?

Boy: A little twig.

Linda: But what would they live on? Remember, they need water and food. I don't know if there's anything in there.

Boy: Maybe on the top it's dry but on the bottom there is water.

Linda: That's a really great point, so there might be something inside there. Maybe there is some water underneath. Can I ask you guys to think about that as a question OK? What question can we ask? How can you turn that into a question so we can talk about that at the end of all this? What question would you ask about this?

Boy: How cracks are made in the desert?

Linda: Well, no, what do we want to know? We want to know? Are there any living things in the cracks? Can anything live here, right?

Girl: Oh! How animals can live here?

After this exchange, the two students continued to look through the book resources to see if they could find evidence of insects or small lizards living under the cracked desert floor. In retrospect, it occurs to me that the conversation might have been an interesting opening to the conversation of what *had* been living there at one point, using the book as a focal point. A compelling story could have been created around their work that indeed there was no interaction or interdependence because of the desertification of the area pictured. Linda summarized the dynamism of students asking questions through working collaboratively in groups on arts integration projects:

> They have all these opportunities to work in different ways, to collaborate, to talk to their peers, to discuss with the teacher where it's not this traditional, "I'm standing in front of the classroom lecturing and you're everybody sort of doing." It creates a real sense of community in the classroom, which to me [is] the most important thing that comes out of the school. Children feel confident to take risks, to ask questions, to make mistakes, and that is a very unusual thing. You could tell even though some children struggle to put the sentence together to ask the question there was...they felt OK to ask a question. To ask a lot of questions. And good questions, and rich questions and not just simple questions that require yes or not, but they were deep questions.

As a counterexample, there were times when the art processes or product overshadowed the sensemaking. When this happened, the sensemaking seemed to be a little lost on the students,

and they instead seemed to be solely engaged in the art-making (an important distinction). Teachers sometimes were susceptible to loss of sensemaking focus as well, and questioning about interactions and processes fell by the wayside. I saw this happen in a fifth grade class when students were sketching cells and organelles from books. They were quite detailed in their drawings but they were essentially copying what they saw in the book and labeling the parts. When I asked them about the cells, they couldn't tell me much other than to name the parts they had labeled. Linda and Jessie noticed this and worked with the teacher to integrate lessons that would facilitate the ability for the students to start creating 3D models of the cells with movable, "functioning" parts that showed the relationship between the parts. In another example, I noticed students working on mixing paint colors, which they told me was "so you can know what colors are you going to use for your pollinator", not a deeply rich scientific or literacy goal.

In order better understand how sensemaking worked for the students, I tried to get an understanding of how they thought that working through the arts helped them learn. I had the following conversation with two of Ms. Amezcua's 2nd graders:

KP: So when you do the art, does it help you learn?

Josue: No.

KP: No?

Josue: We just draw.

KP: You just draw? What about you? Does it help you learn?

Diana: Yes, if you're an artist it could help you.

KP: Does it help you think about the ideas you are thinking of and learning in science?

Josue: Yes.

KP: Like how?

Josue: I don’t know.

KP: Well, tell me, how does drawing a hummingbird or a bee or a flower, how does that help you learn about pollinators?

Josue: That pollinators are hard workers, because they have pollen to take to …

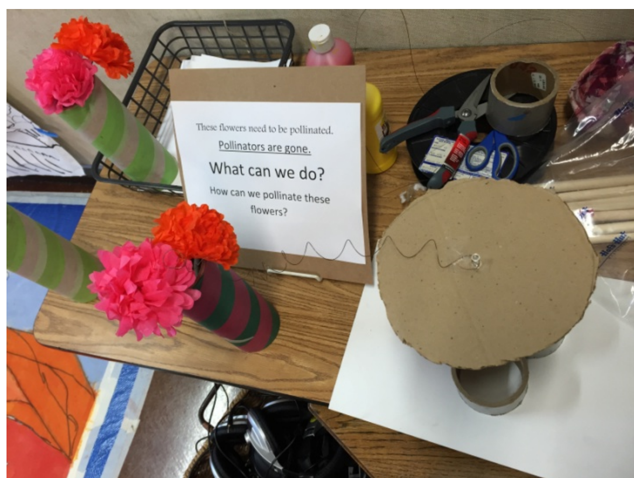
KP: But how does drawing it help you think of that?

Josue: Having drawing takes a long time, and you think because it takes you a long time.

While I think we finally got somewhere with my line of questioning—that Josue told me that drawing helped him to spend time to focus on the object at hand, and therefore to think about it—I found the conversation quite telling. I’m not entirely convinced that he didn’t just give me that answer because he thought it was what I wanted to hear. It made me wonder. While the sensemaking as assessment was useful to the teachers and arts pedagogists, it appears the assessment wasn’t always transparent, useful, or relevant to the students (or, at least, what the students could always articulate to me). I suspect this was evidence of how the process was meaningful to the students as a sensemaking experience while the product and language produced during the process was more valuable as an assessment piece for the adults. While I saw evidence (through observation and interview) of many students clearly learning through the process of the arts integration lessons, the assessment piece possibly was for the sole benefit of the adults in the room. Nonetheless, when set up meaningfully and intentionally by the teacher, I observed many ways of how student sensemaking through the arts facilitated opportunities for students, teachers, and teaching artists to ask questions to probe, clarify, wonder and learn. The work that emerged was student-driven, because as Ms. Amezcua said, “…it has to come from them because they become invested. They can't wait to be in the classroom to do their project. A lot of it comes from them, and what they notice, and what they see.”

Uncovering student misconceptions. Sensemaking through art-making at Esperanza also served to help teachers and teaching artists identify student misconceptions about key ideas they were studying. By using 2D pictures or 3D models created around their learning, students are presented with opportunities to talk about their knowledge within the context of the artifact. Additionally, the act of talking *during* the art-making process also uncovered misconceptions. One example of how misconceptions were identified emerged through Ms. Amezcua's 2nd grade class' exploration of pollinators. Students had been working on their habitat exploration and had become concerned after reading a book about how bees are becoming extinct. The students were very worried about this and started to think of solutions. "How will we help the bees?" they began to ask. A group of students started to think about how they could create a pollinator machine. They rummaged through some T4T materials and made a pollinator machine out of cardboard tubes/rings, flat cardboard cut into a circle, wire, and push pins; the contraption pivoted on an axis so the wire could move from one set of flowers to another, acting as a pollinator (see Figure 5.15).

Figure 5.15. The pollinator machine. This machine helped the teacher and teaching artists uncover student misconceptions about the process of pollination.



One of the students in the group showed me how the machine worked to pollinate the flowers that were nearby but could not reach the ones that were placed further away. The following conversation transpired:

Student: We're trying to see which one [flower] does better. This one is almost dead and that one is almost dead abut these are not dead because…

KP: Because it's closer?

Student: Yes, it's getting pollinated.

KP: So if they don't get pollen do they die?

Student: Yes, and if there's no more pollinators, there's no more food, and we die. And nothing else survives.

While it's possible that this student misspoke during our brief recorded conversation, what she did reveal was that pollination helps to keep flowers alive, when in reality lack of pollination prevents flowers from reproducing. The student did understand the magnitude of importance of the pollinators (i.e. no more food, then we die…a little hyperbolic but technically true if taken to an extreme[31]), but had some of the smaller details incorrect. In fact, even pollinated flowers die but they are able to reproduce or regenerate before they do so. The student's use of the model to talk through the pollination process helped me as an adult in the room understand not only her misconception, but also that other students may also share her confusion about pollination.

It was my experience as a classroom teacher in a traditional classroom setting that student misconceptions would require "re-teaching", which involved presenting the concepts in a different way to help students grasp the concept. What I observed at Esperanza was that when

[31] Tangentially, in brushing up on my knowledge about pollinators I came across this stunning video about pollination. It's worth watching. http://www.ted.com/talks/louie_schwartzberg_the_hidden_beauty_of_pollination

teachers uncovered misconceptions through talking about or looking at students' artistic representations, they provided more time for concept exploration through arts-based or firsthand experiences, rather than formally "re-teaching" a lesson. I relayed to Linda the misconception about pollination that I uncovered with the student, and she followed up with Ms. Amezcua during a planning meeting after school. While I was not there to witness the conversation, I do know that one of the final sensemaking pieces students created was the pollinator machine and I am most certain that the concept was much more clearly articulated by the students after more work with their model. As Ms. Amezcua told me in a separate interview:

> You don't want them to leave the lesson with misconceptions of what's happening. So you talk about it, and you hear what they have to say. It's kind of like you start to level the playing field at that moment. We've all seen this, we all know this.

Application of knowledge. Moving away from the idea of how sensemaking helps to uncover misconceptions, I now turn to the final idea under this concept of sensemaking as assessment, which is the way that the art-making served to help students apply knowledge. The application of knowledge, or problem solving, while implemented in some of the classrooms' culminating projects, would be a "non-negotiable" goal of the arts-integration work for future years, according to Linda, the arts pedagogist, who said:

> The ultimate thing is to create a 2D piece that could be bringing in all the arts skills and the 3D pieces [where] you're looking at something in another perspective. But there has to be that other piece which is the <u>solving of the problem</u> [underlined to note her emphasis]. Throughout the year teachers are asking children to represent by sketching, they're asking them to build models which is great, and the end the year or at the end of

> an area of study should be the engineering piece of it. Not just a 3D model, but <u>how</u> something is working.

Using art as the sensemaking piece is important for students to be able to show their thinking and contributions multimodally, as Ms. Amezcua told me, "only verbally, but the written form, and like in this case art really provides that space for them to show what they know, and really be acknowledged for the contribution they make in the classroom."

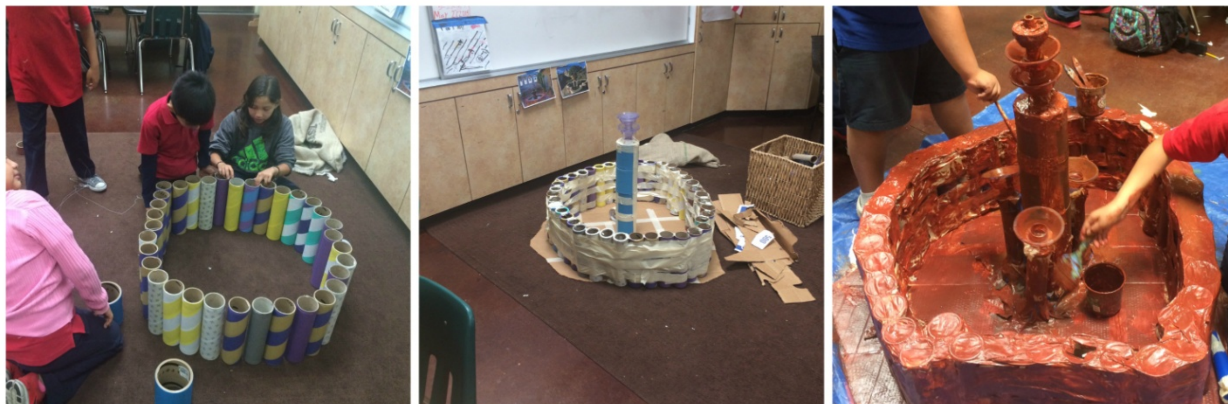
One space where I was able to observe the beginning of the collaborative engineering process emerge in service of attainment of learning goals was in Ms. Rivera's 4th grade classroom. As previously mentioned, all California elementary school teachers know that the keystone project of the 4th grade year is the Mission Project. From 1769-1833 the Franciscan order of Catholic priests, built 21 religious outposts, known as missions, along the coast of what is now California (called "El Camino Real", or "The Royal [or King's] Highway") in order to spread Christianity to the native people of the area. The missions introduced food, animals, religion, technology, and culture to the indigenous population with the goal of educating, converting, and "civilizing" them into Spanish colonial citizens. Secularized in 1833, the missions stand today as the oldest structures in the state of California and are now historic monuments that are the focal project of modern 4th grade Californians' social studies classrooms. Usually, this involves reading and learning about California mission history, perhaps a visit to a local mission, and then ultimately, the students are tasked with making a model at home and writing/presenting a report. It is rare that a critical approach is taken up by 4th grade teachers to interrogate the missions' problematic history. Nonetheless, the mission project is so pervasive throughout the state that big box craft stores even sell "mission kits" (and I will admit that I had

my students complete a mission project the one year I taught 4th grade). Indeed there was evidence of mission projects from prior years lining the hallways of Esperanza.

The year I was studying Esperanza, Linda and Jessie were working with the fourth grade teachers to push beyond the basic project to incorporate the engineering piece to create a “never before seen mission”. After creating the typical mission project, the students started getting really interested in the mission fountains (see Figure 5.16). Tying in the current drought conditions in California, the teachers started to talk with students about the role and importance of the mission’s fountain as a central gathering place. The idea of a self-sustaining mission fountain, that re-circulated water to provide all the water the mission needed emerged. So they decided to engineer a working fountain from T4T materials, namely cardboard tubes and tubing (see Figure 5.17). While I was not there to see the construction in progress or to see the final project, I did receive a series of images from Linda, which revealed materials and processes I had seen in so many rooms in Esperanza.

Figure 5.16. Ms. Rivera’s 4th grade mission project examples. (L to R) Mission with fountain; detail of fountain; Mission La Purísima Concepcíon as classic mission example.

Figure 5.17. Never before seen mission fountain project. (L to R) Building mission well with T4T cardboard tubes; connecting tubes with tape and cardboard, adding top of fountain; painting constructed fountain.



Engineering (and in turn, the language and literacy opportunities) sometimes took a backseat while "decoration" overshadowed the content learning. There were times I noticed when the aesthetics were overshadowing the learning goals. For example, in this same classroom, Ms. Rivera's students were also working on a 2D representation of the arches in a California mission (see Figure 5.18). They took great care to work on the details such as the "rough feeling" and the "pebbles" as one student told me. Their work was beautiful, but it didn't seem to serve the overarching learning goal of demonstrating problem solving or critical thinking. Furthermore, the mission work at Esperanza did not take up a critical approach to the history of colonialism that the missions represent, which is ironic given the predominantly Mexican-American population of the school's student body. Returning to the metaphor of how the pedagogy of participation is like a baking sifter, the mission project at Esperanza forefronts the idea of how arts-infused work can potentially "keep out" impurities, in this case important cultural narratives about colonialism.[32] It helps us to think about what critical lens may be

[32] It should be noted that in my experience as a classroom teacher in California, the lack of a critical lens around colonialism and the Missions predominates in the 4th grade curriculum about California's missions, and is not exclusive to the classrooms at Esperanza.

sacrificed or what problematic historical narratives are smoothed over when students focus on the aesthetic creation of an artifact.

Figure 5.18. Aesthetic work on missions. These photos show the heavy focus of this particular project on the aesthetic quality of the mission, rather than substantive meaning making related to an explicit learning goal.

The absence of a critical lens of a problematic history set aside, Linda questioned the mission project's focus on the aesthetic by asking, "OK, what are the learning goals? What knowledge do you want to see them applying in this? It becomes more about the aesthetics rather than the learning." By moving beyond the aesthetics of a sensemaking piece (which are arguably incredible) to the engineering and inventing piece, students are able to think critically to solve problems, much like in the pollinator example above. The engineering piece is also where the T4T materials really begin to become invaluable—both to spark student creativity but also for the teachers who can provide a great volume of interesting and useful materials at no cost to them.

Triad Benefits of Arts-Based Work in BOM

I turn now to the study's second research question about what the triad members get out of working in this way. I begin with the student experience, because it is so robust and

illustrative of the power of arts-integration. The teacher and teaching artist experiences, which are also quite compelling, follow.

Student experience: "We're, like, curious kids." As in the case of BOM, the socioemotional and affective play significant roles in the experience of the Esperanza students learning through arts integration and T4T materials. They often weren't able to express to me during interviews exactly what they liked about sketching their learning or using the materials to make models—a typical answer was that they felt "good" or "excited", particularly from the younger children. Incidentally, I found overall that the children at Esperanza tended to be shyer and more reserved in talking with me than the BOM students, but I attribute some of that to regional differences as well as the fact that I mostly spoke with K-2 graders at Esperanza while I was working exclusively with a little older children (3rd graders) at Marquez. Nonetheless, I did have one intriguing conversation snippet with Nathalie and Sienna, 2nd graders in Ms. Amezcua's class:

KP: How do you feel when you do artwork?

Nathalie: I feel surprised.

KP: Why do you feel surprised? That's such an interesting word you chose.

Nathalie: Whenever I see something new, I don't know what is it, I ask the teacher.

Sienna: We're, like, curious kids.

Unfortunately, we were interrupted at this time by Linda who came out of the room next door and wanted to show me the pollinator machine. So, I didn't get to follow up this conversation with Nathalie and Sienna. But I left wanting to know more about what made them "curious kids" and why working through the arts surprised them. Perhaps I will never know, or this is fodder for a future study on the impact of arts integration for ELs. What this conversation snippet did point

out for me, however, was the role of how open the Esperanza students were to the experience of learning through the arts. I never saw a student hold back from working at Esperanza, as I did in a few cases as noted in the BOM chapter. Perhaps some of this is because working in this way is “just what we do here” as one teacher put it, a part of their everyday practice. Ms. Amezcua put it perfectly, that by working in this way, “They become independent learners, they develop critical thinking skills. They're curious about their surroundings.”

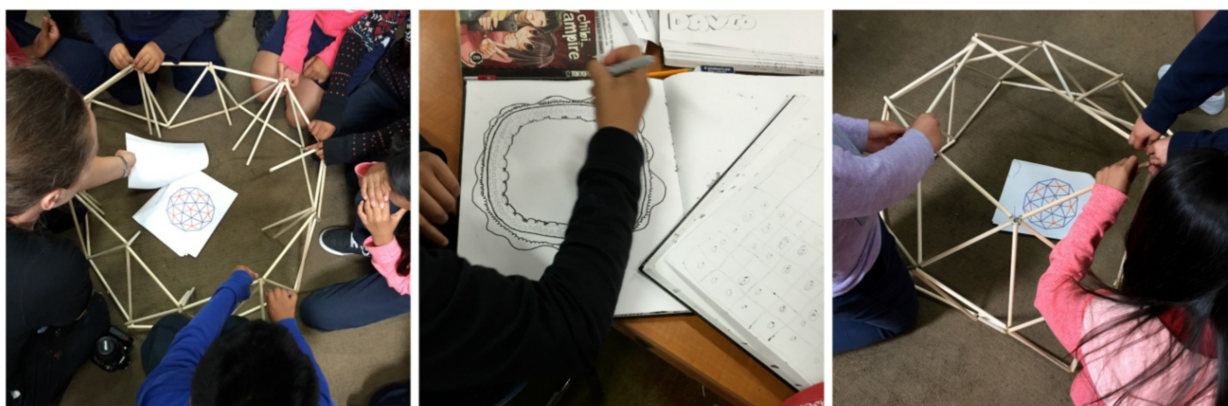
Being part of this everyday way of working seems so important, in contrast to the “drop in” method of the six-week BOM program. While there is advantage, as I noted in chapter 4, of having outsiders come in to the school for a short time to “shake things up” I also see the benefit of having this way of working be a part of the Esperanza students’ everyday experience. To illustrate this point, you may recall the IEP student who was initially struggling with the BOM process who was crying the first day. I did not see crying around this work at Esperanza, not out of frustration, not out of students being pushed outside of their comfort zone. Maybe one reason for this is because Jessie, the artist in residence, had been making a concerted effort all year to work directly with the students with special needs, and had a special “art club” she held in her office, which incidentally was the school storage space for all of the extra T4T materials. I visited during one of those sessions and she had students exploring and making models with the materials they selected—there wasn’t a set learning goal or content being explored, rather they were engaging with Jessie and with the materials in a low-key environment to make things freely. From what I observed, Jessie had such an open way of approaching work with all students, especially her IEP students, as shown in this exchange with the Arts Pedagogist, Linda, about her pedagogical approach below:

Jessie: When I sit down and I say "OK, well what do you want to get from this?" and they say "nothing", I say "OK, let's visualize nothing", and they can do it. Because they are used to being treated very intellectually, [so] that's not a negative answer. Kind of like the girl who went "Never mind". And I said, "Let's talk about 'never mind'." So it doesn't make them cringe and they do come back.

Linda: Every answer is respected and I love that especially with these children that you're working with, Jessie. You're really honoring that because a lot of times their voices get lost in a lot of this, so that's really a wonderful thing.

Jessie: It's important when someone wants to make nothing, that means they need time. You know, they need to relax, they need to think, they need quiet, and that, I think that's huge, especially for IEP students.

Figure 5.19. Geodesic domes and cells. Jessie worked with 5th graders to construct geodesic domes, making a connection about the strength of the structure to that of cells and organelles.



I suspect students' individual work with Jessie helped make them feel more comfortable and capable when it was time for these particular students to work in their general education classroom. They also clearly felt like they had a special connection to Jessie, as not a time went by when I was walking with Jessie in the hallway that she wasn't getting hugs or shout outs from

the students she worked with in her “art club”. But this made me think about the importance of having a non-teacher adult working with the students, someone who wasn’t as invested in learning goals, grades, standards, or the pressures of attainment. Jessie worked with all of the students in a pure and open way that was genuinely about exploring concepts that supported their learning—from color mixing, to the geodesic domes of Buckminster Fuller (see Figure 5.19). Across the board, I observed Esperanza students engaged in work and seemingly unfazed by taking on independent sketching, painting, sculpture, and building tasks. I saw initiative and drive to ask questions through the materials. Because so much work was happening in small groups, I was also impressed with how very little “off task” behavior I witnessed.

Linda told me the power of working in this way is because the process “instills tremendous confidence in a child, feeling that they are important, feeling that their ideas matter” and from what I saw (as well as from my own experience as a classroom teacher working with T4T) I have to agree. Students were excited about knowing things, asking questions, and sharing their ideas through multiple representations, and when the representation didn’t go as planned, they just took it apart or painted over it and tried again. I very rarely saw students erasing their work or discarding papers crumpled out of frustration. Linda shared:

> I would also love to figure out how to measure that confidence. Because I find that to be compared to other schools that I’m working with to be one of the strongest things that comes out of this kind of way of teaching, is children’s comfortableness in taking risks and making mistakes.

To summarize, the students I observed and talked to were confident, observant, engaged, and expressive. Ms. Cruz, the first grade teacher, summed it up by saying, “Well, they're

enjoying what they're doing. It's a different way, it's not just paper pencil, the traditional, the way I was taught."

Teacher experience: "I don't think I can teach in any other way". Like Ms. Cruz, each of the study's focal teachers had been at Esperanza for quite a while, most of them since it's opening, and for the majority of them, this was the first place they were a teacher. They were "brought up" professionally using arts-integration methods at Esperanza and see the great value in it. As kindergarten teacher, Ms. Medina said, "I haven't been anywhere else but here, so this is all I know. This is where they molded me."

The teachers' professional experiences, however, mostly contradict their own experiences as students themselves, who were brought up in more traditional schools, all of them in Southern California. Ms. Amezcua explained to me that what she receives from her work at Esperanza touches her both as a teacher and as a learner:

> There's a lot of thinking, a lot of questioning. Just curiosity, and curiosity can lead you to many places. That's what I've seen in my students, and I don't think I can teach in any other way with just paper and pencil anymore. Because teaching is very interesting to me, to see what they're going to do, and I look forward to being here and saying, what's going to happen today? So it's changed the way I learn too, because I went to a very traditional school. Paper, pencil, all that.

Interestingly, curiosity is a theme that harkens back to what the students told me, that they were "curious kids". The teachers, on the whole, did not have extensive arts backgrounds, but they were curious about it. They were in some cases patrons of the arts—visiting museums, seeing theatre productions occasionally—but most were not visual artists, musicians or dancers themselves as adults. The one exception was fourth grade teacher Ms. Rivera, who told me she

had been a dancer since she was young and also had a lot of arts programming as a child during her school experience in a district in the South Bay of the Southern California area. But, the majority of the focal teachers did not have that strong of an arts background.

Kindergarten teacher Ms. Medina said that working with learning through the arts was quite an epiphany for her. When she started working with Nigel, the former artist in residence from the United Kingdom, he “made us see we [the teachers] could all be artists. From there on it was just something that we all kind of enjoy and we do with the kids. It's just been that there's no wrong in art.” The theme of enjoying working in this way was strong among the teachers, which is interesting because none of them are necessarily artists themselves. It struck me as quite interesting that they have taken up the empowerment that the arts provides their students into their own professional identities.

Teaching artist experience: “This is my heart talking”. Like the teachers, the teaching artists appeared to fully embrace the experience of teacher-as-learner. The artist in residence, Jessie, grew up with an academic mother who was also an artist. Highly interested in both science and art as a student herself, Jessie told me she didn’t thrive in traditional high school and university settings because “I wasn’t that kind of student.” She carved out her own way, through the fashion industry and working with a well-known street artist to eventually working on sculptures in her own studio. Her interest in working in public education fomented when her twin sons were in elementary school and through connections related to that work, she found her way to the Esperanza School residency. She told me, “I love it, I love working with kids….” and it showed in her drive to bring scientific concepts to life using art. As Arts Pedagogist Linda told her, “You are the ateleriesta. That’s what you are. You are capitalizing and figuring out how to make this all come alive.” Through building geodesic domes, looking at how insects “see”

through photographs, and watching paint bounce on drums in You Tube videos to illustrate sound waves, the made science and art coalesce in her demonstrative lessons, and she took great joy out of it. She was driven by a mission to help children feel empowered to affect change, as she told me about a lesson on color mixing and light:

> I think that [understanding scientific concepts through art] is what's going to give them, in the future, the feeling of a little bit of empowerment…understanding the environment, making Environmental Science fascinating, interesting, involving it with the Arts…gives them more perspective and more control because we all feel very helpless today when we talk about the environment at least I do, I know I do.

Like Jessie, Arts Pedagogist Linda was also very driven to instill in children their own sense of agency. An arts-integration consultant, she worked for both a local university lab school (with upper middle class children) as well as at Esperanza School and another more diverse local school district east of downtown Los Angeles. She had moved back and forth a few times between these settings but kept returning to Esperanza to follow her “heart” because, in her own words, “I missed it so much”. Her professional path as a dancer to adult educator/activist in Nicaragua to a preschool teacher at a Reggio Emilia inspired school was deeply impacted by her acknowledgement that, “I was a different kind of learner. I was an artist, a dancer, and I didn’t do well in very traditional kinds of settings, so this really resonated with me.”

In reviewing my interviews with Linda, it strikes me that we talked little about what she “got out of” her experience of working at Esperanza, because we were always so deeply engaged in talking about the students and their work. But this speaks to her deep level of dedication and what I presume is the fulfillment she gets from facilitating arts-integration work. My interpretation of what Linda received from this work is based upon these interactions and my

observation of her work with teachers and students. In everything she did Linda exuded a drive for helping others to push their work and their expectations of themselves as teachers and learners. Incredibly driven by the power of arts-integration work, she worked tirelessly, moving from room to room to talk with students, ask questions, push thinking, encourage vocabulary, and validate all forms of expression. Her passion and nearly frenetic energy was tireless and inspiring and she was clearly highly respected by the staff at Esperanza.

Conclusion

I close this chapter with a final thought about what I observed as the most important pedagogical construct underlying all of the instructional strategies described above—the approach taken up by all members of the school community of asset-based thinking. From the administration at T4T and Esperanza to the teachers and teaching artists at the school, there was a sense of power and agency. Students at Esperanza are seen as capable, connected, thoughtful, and engaged, and their work shows that. In every interview, I asked adult participants about EL learners' strengths, challenges, and needs. On the latter two, Ms. Amezcua flipped the script, and said, "What are their needs... I think it's not a challenge for them, I think it's a challenge for us to provide all these experiences." Moving the locus of responsibility from student to learn English or particular content standards, to the teachers to "provide all these experience" is significant because it indicates the power in the approach of asset-based thinking as facilitated through the arts-integration work. I noticed in my analysis and writing of this chapter that I don't really focus as much on the fact that the students at Esperanza are ELs, because I realize that it doesn't really change the work that is happening. As Ms. Rivera said, "It's really more of a way of teaching, a way of life for these students in order for them to adapt to everyday life, and learn vocabulary, and really communicate with others."

CHAPTER 6: CONCLUSION

Although it is a commonly voiced sentiment that the arts are a valued component of public school education, the practiced reality is that access to the arts for economically poor children in urban public schools—many of them English language learners—is limited, or at best, inconsistent (Brenchley, 2012). Despite this, teachers of ELs often rely upon arts-based practices to provide valuable, multimodal ways for students from culturally and linguistically diverse backgrounds to construct and communicate knowledge. Because empirical research to date on the impact of arts programs for elementary aged ELs is scant (Gadsden, 2008), this study sought to fill this silence in the literature to show how arts-based residency and arts integration programs such as the ones investigated in this study—Barrel of Monkeys and Trash for Teaching—are valid, effective, and increasingly relied upon alternatives for facilitating EL learning, and specifically literacy learning. This chapter will summarize the findings across both cases in relation to the two research questions, address limitations of the study, make recommendations based upon these findings, and suggest future research directions.

Summary of Key Findings

Each case in this study presented unique art forms, educational contexts, participants, and pedagogical approaches. Yet a number of congruencies emerged between the cases, which represent the study's synthesized findings about how arts-based practices impact EL students' literacy learning (broadly defined as multimodal and/or disciplinary literacy). The study's findings about how learning through the arts creates a pedagogy of participation for ELs—which includes iterative group work, language through questioning, and important affective elements—as well as the benefits to the triad members are summarized in the sections below.

Pedagogy of participation. As introduced in the Barrel of Monkeys case and expanded upon in the case of Trash for Teaching, learning through the arts happens for ELs through the "pedagogy of participation". The pedagogy of participation opens spaces and opportunities for EL students to participate in ways that are relevant and meaningful to them within their particular context. Pedagogy of participation incorporates what we know about what works for ELs such as productive group work, opportunities for oral language development, additional supports within proven instructional strategies, explicit vocabulary instruction, and connecting to students' linguistic and cultural assets. In both BOM and T4T, traditional literacies are involved in the pedagogy of participation, whether writing a story or reading information to inform a sketch, while multimodal and disciplinary literacies, when layered upon the traditional literacies through art-based practices, provide additional entry points. Furthermore, there are multiple opportunities and ways for students to participate legitimately within a pedagogy of participation that are fun, build trust, and demonstrate caring. Ultimately, the pedagogy of participation builds safe spaces for children to tell their stories—whether in a literal sense as in the case of BOM or in a more academic sense of providing different ways of acquiring and sharing knowledge as is evident in T4T. The pedagogy itself brings forth multiple valid methods of participation by inviting a variety of linguistic and non-linguistic modes. The key elements of an arts-based pedagogy of participation for ELs are iterative group work, varied oral language production, and affective-lowering opportunities. Each of these findings that emerged from the study is summarized below.

Iterative group work. As demonstrated in both cases of learning through the arts, and supported by research about what we know works for ELs (August & Shanahan, 2006; Gibbons, 2015) the role of productive group work is imperative for ELs. In each case, there were

opportunities afforded by the pedagogy of participation for ELs to work in groups of varying sizes and purposes over the course of time. I call this "iterative group work" and it serves to provide a variety of different, safe spaces for ELs to participate meaningfully in group tasks in ways in which they are capable and comfortable. Iterative group work provides both structure and flexibility, like an accordion. For example, in the case of BOM, students could contribute to small group stories by adding a small or large element to the group story the Monkey was writing on the big paper, then the same student could participate in front of the larger group by acting out movements to the story. Also within iterative group work, EL students can "dive deep" with a partner to use books and multimodal resources to inform a sketch about a scientific topic they are exploring, such as in the case of T4T, then collaborate on a whole-class mural to layer by adding their sketch and associated words. The "accordion style" way that groups come together and pull apart, with a variety of exit and entrance points—integral to the art-making process—means that students can easily find spaces to participate, and if it's not something they are comfortable with, then there is always another iteration of the group work ahead. The key to the iterative group work is the seemingly dichotomous highly-structured "looseness" it facilitates. Routines and procedures are put into place for the iterative group work through tools such as the BOM Agreements or how to get paint or loose parts from the T4T atelier, but once established, EL students have the flexibility to move within the group spaces as they need to and feel comfortable. The iterative group work always has an end goal or task at hand, and that task is closely tied to an academic objective which eventually contains a traditional literacy—either writing in the case of BOM or a disciplinary literacy in the case of T4T.

Varied opportunities for oral language production. Building directly off the iterative group work provided within the pedagogy of participation is the opportunity for EL students to

produce a variety of types of oral language through arts-based practices. Again, the research has shown that ELs need opportunities to meaningfully produce language in context (August & Shanahan, 2006; Gibbons, 2015), and learning through the arts provides ample opportunities for ELs to do so at a variety of levels, both within and outside the iterative groups. For example, students have opportunities to try out language in "seemingly silly" ways when concocting stories with the Monkeys. Likewise, when working with the T4T materials, students have ample opportunities to engage with their peers to create representations of concepts together, negotiate construction, or ask questions about what type of material to search for to use. In both of the cases in this study, students are constructing something together in the aforementioned groups, with an end-goal in mind, and the language that comes forth through the negotiation of this construction is purposeful, rich, and productive. The process of learning through the arts—whether the narrative or visual arts—happens for ELs through interactions of language that emerge when working with the "materials" at hand. Furthermore, there are meaningful oral language opportunities once the process is complete and a product has been created, such as the final story in a BOM skit or the final Art Week piece displayed at Esperanza School. Students can discuss the meaning of the piece (i.e. the story/skit or the interactions of the scientific process) by simultaneously becoming critics and experts on the piece itself.

In addition to the way that learning through the arts provides ELs with opportunities to produce and hear language from student to student, there is also the language production that occurs through teacher questioning. By using the art product (usually in-process, such as a story being told or a visual art piece) teachers can understand student thinking and ask questions to understand or to assess. The language produced through teacher questioning around an arts-based process or product reveals much about the EL student's thinking and knowledge, and helps

the teacher to easily identify misconceptions for remediation. By using an arts piece as a central artifact for discussion through questioning, oral language is heard, produced, and used to achieve a goal for both EL student and teacher, and builds upon the assets of what a student knows and is able to communicate multimodally and through language.

Affective-lowering opportunities. Within the pedagogy of participation when students are able to utilize oral language meaningfully within a group to attain a common goal, there are a variety of affective-lowering opportunities in relation to comprehensible input (Krashen, 1982) and comprehensible output (Swain, 1985). Students build confidence by contributing ideas when learning through the arts, and are able to project their ideas more forcefully when working through the medium at hand. Not limited solely by language, students can tap into gesture, picture, movement, or 3D representation to communicate their ideas or knowledge. In the case of BOM, where all languages (whether Spanish, English, another language, or non-verbal) are encouraged and valued on the page, students later see the same multiple language reflected back at them in the end of year show. This assets-based view of how students "say their story" builds confidence that folds back into future work. Likewise, when Esperanza students go to the classroom atelier to choose materials to engineer a creation, they are empowered to show their ideas outside of "pencil and paper" limitations. Across both cases, it was clear that students owned their spaces, and what resonated deeply with me about the utilization of space in both settings was that the spaces were ever-changing and did not conform to traditional notions of what makes a classroom. Desks get pushed out of the way, work areas are set up on the floor, and the spaces gets messy (and loud!) in service of the work. Students did this work all by themselves, under the "seemingly silly" instructions to maintain safety and a small sense of order in the case of BOM; in T4T students owned the supplies and space in the atelier and made use of

them according to their needs while also cleaning them up to take care of the space when they were done (both also taught explicitly by the classroom teachers). Students became leaders among their peers, and were self-directed in their own work, which fostered positive socioemotional growth. They also formed relationships with the teaching artists who played a different role than the classroom teacher, and these relationships built connections and trust. How does this relate to the EL students' literacy learning? The positive socioemotional outcomes built while learning through arts-based residency programs and arts integration practices lends agency to each child by letting them know they have a "voice" and that their voice matters to a variety of audiences.

Triad Member Benefits. I detailed the triad member benefits for Barrel of Monkeys and T4T in Chapters 4 and 5, respectively, painting a mostly positive picture for each of the cases. For the students it was clear that the experience of learning through the arts was overwhelmingly positive and contributed mightily to their learning through the affordances of the pedagogy of participation summarized above. Students were delighted to have a different way of working than the traditional "ways" of school, treasured their notebooks and sketchbooks as tangible reminders of their work over time, and greatly anticipated milestone projects in each case. It was apparent that they appreciated how their language and culture were valued within each approach and in turn (I think[33]) took chances with their literacy practices they might not have done if not working with the teaching artists. In each case, I observed a few instances where it appeared that there were disadvantages for EL students of learning through the arts, such as the student who ended up in tears under his desk during the first day of the BOM residency, or the students who seemed overly focused on the aesthetic or decoration aspect of art-making rather than learning

[33] I write "I think" because I did not see students in either case working in any other way. I am basing this statement on my experience as a classroom teacher in a similar educational context.

through the arts in T4T. Despite these counterexamples, both of which were "turned around" by the teachers and teaching artists through additional dialogue and firsthand sensemaking experiences, it was clear to me that both BOM and the arts-integration approach in the T4T case were largely positive experiences for the students.

The classroom teachers played largely different roles in each case, because in BOM the teachers were "on the sidelines" while in the T4T case they were active participants alongside the teaching artists. Despite this, there are a few common benefits that clearly emerged from them engaging with their students to learn through the arts. First of all, by working in this way, teachers are able to see the "whole child" which is perhaps different than what they would see using non-arts methods. By knowing their EL students' "hundred languages", to borrow from the Reggio-inspired Malaguzzi poem (see Appendix B), through arts-based practices, teachers can tap into a valid form of assessment that serves both student learning and their own teaching practice. Finally, by working collaboratively in the classroom with teaching artists—whether directly as in the case of T4T or indirectly by watching in the case of BOM—teachers reported they receive valuable professional development that directly impacts their practice outside of the arts-based residency or arts-integration work.

Rounding out the triad, the teaching artists received numerous benefits of working in this way. As already mentioned, the teaching artists clearly deepened and extended student learning and the teachers' practice. But they received benefits also, namely in the validation of being able to share their passions, arts knowledge, and craft with classrooms. Each of the teaching artists reported that the work was deeply fulfilling because it allowed them a way to contribute to classrooms full of students who often reminded them of themselves. Just as I reported in the BOM case that students thrived on seeing adults who were "just like me", each of the teaching

artists told me at one time or another that they “saw themselves” in the EL children with whom they worked. The teaching artists are, as a group, incredibly talented and could share their talents in so many other forums but the fact that they choose to work in an educational setting illustrates the meaningfulness of the work to them. The honor with which I observed the teaching artists treating the students’ work without trivializing it was inspiring and, I believe, evidence of the power of arts-based work for EL students.

Study Limitations

I turn now from a summary of the study’s findings to a brief discussion of the limitations of this study, which include methodology limitations around time/space constraints and participant selection. In Chapter 1 I addressed the general critique of case study as a limited methodology (Gerring, 2007) by stating that rather than lending itself to generalizability, this study aims to provide rich descriptions and examples to “expand and generalize” (Yin, 2009, p. 15) the theory that ELs engage in meaningful literacy practices when learning through the arts. I did find, however, that there were time and space limitations around this study, which might have prevented me from being able to “see” the full scope of each program’s implementation. This was more of a limitation in the T4T case at Esperanza school because, unlike the case of BOM, I was not present for each and every classroom arts integration lesson at Esperanza. Rather, I was able to only “dip into” the context on three separate occasions, each for only three days at a time, and even then it was impossible to see all that was happening there because arts integration occurs at Esperanza all day, every day. Because flight reservations needed to be made in advance, it simply wasn’t possible for me to be present at Esperanza for the most meaningful or significant moments of instruction, student work processes, or (regretfully) the culminating Art Week. I made my best guess on the times to visit based upon conversations with the arts

pedagogist Linda, but I realize that I missed a lot. Another factor contributing to my feeling that I missed important pieces from the T4T work was simply the way the work is so organic to the classrooms in the school. It wasn't possible to predict the direction in which the students and teachers might take a project, and not being local to the site, it was unfortunate that I wasn't able to visit the site to conduct observations at will when something important or interesting was happening. For this reason, I relied heavily upon the arts pedagogist (Linda) and artist in residence (Jessie) to send me pictures and updates, but the reality is that much was lost. In future research I would love to be able to be physically closer to the Esperanza school so I could conduct more impromptu and frequent observations in order to capture more artifacts to round out the data set.

The second biggest limitation I found in this study was the way student participants were selected. Because I was interested in looking at whole class implementations of the arts programs in practice, I had a broad set of qualifications for student participation: that they were ELs and that they were working with either BOM or T4T. This allowed me a high-level view of the work as it was implemented, but limited me in my ability to closely follow one or two focal children. Luckily, I was able to capture Ignacio's experience through the whole BOM process, which I presented in Chapter 4. However, I did not know that would happen from the beginning, so I missed opportunities to talk with Ignacio after each and every class session about how he was doing and feeling about the work. This would have been very interesting to know, as I realized when writing about his experience. Likewise, at Esperanza, I had focal children identified in each classroom, but they were simply students who were suggested by the teachers as ones who would be good to talk to (and whose parents returned signed consent forms). In a perfect world

(again related to not being local to the data collection site), I would have deliberately selected focal students at the beginning of the study and spoken to them more often throughout.

The final limitation of this study was that of artifact collection, and my capacity to translate the artifacts to the written page. The experience of taking in a piece of art—whether dramatic or visual as in the majority of the cases—is best done in person, and something gets lost in translation when it is converted from an experience to a written or photographic description on the page. I could have audio- or videotaped the BOM student and teaching artist performances, which would have lent richness to my analysis of student participation, engagement, and the gestural modes utilized, but I did not have IRB approval to do so in this study, which in retrospect was an oversight. In the case of T4T, it was simply not possible for me to keep, transport, or store the student work because (a) the work belonged to the students and not to me, and (b) the logistics of moving and storing the work from one side of the country to the other. Accordingly, I took digital photographs of all student-created work, some of which I have shared here in Chapter 5, but I am aware that the richness and detail of the work gets lost in the transfer from one medium to another.

Theoretical Implications

I embarked on this study with the general theoretical framework of multiliteracies (New London Group, 1996; Cope, Kalantzis, & New London Group 2000), informed by what research has demonstrated to be effective instruction for ELs (August & Shanahan, 2006; Gibbons, 2015; Goldenberg, 2013) along with constructs around participation patterns (Brown, 2010; Ellis & Fotos, 1999; Seliger, 1977), schema building (which I term triangulation to position children as researchers using arts-based practices), comprehensible input (Krashen, 1982) and comprehensible output (Swain, 2000). But the most relevant theoretical framework, upon

reflection on the data in this study is Cummins' (2009b) Transformative Multiliteracies Pedagogy (TMP), which takes up an assets-based view of EL learners within the work of identity investment, critical literacy, and multimodal practices through the creation of identity texts (Cummins & Early, 2011). As a reminder, the five tenets of Cummins (2009b) outlines in TMP is that the theory: (1) views each student as "intelligent, imaginative, and linguistically talented" in varied ways which are valued within each child individually; (2) values students' and communities; cultural and linguistic capital; (3) promotes students' cognitive engagement and identity investment; (4) empowers students to create literature and art to engage in dialogue and critical inquiry about their social context; and, (5) employs a variety of multimodal tools including traditional literacy, technology, and arts-based practices to create identity texts.

The findings in the two cases here demonstrate that the arts residency and arts integration practices studied are positioned solidly within this framework. Yet, while the TMP framework speaks extensively to the language and multimodal literacy practices of culturally and linguistically diverse students, it is silent on exactly *how* the creative multimodal classroom work is enacted. The findings from this study speak to this silence by describing pedagogical elements at work such as the pedagogy of participation, iterative group work, and the "seemingly silly moments" (among others). What is exciting within these findings are the commonalities that span both cases despite differences in the arts-based practices employed and the implementation model of arts residency vs. arts integration. These commonalities speak back to Cummins' (2009b) TMP framework to push it to consider implications of practical implementation at the intersection of EL learners and arts pedagogy.

Where the TMP wasn't as robustly revealed in this study's data was in how the critical aspect was taken up (or not) by teachers and students in the two contexts. While the social

context of learning often revealed itself in the stories written by BOM students about language, identity (e.g. stories like Ignacio's "The Alien in Space" and "I Need a Name"), and culture and the Esperanza students' exploration of environmental issues (e.g. loss of pollinators), the critical lens was not the main one taken up by most often by students or their teachers (e.g. the portrayal of the colonial history of the California missions). Considerations around how societal power relations interact with teachers of EL students and the institutions in which they work, while present in the findings of this study, could be fore-grounded through more identity investment work embedded in arts-based practices, for example, as described in the case studies presented in the edited volume by Cummins & Early (2011), *Identity Texts*. So, to summarize, this study adds the *how* to the *what* to expand Cummins' (2009b) Transformative Multiliteracies Pedagogy theory by offering concrete examples of how teachers and teaching artists can create invitational spaces where EL students can meaningfully participate in learning through arts pedagogies in ways that value their cultural and linguistic resources, incorporate identity work, and view EL students as capable, intelligent, and imaginative people.

Practical Implications

I now turn from the theoretical implications of this study to a presentation of practical recommendations that seem to be suggested by the themes that emerged. The recommendations revolve around the essential question "*What does this mean for student learning?*" and are presented in the form of questions for consideration for three distinct audiences—district and school administrators, practicing teachers, and teacher education programs. At times I am presenting questions related specifically to the implementation of arts residency programs. Other times, these implications are drawn from what practitioners can take up from the arts residency and arts integration practices to implement in their own classrooms. Either way, I present these

as questions rather than statements because every context is unique and has different goals, restraints, and student needs.

Recommendations for administrators. This dissertation focuses on classroom practice and the students' experience, and therefore is not a dissertation about educational policy. Nonetheless, I submit that there are elements of this study, which will be of use to district and school site administrators, namely around access to resources and building partnerships within the community. Questions I posit for district and school site administrators for consideration that emerge from this study are:

- Given the robust language and literacy opportunities that emerge when learning through the arts for ELs, how can we build a compelling case that aligns with our state and district's accountability system and can work within current curriculum adoptions and pedagogical approaches in use at our schools?
- What arts organizations in our local community can we partner with to provide arts instruction and/or resources for EL students and the teachers in our school(s), and how can we creatively maximize existing funding to support them?
- What training programs and professional development opportunities around the arts can we avail to our classroom teachers who do not consider themselves to be artists in order to spark their creativity for arts integration in their classrooms?
- What does our school and district philosophically believe about access to the arts, and based on this, what can we do to ensure that arts programming is accessible to all students?
- How can our school and district use the arts as a community-building tool to capitalize upon and celebrate the linguistic and cultural assets of the community?

Finally, I would argue that little will change without positive dispositions of administrators and school leaders around the arts. Until funding is consistently and reliably allocated towards arts programs in all districts for all children, most of the benefits of working in the arts for ELs will go unactualized.

Recommendations for teachers. Turning from administrator recommendations, the following are suggestions for classroom teacher consideration. I warrant that the most important outcome of this study that will impact classroom teacher practice is the notion of the pedagogy of participation, and the surrounding concepts of iterative group work, opportunities for oral language afforded by the arts, and the socioemotional benefits for ELs of learning through the arts. Questions for practicing teachers related to these findings include:

- What arts modalities are comfortable for me to bring into my classroom? What resources can help me as a non-artist to facilitate learning through the arts? (For example, see Barry, 2015; Koester, 2015; Topal & Gandini, 1999.)
- Where can I implement multimodal expression into existing curriculum to deepen and expand student learning? How can I use the arts as a tool for "knowing" rather than "showing" for my culturally and linguistically diverse students? How can I integrate it across my curriculum to build meaning about content (e.g. showing interactions or critical thinking) rather than treat it as a decoration or "add-on"?
- How can I use questioning around student artwork to assess my students' knowledge to meet their needs through re-teaching and future lessons?
- How can I arrange my classroom space to allow for iterative group work? For an atelier? For staging of content-rich provocations? For an interactive documentation wall?

- What local, state, and national grants are available that would support arts-residency programs at my school? What resources can I tap into to support me (and my colleagues) in applying for them?
- Where can I resource materials for a classroom atelier? Are there local organizations I could contact (that are similar to the T4T model) or manufacturers who would donate materials I could repurpose in my classroom for arts-based learning?

Classroom teachers are called upon so often to go "above and beyond" that these recommendations, on first glance, seem to fall heavily upon their shoulders. However, with the support form district and school administrators in the seeking to implement the recommendations I suggest above, I believe these are valid and attainable.

Recommendations for teacher educators. In preparing future educators and administrators, teacher preparation programs will play an important role in influencing the ways in which future educators approach arts integration (rather than thinking of arts education as a discrete and separate subject area). The questions below are prompts for teacher education programs and teacher educators themselves to consider when thinking about preparing teacher candidates to fully serve linguistically and culturally diverse student populations.

- How do I model arts-integration in my own instruction for pre-service teachers? What types of multimodal meaning making can I take up in my own teaching practice?
- Where am I comfortable using the arts and where am I not? How can I grow my own capacity to learn in and through the arts as a teacher educator?
- What research and resources (related to my content area) are available and how can I incorporate them into my teacher preparation coursework?

- What schools in our area are practicing arts-integration with ELs and how can I facilitate my teacher candidates to observe and learn about them? What local arts organizations provide professional development for teachers and what work could they do with my pre-service teachers?

In summary, there are wide-ranging implications for PK-16 educators that emerge from this study that warrant investigation in relation to the educators' specific context. By asking the questions I pose above, in addition to creating their own questions in specific relation to their educational context, my hope is that educators take up the findings in this study around the power of the pedagogy of participation afforded within arts-based learning for ELs and apply them to their own context.

Future Research Directions

This study asked and answered the question of how arts-based practices through arts residency and arts integration pedagogies afford literacy learning opportunities for English learners, and what these arts-based experiences mean for students, their teachers, and the teaching artists who work with them. The findings paint a mostly positive picture of the experience for all members of the triad, but further questions remain which warrant future investigation. While I am quite intrigued by my findings, I see this study as a starting point because I took an overly large view to ask the research questions across two divergent spaces. Perhaps a result of my broad lens, I found myself asking more and more questions as the study progressed. These are incorporated into the research directions presented below.

First, I would like to investigate the lasting impact of the arts-based practices on discourse and literacy practices over time. I particularly have this in mind for the BOM residency since it is a "drop in" program, but I would also like to do it for the more integrated T4T model

at Esperanza (or a similar arts integration program in a school with EL students). A longitudinal study that focuses on one classroom's implementation of arts-based practices and hones in on the work of just 2-3 focal students and their teacher would allow me to closely examine the arts-based practices and pedagogies get taken up and carried out over time. I envision this study being ethnographic in nature and conducted over the course of at least one school year (preferably two to three) where I look at the students' and teacher's literacy and language practices and discourses before, during, and after (or just during if it were an arts integration model such as at Esperanza). It would be fascinating to examine how discourses are taken up, revisited, and/or revised in the following years as they move on to different spaces (different grade levels in the case of the students and different classes of students for the teacher). By narrowing the focus of the study to just a few students and their one teacher, I could observe and extensively interview students to hear them talk and write about their work and track their conversations to pay particular attention to language use and translanguaging practices. For example, I would ask students to write about their visual art (e.g. labeling and writing narratives about the sketches) to examine how classroom conversations get taken up in their art, and use these artifacts interrogate research questions such as: *How do we create these invitational spaces where EL learners can participate?* and, *How can teachers and teaching artists structure for participation patterns*? When we engage children in making and creating, we are scaffolding their language production so this proposed line of study would facilitate a better understanding of *how* the arts fit into EL pedagogy to make a significant contribution about how arts-based practices create invitational spaces for participation in these classrooms.

Another research inquiry of interest would be to look much more deeply at the role of the teacher within the space of arts a drop-in arts residency program. Again, an ethnographic-style

longitudinal study would be ideal to ask questions such as: *What is the teacher's practice around arts-based practices before, during, and after a drop-in program? Is a classroom teacher's practice dichotomized from that of the teaching artists, and if so, how? How are the teachers encouraged to bring their art of teaching to the space and/or their own artistic practices that are normally not "allowed" within the traditional classroom space?* This study would closely interrogate how the teachers participate in arts residency models, and what are the affordances and limitations of that participation in relation to the context, the teacher's practice, and the impact on students? Likewise, in an arts integration setting like Esperanza, I would love to see a study that examines how teachers are mentored over time and how their arts integration practices change (or not) as a result of working within a distributed instruction model where instruction is distributed across people, tools, and time (Halverson, Lowenhaupt & Kalaitzidis, 2015).

Another study of great interest to me would be to take a closer look at EL students who do not seem to "thrive" when working in arts-based practices, in order to understand where the pedagogy of participation is "breaking down" for them. Are there factors about shyness, confidence, language development level (e.g. emerging vs. proficient or somewhere in between), reticence (on the part of the student or the school) to use translanguaging practices, or other learning/sensory differences that prevent the arts from being a viable literacy for them? What accommodations or modifications to arts-based practices might exist for these students? What about the students who engage superficially in arts-based practices to "decorate" projects without using the arts to more deeply express knowledge or learn new content? This possible research inquiry emerged from the example of a student at Esperanza who Ms. Amezcua reported "hated painting" but after time the student engaged deeply in a weaving project. Does the medium matter to individual students, and if so, what implication does that have for classroom structure

and project designs? Do the literacy affordances vary by medium for ELs, and if so, in what ways? Another future research inquiry of interest that emerges from this study is one of building arts capacity at schools. In the case of BOM outside teaching artists came into the school, but at Esperanza the capacity was built from within where more experienced arts integration teachers mentored those who were newer to the practice. What does this professional learning community look like, what structures make it "work", and what takeaways can be gathered for implementation in other schools that are looking to build teacher centered arts-based capacity?

In Conclusion

To close, this study has provided rich detail about two cases where arts-based learning helps English learners internalize and communicate knowledge in assets-based, multimodal ways. Learning through arts-based practices opens up "languages" for ELs that are generally not acknowledged within most classroom contexts. This dissertation is a work of advocacy that hopes to disrupt the practice of valuing only text-based languages in classroom contexts. All kids deserve the arts. But why do only those privileged by race, class, language, and socioeconomic status receive robust arts instruction in schools? What are the ways in which we can transform learning to bring the arts to students who don't have access, and more importantly, what is our obligation to do so? How can the arts serve as a vehicle for teachers to acknowledge and value the wide range of student voices? I believe this study speaks compellingly to the imperative that we must acknowledge the benefits of providing equitable access to high-quality and engaging arts programs for all students. But, we must listen carefully to students in order to understand how to do this. As Loris Malaguzzi (1998), architect of the Reggio Emilia approach, writes, we must "Stand aside for a while and leave room for learning, observe carefully what children do, and then, if [we] have understood well, perhaps teaching will be different from before" (p. 82).

APPENDIX A: INTERVIEW PROTOCOLS

Semi-Structured Interview Protocol—Administrator Pre-Interview

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1. ***Professional Background***

1.1. Tell me about your background; how long have you been at this school? Before this school?
1.2. Tell me about your experiences of working with ELs in general, and specifically with students at this school.
1.3. Tell me about your personal and/or professional experiences with the arts.

2. ***School Description***

2.1. Tell me about your school (if no mention of ELs prompt to ask how many of the students are classified as ELs).
2.2. What is the climate around the arts in your school, district, or state? How does this climate affect arts and/or literacy instruction in your school?
2.3. What is the climate around EL instruction in your school, district, or state? How does this climate affect instruction at your school?
2.4. What strengths do ELs bring to the school?
2.5. Where are their needs?
2.6. What is challenging to them?
2.7. What do you think a visitor to your school should know about EL students at your school?
2.8. Describe the arts programming at your school.

3. ***Work with Arts Service Provider***

3.1. Describe your prior experience in working with BOM/T4T at your school. [BOM/T4T]
3.2. What do you anticipate the experience will be like for the students? ELs in particular?
3.3. What are the school's goals for working with BOM/T4T?

4. ***Closing Questions***

4.1. Is there anything else you'd like to tell me about what you are thinking about or hoping for in your school's work with BOM/T4T, particularly ELs?

Semi-Structured Interview Protocol—Administrator Post-Interview

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1. ***Arts and ELs***
   1.1. Tell me about what you've heard about ELs and teachers' participation with BOM/T4T this year.
   1.2. Tell me about any experiences related to BOM/T4T and ELs that stick out in your mind from this year (e.g. culminating exhibition/performance, classroom observations, conversations with students and/or teachers).
   1.3. Based on what you've observed with BOM/T4T, do you see benefits of the arts for ELs, and if so, what are they? If not, why not?

2. ***School information***
   2.1. Has anything changed since we last spoke as a result of working with BOM/T4T in relation to arts programming at your school?
   2.2. What are the school's plans for the remainder of the year for arts programming? Next year?
   2.3. Any updates that will impact EL instruction at your school this year?

3. ***Artifact Discussion [based on student created artifacts selected by researcher]***
   3.1. [Show one artifact from the teacher interview produced by an EL and tell a few key points of the discussion with the teacher about the artifact.] What are your thoughts on this artifact and what the teacher and I discussed about the artifact?

4. ***Outcomes***
   4.1. What are the major take-away messages from working with BOM/T4T?
   4.2. Based on what you know about the school's experience with BOM/T4T (particularly ELs) will you change anything about your work with them in the future? Describe what and why, and if not, why not.
   4.3. Is there anything else you would like to tell me about your school's and ELs' experience with BOM/T4T?

Semi-Structured Interview Protocol—Teacher Pre-Interview

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1. ***Professional Background***
   - ***1.1.*** How long have you been teaching? At this school?
   - ***1.2.*** Tell me about your experiences of working with ELs in general, and specifically with your students this year.
   - ***1.3.*** Tell me about your personal and/or professional experiences with the arts. Do you bring these to your classroom practice, and if so, in what ways?

2. ***Classroom Description***
   - ***2.1.*** Tell me about your students this year (if no mention of EL's prompt to ask how many of the students are classified as ELs).
   - ***2.2.*** Thinking about your ELs, what languages and cultures are represented in your classroom? Non-ELs?
   - ***2.3.*** Tell me a story about an EL student who participated in [name of arts residency] in the past.
   - ***2.4.*** What strengths do your ELs bring to the classroom?
   - ***2.5.*** Where are their needs?
   - ***2.6.*** What is challenging to them?
   - ***2.7.*** What do you think a visitor to your classroom should know about your EL students?

3. ***School/District Environment***
   - ***3.1.*** Describe the arts programming at your school.
   - ***3.2.*** What is the climate around the arts in your school, district, or state? How does this climate affect arts and/or literacy instruction in your classroom?
   - ***3.3.*** What is the climate around EL instruction in your school?

4. ***Work with Arts Service Provider***
   - ***4.1.*** Describe your prior experience in working with the arts service provider at your school. [BOM/T4T]
   - ***4.2.*** What has been the effect of [BOM/T4T] on EL students?
   - ***4.3.*** What do you anticipate the experience will be like for you to work with the arts service provider?
   - ***4.4.*** What are your goals for your students in working with the arts service provider?

5. ***Closing Questions***
   - ***5.1.*** Is there anything else you want to tell me about your EL students and arts-based experiences?

Semi-Structured Interview Protocol—Teacher Post-Interview

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1. ***Arts and ELs***
   - ***1.1.*** Tell me about your overall experience with the arts service provider [BOM/T4T] this year.
   - ***1.2.*** What is one story about your EL students' work with BOM/T4T that sticks out in your mind?
   - ***1.3.*** Did your ideas change this year about teaching the arts with ELs?
   - ***1.4.*** Based on your experiences with BOM/T4T, do you see benefits of the arts for ELs, and if so, what are they? If not, why not?

2. ***Classroom/student information***
   - ***2.1.*** Tell me about your students this year (if no mention of EL's prompt to ask how many of the students are classified as ELs).
   - ***2.2.*** What changes in your ELs have you seen after working with BOM/T4T?
   - ***2.3.*** What strengths do your ELs bring to the classroom?
   - ***2.4.*** Where are their needs?
   - ***2.5.*** What is challenging to them?
   - ***2.6.*** What do you think a visitor to your classroom should know about your EL students?

3. ***Artifact Discussion [based on student created artifacts selected by researcher]***
   - ***3.1.*** Tell me about this picture/artwork/writing created by an EL. [Prompting questions could include asking questions like: What is the story behind this piece created by this student? What does this tell you about the student related to language, culture, or identity? What growth do you see in this student, if any, as represented in this piece?]

4. ***Outcomes***
   - ***4.1.*** What are the major take-away messages about ELs working with BOM/T4T?
   - ***4.2.*** Based on your experience with BOM/T4T, will you change anything about your teaching practice? Describe what and why, and if not, why not.
   - ***4.3.*** Is there anything else you would like to tell me about your experience with ELs and BOM/T4T?

Semi-Structured Interview Protocol—BOM/T4T Personnel/Teacher Pre-Interview

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1. Professional Background

1.1. Tell me about your background (prompt for length of time with organization, arts specialty, prior professional experience)?
1.2. Tell me about your experiences of working with ELs in general, and specifically working with ELs in this program [BOM/T4T].

2. Organization Description

2.1. Tell me about your organization (if no mention of ELs prompt about philosophy/approach to working with ELs).
2.2. What is your view of the climate around the arts in city or state? How does this climate affect the programming you provide to classrooms with ELs?
2.3. What is your view of the climate around EL instruction in the city or state? How does this climate affect the programming you provide to classrooms with ELs?
2.4. What strengths do ELs bring to the their work in your program?
2.5. Where are their needs?
2.6. What is challenging to them?
2.7. What do you think a person new to BOM/T4T should know about EL students working in your program?

3. Work with the School

3.1. Describe your prior experience in working in this school in the past, if any.
3.2. What do you anticipate the experience will be like for the students? ELs in particular?
3.3. What are the your program's goals for working with students/ELs in particular?

4. Closing Questions

4.1. Is there anything else you'd like to tell me about your program's work with ELs?

Semi-Structured Interview Protocol— BOM/T4T Personnel/Teacher Post-Interview

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1. ***Arts and ELs***
   - ***1.1.*** Tell me about your experience working with EL students this year. What is one moment or story that sticks out in your mind, and why?
   - ***1.2.*** Tell me about your experience working with teachers of ELs this year. What is one moment or story that sticks out in your mind, and why?
   - ***1.3.*** Based on your experiences, do you see benefits of the arts for ELs, and if so, what are they? If not, why not?

2. ***School information***
   - ***2.1.*** Has anything changed since we last spoke about your program or curriculum?
   - ***2.2.*** What are the program's plans for the remainder of the year for arts programming and EL programming? Next year?

3. ***Artifact Discussion [based on student created artifacts selected by researcher]***
   - ***3.1.*** [Show one artifact from the teacher interview produced by an EL and tell a few key points of the discussion with the teacher about the artifact.] What are your thoughts on this artifact? What is the story behind it? What does it represent about this EL student's learning/growth/experience?

4. ***Outcomes***
   - ***4.1.*** What are the major take-away messages from working with students/ELs at this school?
   - ***4.2.*** Based on what you know about the school's experience with BOM/T4T, will you change anything about your work with them in the future? Describe what and why, and if not, why not.
   - ***4.3.*** Is there anything else you would like to tell me about your experience in working with ELs at this school?

EL Student Two-Person Interview Protocol—Pre-Intervention

Questions will be asked to the group and as many students who would like to answer may do so, but not everyone is required to answer every question. If students are shy or reluctant to speak, they may answer in their native language. I will also use the "turn and talk" to a partner strategy to ease their inhibitions of speaking alone.

1. Student introductions—name (everyone), how many languages they speak (volunteers).
2. What is your favorite thing about school? Why?
3. What is challenging for you at school?
4. What do you think about art/writing/drama? [Select topic based on BOM/T4T intervention.]
5. How does being able to speak two languages affect your experiences in school? Does it affect how you feel about [BOM/T4T]? Does it affect how you experience [BOM/T4T]?
6. What do you know about BOM/T4T and what, if anything, are you excited about in working with them this year?

EL Student Two-Person Interview—Post-Intervention

Before interview, ask EL students to select one artifact to share during the group.

1. Please share your piece of artwork/writing. Tell us the story of how you made it and what it means to you.
2. Tell me a favorite memory about working with BOM/T4T.
3. What do you think about using art/drama in this way in your classroom?
4. Does working with BOM/T4T help you with other things at school, and if so, what and how?
5. How do you feel when you work with BOM/T4T?

APPENDIX B: POEM—"NO WAY. THE HUNDRED *IS* THERE."

(translated from Invece il cento c'e)

The child is made of one hundred.
The child has
a hundred languages
a hundred hands
a hundred thoughts
a hundred ways of thinking
of playing, of speaking.

A hundred.

Always a hundred
ways of listening
of marveling, of loving
a hundred joys
for singing and understanding
a hundred worlds
to discover
a hundred worlds
to invent
a hundred worlds
to dream.

The child has
a hundred languages
(and a hundred hundred hundred more)
but they steal ninety-nine.
The school and the culture
separate the head from the body.
They tell the child:
to think without hands
to do without head
to listen and not to speak
to understand without joy
to love and to marvel
only at Easter and at Christmas.

They tell the child:
to discover the world already there
and of the hundred
they steal ninety-nine.

They tell the child:
that work and play
reality and fantasy
science and imagination
sky and earth
reason and dream
are things
that do not belong together.

And thus they tell the child
that the hundred is not there.
The child says:
No way. The hundred is there.

-Loris Malaguzzi
Founder of the Reggio Emilia Approach

APPENDIX C: MÁRQUEZ RUN LIST FOR 2015 BOM CULMINATING PERFORMANCE[34]

1. The Animals Who Were Hungry- Yazmin, Ms. Spellman's class

> There was a monkey and it was hungry but the person who owned it was Josh and he fell asleep. The monkey got out of the cage and got out of the zoo and tried to buy bananas to eat and went back to the zoo and back to the cage and ate the bananas but the elephant got hungry and got out of the cage and went to the store to buy peanuts so he can eat and went back to the zoo and went back to the cage but a tiger had a baby and tried to get it out and the baby was a tiger and Josh woke up the end.

2. I Need a Name- Student, Ms. Innis' class

3. The Victory: Failed- Vanessa and Student, Ms. Palomino's class

> Setting: Garden
> Characters: Earthworm, cockroach
>
> Cockroach: What you doing? (happy)
> Earthworm: Looking for food. (hungry)
> C: Here I have food (mean)
> E: Thank you! (happy)
> (then it started raining)
> C: Hmm, I have a plan
> (Then they went inside the cockroach's house)
> E: Could I eat this?
> (PS: the food was poisonous)
> E: This is how my grandfather died.
> (the earthworm wanted to lay down then it died)
> C: Victory!
> (Someone stepped on the cockroach)
> C: Nooooooo!
> PS. The plan failed.

4. The Alien in Space- Ignacio, Ms. Spellman's class

> Once upon a time there was an alien named Bob that lived in a meteoroid. One day he felt sad there was nobody was with him. He looked in space and there was nobody. But then a star named Alex was looking for a friend too. Bob saw the star and went to meet him. The star said he was looking for a friend. Bob realized he wasn't alone after all! He went as fast as he found the star he said if he wants to be his friend. The star said yes and played with each other.

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[34] Note: Focal student participants' names and stories are noted in bold above. Otherwise, students not enrolled in the study are listed above as "student" and their stories are not shown here.

5. The Evil Dentist- Student, Ms. Innis' class

6. Inside a Book- Student and Student, Ms. Palomino's class

7. The Night I Got Bit- Student*, Ms. Spellman's class

8. The Couple- Student, Ms. Innis' class

9. Cancel Fat Foods- Student, Ms. Palomino's class

10. Boat- Student*, Ms. Spellman's class

11. John and the Awesome Meditation- Student, Ms. Innis' class

12. The Four Sisters and Stepsister- Student, Ms. Palomino's class

13. The Naked Man Running a Marathon- Student, Ms. Spellman's class

14. Bird? Student, Ms. Innis' class

15. The Stinky Cheese- Daniela, Ms. Palomino's class

> One day the cheese was walking and he was very hungry and he walked and walked and the cheese's name was Mr. Stinky Cheese and he kept looking and looking and no food but then finally he found food. He started eating and eating then he feeld [*sic*] that something was in back of the stinky cheese and he turned around and there was a cat. And the stinky cheese noticed that the cat was hungry and the cat opened his mouth and the stinky cheese closed his eyes and the cat ate the stinky cheese. But but, hat's not the end!!! Like the name was stinky cheese the stinky cheese tasted bad and he throwed it up.

16. La Casa Espantosa- Lily, Ms. Spellman's class

> Habia una ves quando yo estaba muy chicita como un raton y mi hermanos estaban grandes como bigfoot. La casa estaba espantosa como que habian vampiros y tambien en la casa espantos habia sonidos como boo! O crrrrr. Yo tambien tenia que encontrar la puerta pero era dificil salir porque era como miles de espejos. Yo tambien tenia que irme a la estacion mas espantoso. Como que habia aranas atras de mi y yo no llore o me espante porque yo soy valiente como una papa.
>
> [Translation: Once upon a time when I was very little like a rat and by brothers were big like bigfoot. The house was haunted, like there were vampires and also in the haunted house there were sounds like boo! Or crrrr. I also had to find the door but it was hard to leave because there were like miles of mirrors. I also had to go to the most haunted place of all. There were spiders behind me and I didn't cry or get spooked because I am brave like a father.]

17. Friends: Setting Ocean- Student and Student, Ms. Innis' class

18. The Man- Student, Ms. Palomino's class

19. Space Aliens- Student, Ms. Spellman's class

20. Cheerleading Squad- Student, Ms. Innis' class

21. Popo and the Volcano- Student, Ms. Palomino's class

CLOSER!!!

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