

THE BENEFITS OF ARTS EDUCATION IN SECOND LANGUAGE
ACQUISITION AND IN PEDAGOGY

By

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ABSTRACT

THE BENEFITS OF ARTS EDUCATION IN SECOND LANGUAGE ACQUISITION AND IN PEDAGOGY

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This literature review provides a look into some of the available scholarly literature on the benefits of arts education in second language acquisition and in pedagogy. It considers various aspects, concepts and implementations of arts education and the academic benefits that result. This paper also includes my own efforts as an educator in using arts education in my lesson planning and the outcomes within my classroom, from my Spanish students, and how they coincide with the scholarly literature.

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INTRODUCTION

This paper examines the question: Is arts education beneficial in second language acquisition and as a pedagogical approach? The literature reviewed for this project strongly suggests that, indeed, it is. The research and professional literature supports the claim that integrating the arts with other subjects can be a fun, engaging and effective means of teaching that has long lasting effects throughout a student's life (Ghandbari, 2015). Arts education fosters discipline-neutral critical thinking and stimulates thinking and reasoning, creativity, communication and academic performance (Barton et al., 2013; Shulsky & Kirkwood, 2015). This paper will define what arts education is and why it is important. It will examine a robust and comprehensive arts education framework known as ArtsIN. Consideration will also be given to the importance of the arts, not as an adjunct to education, but as an essential part of a holistic education as recognized by many prominent institutes (Ghandibari, 2015). This paper will also look at a few of the applications of unconventional, innovative and creative curriculums that have yielded positive outcomes for both teachers and students, one in particular that incorporates magic tricks (Knapp, 2012; Murphy, 2013; Spencer, 2012). It will also look at the benefits of how it has been favorable in second language acquisition among English Language Learners (ELL) and at-risk students. Finally, in this thesis I will be discussing my own advocating and implementation of arts education and the methods that I've designed and used that have benefited my Spanish students for the past 17 years.

ARTS INTEGRATION DEFINED

According to educator Lisa LaJevic the term *Arts Integration* does not have a single definition and many interpret the complex term in unique ways. In this paper I will follow LaJevic (2013) who defines Arts Integration as “a dynamic process of merging art with (an)other discipline(s) in an attempt to open up a space of inclusiveness in teaching, learning and experience...[it is] an arts focus approach to learning and teaching” (LaJevic, 2013, p. 2) In past decades researchers gained the attention of education reformers using arts as the focus of new and innovative ideas for restructuring school curriculum and studying how Arts Integration benefits student learning (LaJevic, 2013). Arts Integration has morphed and blossomed from simply coloring a handout to providing substantive support for subjects such as history and science that encourage three dimensional structures and experiments that provide students with greater understanding of the subject. These evolving applications of the arts promote active participation, accommodation of learning styles, creativity, self-expression, and critical thinking. According to most well designed research studies, Arts Integration has an overall positive affect on development and learning (LaJevic, 2013). Some of the titles given to programs in schools that implement arts education are: *arts infusion*, *arts integration*, *arts based programming*, *aesthetics in teaching*, and the *arts as a multiple-intelligence strategy* (Ingraham & Nuttall, 2016). Arts education has also been described as an academic goal that is achieved by strategically using the arts (Ingraham & Nuttall, 2016). These arts education programs have varying names but they do share one

common ideology of the arts in pedagogy: the main focus is not necessarily the art but rather to exercise higher order thinking skills (Ingram & Nuttall, 2016).

Why Arts Education?

In the article *Incorporating the Aesthetic Dimension into Pedagogy* the researchers asked the question: What does it mean to use the aesthetics in your classroom? Few were able to give a precise answer to the question and some surrendered saying that they simply did not know (Webster & Wolfe, 2013). Many teachers incorporate aesthetics without even realizing it; singing, drawing, storytelling, the use of manipulatives like modeling clay, ceramics, macaroni, displaying posters, photographs and art on the walls of the classroom, engaging the students in creating small-scale models, posters and so much more reflect the use of aesthetics and fall into the category of the implementation of arts education (Hartle et al., 2015, Webster & Wolfe, 2013).

Webster & Wolfe (2013) argue that a teacher in training should be encouraged to focus on educative pedagogy such as incorporating aesthetic experiences into their daily teaching routines to increase progress of holistic outcomes for students. “The emphasis is on the use of that aesthetic experience in order to identify the potential positive affective impacts this may have on student engagement with learning and in becoming a certain sort of enquirer.” They go on to argue that for a lesson to be educationally valuable for students the aesthetic experience in the classroom is essential (Webster & Wolfe, 2013, p. 22). Researchers have claimed that the unity of experience requires an aesthetic

dimension which makes us acutely conscious because of the stirring of the senses involved along with enjoyment all in unison enables the student to better understand and most importantly involves desires, interests and purpose (Webster & Wolfe, 2013).

“A learning experience involves both the embodied presence of the student, her activity of meaning making and her desires. This is important to recognize as it is not the experience itself which teaches the student but rather it is the personal sense and the meaning which the students give to it through the undergoing of that experience and which results in their learning” (Webster & Wolfe, 2013, p.).

The benefits of using aesthetics in the classroom are abundant and leads to students becoming a learner who inquires (Webster & Wolfe, 2013). It is believed that the very use of positive aesthetics in the classroom spurs intellectual, emotional and possible moral changes; the aesthetic experience is responsible for the creation of new knowledge in relation to the learner (Webster & Wolfe, 2013). The use of aesthetics induces the process of thinking and reflecting rather than learning fixed data; the process of learning is not achieved simply by teaching but by means of how the material is presented, received and personalized by the student being taught (Webster & Wolfe, 2013).

“The instinctive dimension of our being is sensuous, immediate and poetic and ought not be dismissed” in the education of a budding teacher or an experienced teacher for that matter (Webster & Wolfe 2013, p. 24).

The following are eight specific reasons why the arts in education matter described by Elliot Eisner (2002):

“The arts encourage thought and action that is difficult to quantify. The arts teach students to act and to judge in the absence of rule, to rely on feel, to pay attention to nuance, to act and appraise the consequences of one’s choices, and to revise and then to make other choices” (Eisner, 2002, p. 9).

It is *not* only the student that benefits but when the arts are utilized, the institution does also (Barton et al., 2013). Teachers who are using arts education in their teaching approaches are finding that their students are more interested and motivated to learn through this playful, engaging and fun pedagogical approach, and come to understand themselves and their peers at a deeper level which in turn cultivates a better school spirit (Barton, 2013). This year in my 7th and 8th grade Spanish class I saw this claim come to life first hand during my lesson on Mesoamerican motifs. I had a student, who I will call Brit, who I thought was academically challenged and uninterested in Spanish until I presented prints of ancient motifs. We defined the word *motif* and then I observed them discussing as a class what were repeated images and themes in the art. Brit came “alive” and before my eyes turned into the most eloquent 7th grade philosopher I’d ever witnessed. This was shocking, motivating and inspiring for me as an educator and demonstrated the provocativeness of the arts and how it can transform a child and in turn the overall attitude of an institute.

Lampert (2006, p. 47) puts forth that “...art students had significantly higher discipline-neutral critical thinking dispositions (the ability to see many sides of an argument and many possibilities to solving it) than non-art students and were more

inclined to employ thinking and reasoning” and not just in the area of the arts but also in other academic subjects (Barton et al., 2013, Shulsky & Kirkwood, 2015). Western society is placing much more value on inherent creativity than in the past; perhaps this is because it aids people in communicating, understanding one another and in being resourceful (Barton et al., 2013, Shulsky & Kirkwood, 2015). Barton et al. (2013) argues that in not providing a holistic education by neglecting the arts, is a great disservice to students because the innately artistic elements of who we are must be nurtured and exercised as one of the many parts that make up the whole person. As a bonus, arts education has been demonstrated to improve academic achievement in other courses that are not arts related (Barton et al., 2013, Shulsky & Kirkwood, 2015). The art of music, playing an instrument, for instance, has been demonstrated to enhance spatial-temporal reasoning skills in solving mathematical equations (Barton et al., 2013, Shulsky & Kirkwood, 2015). Barton (2013) is steadfast to argue that being creative and developing literacy are equally important educational goals.

As mentioned above, the arts invoke and enhance communication among students (Barton et al., 2013, Shulsky & Kirkwood, 2015). The arts prepares students for the world of communication, heightens their awareness/consideration of differing opinions and thoughts as well as illustrates the various means by which people choose to express their thoughts and feelings, particularly on topics that have no “tangibility” (Barton et al., 2015, Shulsky & Kirkwood, 2015). The arts induce our sensory perception which prompts humans to go deeper into their thoughts thereby increasing their cognitive abilities (Barton et al., 2015) “Importantly, participating in the arts can foster courage and

innovative thinking, and put students in touch with their environment, culture and community through purposeful embodied pedagogy”. Further in this paper examples of the above will be seen in an arts integrated school in New Mexico. (Barton et al., 2013, p. 78).

The arts are essential in early childhood education to assist in developing thinking skills and “lifelong learning disposition... connection making, reflection and conversation skills” (Shulsky & Kirkwood. 2015, p. 6). When a child creates a piece of art it will inevitably have elements of the child’s: ideas, dreams, concerns, interests and experiences; and when asked to speak of their art they will often make connections between what they have created and what they see in the world around them (Shulsky & Kirkwood, 2015). The observation and critiques of art by peers allows them to exercise their oral, visual and written literacies and it opens the artist up to a variety of opinions, reactions, observations and feelings as well as providing a good opportunity for educators to teach their students about being respectful in their critiques and in choosing their words carefully, so as not to offend the artist (Shulsky & Kirkwood, 2015). As stated thus far arts education has multifaceted benefits for students in their communication, understanding, resourcefulness and creativity. These contribute to a holistic education that benefits students both cognitively and socially.

EMPIRICAL SUPPORT FOR ARTS EDUCATION

Although there has been mounting evidence over past decades that arts integration does indeed have a positive effect on teaching and learning, researchers have stumbled in developing empirical evidence that causal links exists (Scripp & Paradis, 2014).

However, Chicago Arts Partnership in Education's (CAPE) Partnership in Arts Integration Research (PAIR) conducted research on six Chicago public schools over a three year period, each of the schools had some arts instruction and at the beginning of the research each school had comparable standardized test scores (Scripp & Paradis, 2014). Three of the schools had an academic emphasis, combining math and science, reading and literature or world languages and culture and the other three schools had fine and performing arts emphasis (Scripp & Paradis, 2014). The three schools with arts integration programming were assigned teaching artists each with differing artistic disciplines who were to combine two subjects, for instance math and science, throughout the K-8th curriculum; each artist was to co-design and co-teach a total of 10 sessions (20 sessions in total) with the main classroom teacher who was then to apply the curriculum in other class periods (Scripp & Paradis, 2014). The first year of the program the teaching artists worked with fourth-grade teachers, in the second year working with fourth and fifth grade teachers in the third and final year they worked with fourth, fifth and sixth grade teachers (Scripp & Paradis, 2014). The three-year program followed a primary longitudinal cohort of pupils averaging a 110 students in each of the control and treatment groups (Scripp & Paradis, 2014). Because the classroom teachers had an

uneven exposure to professional development in the arts the teaching artists who co-designed and co-taught became the primary quality control factor for the project and were given the important role of recording students' work and communicating with the researchers on the academic and artistic concepts that were being implemented in the classroom (Scripp & Paradis, 2014). This design was particularly strong as it used the same teaching artists across all three years allowing for valid comparisons of students' work. (Scripp & Paradis, 2014).

The teaching artists, PAIR and CAPE collaborated to create two assessments including a *Snapshot of Arts Integrated Learning* (SAIL) interview and the *Arts Integration Portfolio Conference* (AIPC) interview and performance assessment protocol. Each of these two assessments were pivotal in linking teacher and student outcomes (Scripp & Paradis, 2014). The questions from these assessments were “used to measure the student’s knowledge of specific artistic disciplines and academic content, and the way these are related. The questions focused on: philosophy of arts and arts integration teaching and learning, artistic process, concept of mistake, skills employed, ability to create meaning, ability to express oneself and ability to use imagination” (Scripp & Paradis, 2014, p. 4)). The responses of the students were scored on a scale from 0 to 4, with ‘0’ representing no relevant response and ‘4’ being systematic understanding (Scripp & Paradis, 2014). These assessment tools employed a multivariate design with: survey, interview and performance assessment tools that were applied to record and rate various aspects of individual teacher and student performance (Scripp & Paradis, 2014). Included in this assessment analysis was a multivariant statistical method a series of

correlation and stepwise regression analysis which is defined as a statistical process used to sort the single most prominent predictor of academic achievement in the context of numerous competing factors, which, when considered in isolation, all correlated significantly with a primary outcome variable (Scripp & Paradis, 2014). The results of this research showed that links were evident between teacher professional development outcomes, student art, arts integration performance assessment outcomes, and academic test results (Scripp & Paradis, 2014). Researchers were able to discover what sequence of factors was most effective for positive student outcomes. Analysis of the research affirms that “predictive links do exist between teacher professional development and student learning outcomes in the arts and academics” (Scripp & Paradis, 2014, p. 16).

The end result was that the comparisons of the control schools versus the treatment schools showed that “the treatment schools scored higher in assessment of arts and arts integration learning” and “arts focused treatment school student cohorts scored higher [on academic tests] than those at all other types of schools, suggesting that strong [implementation of the] arts plus arts integrating programs resulted in optimizing both academic performance and artistic understanding” (Scripp & Paradis, 2014, p. 6). The data also showed that in comparison to the students in the control schools, the achievement gap between low, average and high achieving students greatly narrowed or disappeared with previously low-scoring students in arts integration schools attaining the level of students with historically higher scores (Scripp & Paradis, 2014). When looking at the portfolios of control students to determine their ability to demonstrate, critique or reflect on their arts integration work, evaluators scrutinizing the portfolios found no

change in the gap between high, average and low performing students found at the beginning of the research. The authors concluded that in arts integrations schools “when students were offered the opportunity to demonstrate their understanding of concepts and processes shared between arts and academic learning in their arts integration projects, evidence of excellence and equity in student learning outcomes resulted” concluding that indeed CAPE’s arts integration practices in tandem with the PAIR project has the end result of “an optimal condition for the impact of arts education on overall academic achievement” (Scripp & Paradis, 2014, p. 16).

Scripp & Paradis (2014) provide persuasive evidence that arts integration is indeed an effective pedagogical approach in a range of disciplines to promote academic achievement; that at least two years needs to be dedicated to a project like this and that multivariate analysis is an effective approach to demonstrate that high-quality arts integration professional development for teachers over time is effective in promoting arts and academic success for the student (Scripp & Paradis, 2014). While many traditional forms are well recognized as art, the definition for the purposes of this project should be seen as only constrained by the qualities that define art.

Below is a description of the ArtsIN philosophy a comprehensive arts integration framework and the duties and responsibilities for educators who undertake integrating the arts into their curriculum. Some of my own teaching practices using the arts are aligned with this framework.

ARTSIN CONCEPTS

During my research for this literature review I came across a particularly interesting article titled ArtsIN: *Arts integration and Infusion Framework* which describes key pedagogical concepts and methods that supports the hypothesis that using the arts in pedagogy and in second language acquisition can be greatly beneficial.

Finding the right teaching approach to accommodate the diverse learning needs of today's students is a challenge (Hartle, Pinciotti, Gorton, 2015). However, an expanding body of research, investigating programs such as ArtsIN that integrate visual art, dance, drama, music and media arts demonstrates arts integration as an effective way of teaching and learning that can produce cognitive connections to other academic subjects (Hartle et al., 2015). While the rigidity of educational standards may create unnatural boundaries to individualized learning (Hartle et al., 2015), ArtsIN detours from any one pedagogical approach and allows for incorporating the arts as necessary for teaching and learning. The arts help to organize, communicate and understand information and “most critically to provide humans with what is needed in order to learn and thrive in a changing, global world” (Hartle et al., 2015. p. 2). Over the past 20 years International research has shown that art based strategies in teaching have been effective in developing the capacity to learn and for motivation (Hartle et al., 2015). According to La More (as cited by Hartle et al., 2015) when top science and technology graduates were analyzed it was found that they had advanced art and crafts skills more so than the norm; and in keeping these skills sharp they were more likely to be inventors and entrepreneurs. Teachers who have

integrated the arts into their teaching better understand and fulfill the needs of their students (Hartle et al., 2015). The arts integrated in the teaching of students who are diverse, disenfranchised, at risk and are in remedial course work benefit significantly, specifically in the areas of math and English language arts (Hartle et al., 2015; Spencer, 2012). Educators are seeing the benefits of the arts and arts integrated lessons in other learning areas such as: cognitive, physical, social and emotional (Hartel et al., 2015). Furthermore, theories coming from the disciplines of anthropology, psychology, neuroscience and philosophy argue that the arts are a fundamental part “to our humanness and as a universal language that communicates across culture in time” (Hartle et al., 2015, p. 4).

One of the most comprehensive and well researched programs of Arts Integration is the ArtsIN program. According to ArtsIN the arts are universal as well as personal to the student as the observer and artist, they hold great benefit for the individual and society at large (Hartle et al., 2015). The four concepts and guiding principles of ArtsIN are: universality, embodiment, language and advancing development. The following table by Hartle et al., (2015) displays these concepts and principles in a comprehensive lay out.

Table 1

Key concepts	Guiding principles
Arts are universal	The arts afford opportunities to experience the universality of human emotions and human endeavors
Arts are embodied	The arts begin in the body and engaged the entire physiology

Arts are a language	<p>The arts consist of multiple ways to communicate ideas, thoughts, feelings and imagination</p> <p>Like our verbal language, each of the arts is a simple system that involves specific structural, functional and aesthetic aspects</p>
Arts advance development	<p>The arts engage children in a constructive learning process engaging both creative and critical thinking</p> <p>The arts have the power to transform an experience, self and others</p>

Arts Are Universal

The first key concept in the ArtsIN framework “*arts are universal*” is based on what anthropologist Ellen Dissanayake (2007) identifies as the innate artistic occurrence and appreciation by mankind. She sees this as the genesis of the arts and considers the “aesthetic operations”: *repetition, dynamic variation, formalization, exaggeration and surprise* as the human reaction to the arts. Recognizing that arts are a universal part of human experience is important to comprehending and using the ArtsIN framework (Hartle et al., 2015).

The following table is inspired by the Anthropologist Dissanayake (2007) as it was prepared by ArtsIN (Hartle et al., 2015).

Table 2

Aesthetic operation	Qualities or characteristics
Repetition	Attend and seek patterns, and sensory information for validation and comfort
Formalization	<p>Provides a basic simplification and structure to a space</p> <p>Balance, space, unity, simplicity</p>

Aesthetic operation	Qualities or characteristics
Dynamic variation	Holds our attention by contrasting specific aspects or elements Movement, contrast, tension
Exaggeration	Creates drama-demands attention Scale, emphasis, proportion
Surprise	Generates a range of emotions from annoyance to wonder, curiosity, and awe Manipulation of expectation, Novelty

Table 2 above displays what is considered the universality of how humans react and relate to the arts and how they influence personal growth and the culture of man (Hartle et al., 2015). The aesthetic operations are said to be found in the natural environment, in the arts, cultures, biology, nature, the very things that make us distinct and alike in the world (Hartle et al., 2015). These five aesthetic operations are illustrated by the idea of a person walking into an environment, whether it be a classroom or the Grand Canyon, the observer immediately begins to look for repetition of colors, shapes, and textures; he looks for similarities and differences and with this innate visual capacity then makes the decision to stay or flee (Hartle et al., 2015). It is postulated that the five aesthetic operations give people a: sense of identity, well-being, belonging, a mental and social connection, and the ability to create meaning of the world and their surroundings (Hartle et al., 2015).

Arts Are Embodied

The following quote that supports and defines the claim that “*arts are embodied*” (the second key concept of the ArtsIN framework), resonates deeply with me:

“...[T]he arts engage the brain and the body in a fully integrated system of learning...sensory information is mapped throughout our whole body; feelings, senses, and thoughts are connected; and the emotional content of an experience makes the memory cognitively powerful. Learning images, and feelings, can be found throughout humans’ whole body-brain systems, not just in the brain”

(Hartel et al., 2015, p. 8).

I have seen this concept firsthand among my own students in using music to anchor the concept of conjugations. In teaching the conjugation of “ser” I play a catchy song that students will sing back to themselves during test time. Not only do I hear them whispering the song to themselves but I also see that they are rhythmically moving their heads to the song. As Hartle points out the art of music is engaging their bodies to move and makes their memory cognitively powerful (Hartle et al., 2015).

Art embodied is based on the claim that cognition and emotion come together as one that can aid students in learning (Hartle et al., 2015). Studies in neuroscience suggest that the mind adapts and evolves cognitively to support the human body (Bresler 2004). The mind/body connection can be a powerful tool for teaching. The BBC documentary *Abigail & Brittany Hensel - The Twins Who Share a Body* is a story about conjoined twins who had their own spines and hearts but shared one conjoined torso with two heads provides an example of how deeply rooted the connection between body and mind are. In the film, the residing doctor and mother of the conjoined twins were fascinated by their ability to cognitively adapt to the body they shared. For instance, the arm of one of the girls would itch and be scratched by the other, although they had

separate nervous systems and each controlled their own half of the body. This scenario shows, to some extent, how there is a strong interconnection between the body and mind, and Hartle (2015) adds that humans' interaction is also a crucial aspect of developing the human brain and that the brain's job of navigating body, cognition, emotion and socializing are all intertwined (Hartle et al., 2015).

Arts Are a Language

The third key concept of ArtsIN is "*arts are a language*". This concept looks at multiple literacies that include drawing, gesture, creating a model, play, visual and performing arts and the use of today's technology which are ways that children are able to express themselves that go beyond spoken language (Hartle et al., 2015). A study conducted by the Promoting and Supporting Early Literacy through the Arts (PASELA) with at-risk children showed great improvement in their literacy and language skills as well as improving teachers skills (Hartle, et al., 2015). The study was done with preschool students who were learning about night and day and how one might distinguish between the two. The first task that the teachers did was to have the students look out the windows at what was a very gray day. They then verbalized what they saw, finding clues that may have indicated that it was day, like cars passing and birds flying. Next the teacher made a visual list of things that are done in the day and in the night. To help with the study they painted the inside of a large box black to represent night using a flashlight when entering it; they also read stories and looked at drawings of night and day and over the days revised their list of things done and seen during night and day. In doing these

multiple tasks teaching the concepts of night and day they steered away from the common practice of teaching by lecture alone and supplied the students with social interaction, visuals, wonder, observation, hands on tasks and exploration all to communicate the ideas and figure out the world around them gaining an understanding of night and day (Hartle et al., 2015).

Arts Advance Development

The fourth and last concept that ArtsIN utilizes is that “*arts advance development.*” “The arts provide a natural and intrinsically motivating medium for children to work” (Hartle et al., 2015, p. 13). The arts engage children’s bodies and minds and build knowledge when participating in singing, visual arts, performing arts while allowing the student a great sense of autonomy, duty and importance, all while getting to know themselves (Connery et al., 2010). Hartle argues that the implementation of the arts, especially in early childhood development and for at-risk students promotes a learning atmosphere for “self-regulation and deeper understanding about materials, feelings, images, movements and themselves” (Hartle et al., 2015, p. 14). Furthermore, ArtsIN encourages educators to consider the tie between language arts, creative thinking, art disciplines, aesthetic concepts, student learning and their well-being (Hartle et al., 2015). It is believed that the arts in pedagogy provides a path for students to take their learning to a higher level, a path that will enable the student to express themselves at a deeper level that surpasses how they might express themselves in their verbal and written

language (Hartle et al., 2015). I've experienced this claim first hand while attending the university's Latino Film Festival organized by the Spanish department.

As part of my coursework, I was to view three movies and participate in a public forum discussion that followed the films over a three day period. Students were also required to work independently to meet the additional hours for the course. Given the professor's permission, I was allowed to submit a painting in addition to the required essay that interpreted my thoughts, perceptions and emotions about the films. During the painting process I felt that my mind and emotions went much deeper than that of my written word. I also felt that the act of creating visual art induced in me a more abstract and symbolic expression than I was able to convey in my writing and during the discussions.

When I presented my painting to the Spanish professors their faces lit up and they were very complimentary about what I had created. It was a reaction that was quite different from the reaction that one might get in response to a written essay. The emotion that was provoked in each of the professors was evident and gave me a great feeling of accomplishment and pride. This experience mirrors what Hartle (2015) describes as the benefits of arts integration. I began to realize that I have great capabilities in moving the human mind and spirit through my artistic abilities and that my thoughts about the films and my emotion in creating the painting was much more profound than the essay I had produced. In the act of creating the painting I found myself in deep thought of the storylines, characters and muted symbolisms that came to surface in my creative mind and imagination as I painted. Having the opportunity to submit a painting as a critique to

the films that I watched, gave me an opportunity to use the arts as a formal language to “construct and communicate” (Hartle et al., 2015).

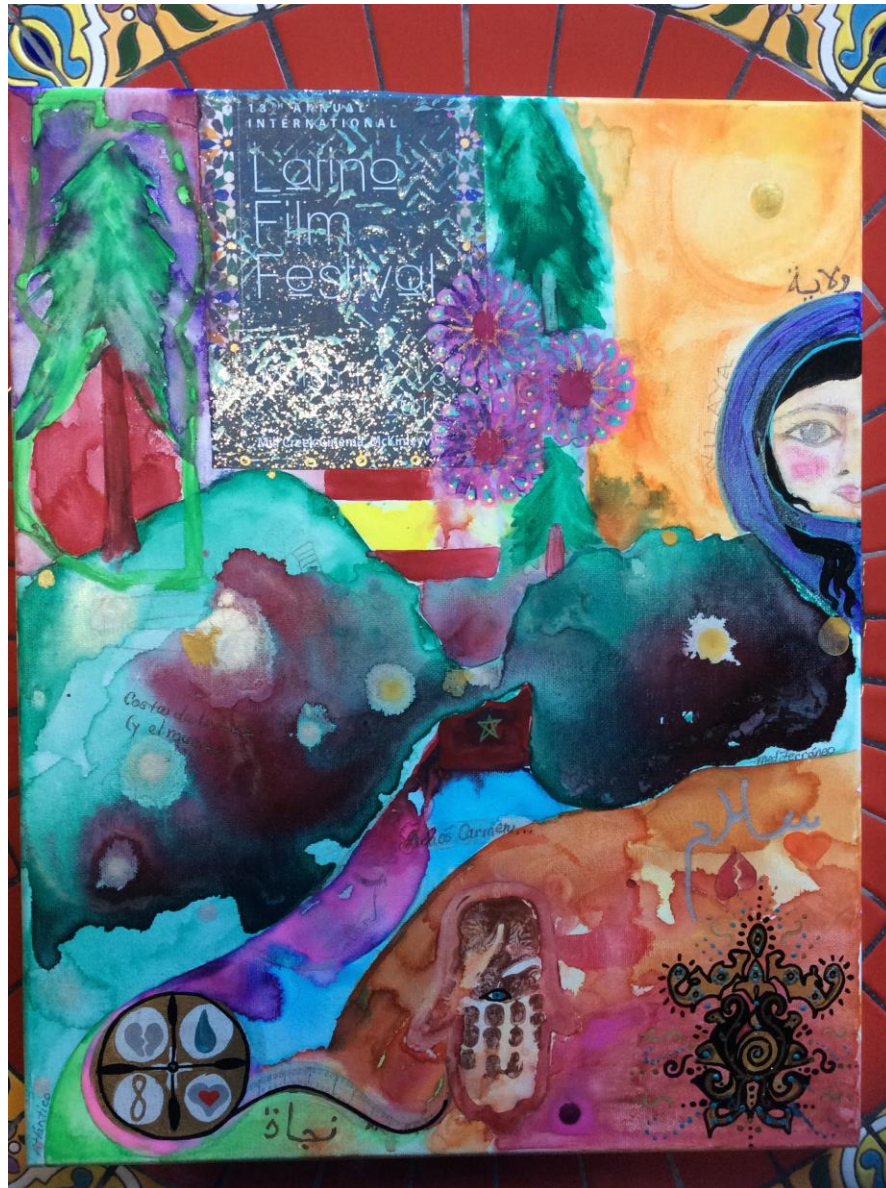


Figure 1 HSU Latin Film Festival response painting by C. Lastra

Roles of the Teacher

According to the ArtsIN philosophy there are five roles that a teacher must consider when implementing the arts (Hartle et al., 2015). The first one is *teacher as artist* which requires the educator to realize that everyone has the capacity to be artistic and to approach the artistic world without inhibition (Hartle et al. 2015). Collaboration with others: art educators, local artists, art gallery coordinators as well as seeking out personal and professional development to enhance and or gain skills in the arts will assist teachers in their confidence as artists and in making the arts familiar and tangible (Hartel et al., 2015). The second role that teachers must embrace is *teacher as researcher* (Hartel et al., 2015). This role expects teachers to know their students, their background, families, cultures and capabilities so they are able to provide appropriate feedback and to understand each students' progression in learning through the arts (Hartle et al., 2015).

The third role required for successfully incorporating the arts in the classroom is that of *teacher as designer* (Hartle et al., 2015). Being a local artist and exhibitor for 9 consecutive years I can't agree more with this role and how it influences the teacher as a designer (Hartle et al., 2015). Collaboration in planning art endeavors, being resourceful, inventive and facilitating a sense of competence and belonging while fully engaging students in the arts sets a trajectory that catapults students to higher levels of creativity and allows them to use the arts as language (Hartle et al., 2015).

The fourth role comes about as a combination of artist, researcher and designer, known as *teacher as Co-constructor* (Hartle. et al., 2015). This position facilitates

sharing what is creative in individuals, the classroom, the community and in the outside world (Hartle et al., 2015). As an example, this year my Spanish students will exhibit their works of art influenced by ancient Mesoamerican motifs and “malacantes” (flat, circular ceramic or stone disk with carved designs) at a local venue to fundraise for their 8th grade annual trip (Hartle et al., 2015). This lesson caters to “ways of stimulating and challenging thinking while working in and through the arts” (Hartle et al., 2015, p. 16). Being able to connect the arts to other disciplines like that of the Spanish language course through a creative exercise not only induces creative thinking but also takes students into what Hartle calls the “third space” which is the teacher, learner and the art itself (Hartle et al., 2015). It is in this “third space” where the observer’s and creator’s imagination, creativity, collaboration and subjective meaning comes to life (Hartle et al., 2015).

The last role for teachers guided by the ArtsIN philosophy is that of *teacher as advocate* (Hartle et al., 2015). This is a role central to my identity as a teacher. For example, my choice of teaching by means of arts integration, also choosing arts education in pedagogy for my thesis topic, displaying the work of my students and making connections with art coordinators, encouraging students to attend my local art exhibits and taking risks, like that of fundraising for my students by means of selling their art, are all ways of the advocate (Hartle et al., 2015).



Figure 2 FCMS Art Exhibit at Health Sport, Arcata, Ca.



Figure 3 FCMS Art Exhibit at Health Sport, Arcata, Ca.

The concepts and philosophies of ArtsIN are rigorous, effective and insightful for both the student and the educator who dare to adhere to and thoroughly apply the framework. It is a framework that exemplifies many others in the field.

The following reading will demonstrate the great efforts made among many institutions in the United States to recognize, advocate and implement the benefits of arts education.

THE BENEFITS OF ARTS EDUCATION

STEAM Power

There has been ample research and debate that supports the argument that the arts should be combined with science, technology, engineering and math, subjects that make up the acronym STEM (Ghandbari, 2015). These subjects take scholarly precedence in the educational and political arenas of the United States so as to ensure national security and worldwide competitiveness in the global market (Ghandbari, 2015). STEAM stands for the above-mentioned subjects with the addition of “A” standing for *arts* which should legitimately take its place within the acronym due to the fact that “arts have the ability to open up new ways of seeing, thinking and learning... and the arts function [within a curriculum] better together than they do apart” and finally the arts are “equally important and not simply a supplementary subject” (Ghandbari, 2015, p. 1 & 2).

There are a number of institutions that are advocating for the benefits of STEAM (Ghandbari, 2015). The Steven W. Hawking charter school in San Diego, Union Point STEAM Academy (elementary) in Georgia, State University of New York at Postdam, University of Texas in Dallas, and the New York film Academy in collaboration with NASA scientists to name a few are all creating STEAM-based curriculums (Ghandbari, 2015). Members of congress such as Suzanne Bonamici and Erin Schoke started a congressional STEAM caucus stating that “Innovation depends on the problem-solving, risk-taking and creativity that are natural to the way artist and designer think, art and

science - once inextricably linked - are better together than apart” (Ghandibari, 2015).

The National Endowment for the Arts (NEA) and the National Science Foundation (NSE) have also joined forces to link arts and design with science and engineering (Ghandbari, 2015). Although arts pedagogy is not primarily responsible for enhancing learning in other subjects, it supports those goals because of its multifaceted inquiry-based approaches addressing problems with many right answers (Ghandibari, 2015). In other words, the arts provoke questioning, investigating, exploring and understanding problems rather than finding the bounded, limited and often singular right answer to a problem that the student faces (Ghandibari, 2015). In this way the arts find common ground with science. The arts give students a more in depth understanding of the visual world, invoke imagination and influence creativity (Ghandibari, 2015) all of which support the goals of science and technology. Additional evidence of the value of arts education in the sciences comes from Root- Bernstein’s study on the international Noble Laureates over a 104 year period from 1901 to 2005 which showed that this particular group had professions in the arts at substantially higher levels than the general population (Ghandibardi, 2015).

Former President Obama’s administration’s goal for 2020 was to produce 1 million STEM graduates to support the fact that STEM occupations are growing approximately three times greater than the non-STEM employment, however only 43% of students who are enrolled in a four-year program at the university level are succeeding in graduating with a STEM degree (Ghandbari, 2015). The transition from STEM to STEAM is a collaboration funded by the National Science Foundation and the National

Endowment for the Arts, both federal agencies (Ghnadbari, 2015). It is pertinent to consider the low rate, 43%, of students succeeding in a four-year STEM program and to consider that students have varying learning styles (Ghandbari, 2015). Neuroscience shows that the use of learning modalities such as tactile, visual, auditory and kinesthetic in a teacher's arts based pedagogical approach are an effective way to promote learning and create more neural pathways in the brain that enable students to retain and recall knowledge more effectively (Ghandbari, 2015).

Thus far this literature review has defined what arts education is and why it is an effective style of teaching especially for students disenfranchised. It has looked at empirical support showing that scores improve among students when an arts integrated curriculum is applied and that teacher education and development are a key component to academic success. This paper has also looked at the ArtIN framework and its ideology and how it aligns with my own practices as a teacher. The following will continue speaking of the benefits of arts education in second language acquisition and in pedagogy. Next is a look at an unconventional, innovative and engaging arts based curriculum that was instrumental in the overall academic improvement of special education students.

Hocus Focustm Curriculum

During this literature review research I was indeed surprised that magic was not officially considered an art form and that it did not have its due recognition and place among the other arts, although we all know that it *is* an art. I was *not* surprised, however,

to come across this scholarly journal article titled “Hocus Focus™ : Evaluating the Academic and Functional Benefits of Integrating Magic Tricks in the Classroom”. The New Oxford Dictionary (2010) defines *art* as “works produced by human creative skill and imagination” and the *arts* as “subjects of study primarily concerned with the process and products of human creativity and social life.” The act of performing magic surely falls within these definitions. Research has found that the arts stir up creativity in students and that this can play a vital role in meeting the various learning needs of students, and that it can have a positive effect on learning in other academic areas including personal and social competencies (Spencer, 2012).

Hocus Focus™ is defined as “an activity-based , student centered academic and functional curriculum that integrates simple magic tricks and classroom instruction” (Spencer, 2012, p. 87). The magic tricks that are included in the curriculum are aligned with U.S. National and Common Core State Standards of Learning and have clear objectives for the students and include higher order thinking skills as defined by Bloom’s Taxonomy of Learning, Michael Levine’s Constructs of Neurodevelopmental Function and Robert Marzano’s New Taxonomy of Learning (Spencer, 2012).

Special Needs Students

This Hocus Focus™ study was conducted with special-needs students, a population that is expanding in the U.S. and globally (Spencer, 2012). In May, 2011 a study released by the U.S. Center for Disease Control and Prevention (CDC) said that about one in seven children in the United States, 15% of American children, have been

diagnosed with some type of developmental disorder, which is a 2% increase from 1997 to 2008, that represents an increase of two million children (Spencer, 2012). The world report on disabilities released in June, 2011 using international statistics of children with a disability, estimates the population to be approximately 5.7% or 106 million and rising. In the Fall of 2007 statistics show that 95% of 6- 21year-old students with disabilities are being taught in general education classrooms in the United States (Spencer, 2012). In addition to the students with identified disabilities a large number of others will “need specialized instruction and accommodations in order to become academically and socially competent” these students are often referred to as “at risk” (Spencer, 2012, p. 88). Today it is estimated that 20% to 60% of the general education population in the United States are part of these “at risk” students and many have challenges that are very much like students with disabilities, therefore similar teaching strategies can be used with both populations (Spencer, 2012).

The following quote by Kevin Spencer (2012) reminds me of the teaching concepts that Finland and Shanghai, China adhere to in regards to overall student welfare and the benefit of social learning that were discussed in the book by editor Marc Tucker (2011), “Surpassing Shanghai”:

“...there is a critical need for educators to work cooperatively with their colleagues in other disciplines, i.e. school psychologist, therapists, guidance counselors, and speech/language pathologist. When activities that are implemented to meet academic objectives also reinforce psychomotor and social

objectives, the synergy between professionals can lead to greater achievement and academic and social skills with “at risk” and students with learning disabilities.”

It is the obligation of the educator to evaluate their pedagogical practices and determine whether or not they are beneficial for all students. If they are not, to modify the lesson plans to ensure that they are meeting the needs of all types of students to create an inclusive classroom environment (Hartle et al., 2015; Spencer, 2012, p. 88).

Magic may not be considered one of the official arts by Congress but to the modern and ancient world it is one of the oldest and most universal arts recorded in almost every society, one that has intrigued and captured the attention of its spectators (Christopher & Christopher, 2005, as cited by Spencer). The Westcar Papyrus, a book from approximately 3000 BC, speaks of a magician to the Egyptian Pharaoh, cave paintings of magicians performing their tricks can be found in northern Spain and in France, magicians performing on the streets and in markets of ancient Rome and Greece were also avid performers in the theatrical arts (Spencer, 2012). Magicians were seen by society as great creative thinkers who could solve problems and today can be thanked for inventions like the parachute, vending machines, and the technology used in movies (Spencer, 2012).

I think it is safe to say that a magician and their magic can captivate and engross the attention of children and adults alike. In the 1980s and 1990s a modest group of education researchers evaluated the reaction that students with learning disabilities had when introduced to magic tricks; their findings were positive that magic is: a creative

way to stimulate and reach special education students, magic engages the student and influences mindful problem solving skills, observation techniques and critical thinking; the use of magic tricks in the classroom creates pathways to teamwork, self esteem and self confidence in students with special needs (Spencer, 2012). Dr. Aubrey fine who is a licensed psychologist and professor in the College of Education and Integrative Studies at California Polytechnic State University in Pomona, California makes the following statement about magic implemented in the curriculum and applied to children with learning disabilities:

“The teaching of magic has many therapeutic benefits. Not only does it work on confidence and communication, but it also can be used to teach cognitive and motor skills. It is amazing that people will work hard to learn materials that are intrinsically motivating to them. So often people don’t realize that they are enhancing these skills because their primary goal is self-satisfaction and developing the skills to perform the magic. I have been amazed to watch children with ADHD or learning disabilities work slowly and carefully, following the necessary steps, because they want to get the trick or illusion correct” (Spencer, 2012, p. 89).

The use and teaching of magic tricks in the classroom, as mentioned, will capture the attention of students, stir up their creativity and requires the use of multiple learning modalities: visual, aural and kinesthetic, it will also exercise and build confidence, self-esteem, self-identity and self-determination in students (Spencer, 2012). “Learning is

deepest when students have the capacity to present what they have learned to others... [t]he performance of the magic trick is the motivating, skillful, and appropriate way to provide a platform for demonstrating what students have learned” (Spencer, 2012, p. 90).

The implementation of magic tricks in the classroom has also proven to improve behavior in students (Spencer, 2012). A study was conducted on preadolescent boys between the ages of 6 to 18 years old to test the potential benefits of learning magic tricks in order to enhance academic and personal social development at the Inner Harbor Hospital in Atlanta, Georgia. The boys were on a psychotropic drug and had one or more of the diagnoses of: Depression Disorder not otherwise specified, Oppositional Defiant Disorder (ODD), Conduct Disorder, Intermittent Explosive Disorder, Attention Deficit hyperactivity Disorder (ADHD) or Attention Deficit Disorder (ADD), Bipolar Disorder, Posttraumatic Stress Disorder (PTSD) and Schizoaffective Disorder and each required special-education (Spencer, 2012). A Rosenberg Self-Esteem Scale was done before and after the research which showed that eight of 10 items on the scale were improved among the preadolescent boys, as well as a 65% decrease in interpersonal boundary violation and a 62% decrease in staff having to intervene with behavioral disciplines (Spencer, 2012). The findings of this research suggested that “...magic tricks into classroom instruction can engage even the most difficult students in the learning process and have a positive impact on self-esteem, self-concept, behavior and social cognition” (Spencer 2012, p. 90). An organization by the name of Healing of Magic has trained therapist for more than 20 years in the therapeutic use of magic tricks and the American Occupational Therapy Association (AOTA) postulates that learning magic tricks is “a therapeutic

method that aids the patients by enhancing their attention, problem recognition, problem-solving, perception, neuro-muscular and motivational skills (AOTA, 1985 as cited by Spencer, 2012).

The Magic of Hocus Focus™

The Hocus-Focus™ curriculum is an 11 week program that is activity-based and a student centered curriculum that incorporates the art of magic (Spencer, 2012). The main reasons that it was developed was:

“(1) to tap into the curiosity and intrinsic motivation of children in order to engage them in the learning process and (2) to provide organize lesson plans that would allow for interdisciplinary collaboration between educators, psychologist, and therapist to concentrate on and reinforce the desired outcomes identified in an individual education plan (IEP)” (Spencer, 2012, p. 90).

The materials that are included in the curriculum are: a teacher’s manual that is divided into 5 parts: introduction, educational factors, guidelines for implementation, assessment survey and lesson plans, the materials also include: an instructional DVD, supplemental CD and the magic supplies for each trick and, as mentioned, the goals and objectives for the lessons are conducive to upholding the National Standard of Learning and Common Core State Standards as well as cognitive, motor, psychosocial, speech and functional objectives (Spencer, 2012).

The literature on the Hocus Focus™ research aimed to answer one specific question: “How does the use of the curriculum encourage student growth and development i.e. does it achieve measurable outcomes in the improvement of the

previously identified cognitive and psychomotor skills as well as student affect?” This research was conducted in a public school north of St. Louis County Missouri with nine teachers and 76 students in classrooms with varying demographics to better assess the effects of the curriculum within diverse populations (Spencer, 2012). Each classroom contained 8 to 11 students each with an IEP and that were diagnosed with one or more of the following: Autism, Emotional Behavior Disorder, Learning Disability, ADHD, Intellectual Disability and Communication Disorder (speech and language) (Spencer, 2012). The classes were divided into three separate classrooms according to students’ ages ranging from 12 to 21 years old (Spencer, 2012). Some of the objectives were to determine if the Hocus Focus™ curriculum would “positively impact student growth by improving cognitive abilities and influencing behaviors” (Walkenhorst, as cited by Spencer, 2012) and if it would improve on task behaviors, frustration tolerance, sequencing and social behaviors (Noll & Johnson, as cited by Spencer, 2012). In one classroom the teacher and graduate student adapted the Hocus Focus™ curriculum by teaching three students the magic tricks so that they could teach the remaining class; the students were deliberately chosen to help in the decrease of inappropriate behaviors, for instance, one student had Emotional Behavior Disorder, the second student had a learning disability and the third student had Asperger’s disorder (ASD) (Spencer, 2012).

The data was evaluated qualitatively and quantitatively in each of the three classrooms settings and included observation checklist pre-/mid/post student surveys and self-assessment tools (Rosenberg Self-Esteem Scale & Hocus-Focus™ Self-Efficacy Scale), pre-/post teacher surveys, teacher observation datasheets, and anecdotal recording

by teachers, and students kept “Wizard’s Book of Secrets” to record their thoughts and ideas (Spencer, 2012).

The findings of the study of the applied Hocus Focustm curriculum were remarkable. The majority of students who participated in this innovative and fun Magic curriculum achieved success and showed improvement *without* adapting the curriculum were those with ADHD, Emotional Behavioral Disorder and Learning Disability diagnoses (Spencer, 2012). Students with Intellectual Disabilities and Communication Disorders did need some changes in the curriculum but also showed improvements and it was the students with Autism who showed great persistence and focus in learning the magic tricks than they did in learning other subjects (Walkenhorst, as cited by Spencer, 2012). Teachers who used Hocus Focustm were able to see the parallels between the skills taught in Hocus Focustm and in other core curriculums; one teacher stated that it was a curriculum that was “accessible, engaging and achievable in the classroom, even with all of the demands placed on us as educators” (Walkenhorst, as cited by Spencer, 2012, p. 92).

Many other commonalities on the effectiveness of the curriculum were seen within the three groups, other students and among the nine teachers (Spencer, 2012). The following list was prepared by Kevin Spencer:

- The Hocus Focustm curriculum captures the students’ attention immediately
- Students spend their time learning instead of watching, actively engaging them in both physical and mental capacities.

- Students are introduced and taught the importance of sequential steps and following directions by the learning of simple magic tricks the tricks included in the program offer enough ‘wow’ factor to keep the student engaged in the learning process.
- Students are encouraged to help each other and to provide constructive feedback to their peers as they learn together.

There was also improvement in students’ ability to follow multi-step directions, concentration and memory skills; students were more attentive to lessons being taught and showed more self-determination and ability to memorize the step-by-step process that learning a magic trick demands and they were more accepting of positive and negative feedback during the process (Spencer, 2012). Self-esteem, self-efficacy, self-concept, self-confidence were all evident when students were taught the magic trick and were able to perform it and in some cases teach it to their peers which in itself is higher order cognition (Spencer, 2012). There was also improvement in motivation and on-task and participation behavior (Spencer, 2012). Teachers noticed that many students were more willing to participate in group learning settings and that dealing with frustrations that arose were handled more appropriately; students also allowed themselves to learn from one another in learning the magic tricks and felt they had an incentive to work as hard as they could (Spencer, 2012). “Teachers discovered that the magic tricks provided an excellent basis for problem solving, frustration tolerance, and task follow through” (Spencer, 2012, p. 94). Leadership and social skills were also improved by the Hocus Focustm curriculum by means of the teacher modeling “appropriate interactions, practice

giving and receiving feedback and practice presentation or certain skills versus aggression” (Spencer, 2012. p. 94). Teachers also noticed that friendships were being established and that student behavior was improving; students who feuded regularly we’re getting along and an overall camaraderie was established within the classroom as well bettering the overall dynamic of the classroom (Spencer, 2012). Rapport building with students was another positive aspect that was evident when teachers engaged in teaching students magic tricks whether the emphasis was on academics or social skills teachers connected with their students in a fun and innovative way (Spencer, 2012).

The pre-and post-assessments revealed that applying these fun, whimsical and innovative lesson plans led to:

- Help leveling the playing field for students from disadvantaged circumstances and/or learning differences
- Engaging multiple skills and abilities that develop cognitive, social and personal competencies
- Reaching students who are not otherwise engaged in school and excite them about the learning process
- Providing an opportunity for students to teach or mentor other students in the classroom
- Engaging the “whole person” wherein the student is invested in ways that are more meaningful than simply knowing the answer or citing facts from memory

This research of the Hocus Focus™ curriculum is categorized in three main areas: *psychological benefits for students*, *pedagogical implications for students* and *pedagogical implications for teachers* (Spencer, 2012). First, the *psychological benefits*, the student is stimulated to use his imagination and to work toward a goal that has a favorable outcome, which was, of course, success in performing the magic trick (Spencer, 2012). It also allows students to interact with their peers and form partnerships that continued outside of the classroom and it allows students to be creative, to solve problems and understand concepts (Spencer, 2012). The *pedagogical implications for students* is that they are given the opportunity to learn by doing which is one of the most effective ways to learn; learning magic tricks can aid learners in essential skills needed in education and business alike: "...creativity and innovation; critical thinking and problem-solving; communication and collaboration; flexibility and adaptability; initiation and self-direction" (Spencer 2012, p. 97). The final area is that of *pedagogical implications for teachers*. Teachers in the Hocus Focus™ study felt that they grew in their level of confidence along with their students and they felt that a stronger rapport with their students was established in: "classroom instruction, classroom management, student engagement and student motivation" (Spencer, 2012, p. 97). Teachers agreed that they had the obligation to create an atmosphere within the classroom conducive to learning that is "engaging, goals-specific and challenging" and that they should not "lose site of the concept that learning can be fun" (Spencer, 2012, p. 97). "Teachers who implemented the Hocus Focus™ curriculum in this study found satisfaction in bringing new ideas and strategies to their students, observing student growth, and celebrating

student successes” (Spencer, 2012, p. 97). Many teachers also found connections with skills and abilities needed to succeed in other core courses (Spencer, 2012).

With the growing number of students in the world that have learning disabilities and students who are considered at-risk it is essential that educators find imaginative, fun and innovative ways to capture the attention of students and prepare them for the future, scholastically and socially, with intriguing curriculums like Hocus Focus™ and watch the magic unfold!

Magic as Art

Although magic and the performing of magic is not officially seen as one of the arts it should be and with the scholarly literature just read it seems only a matter of time until it is! David Cooperfield in the first weeks of June, 2016 was lobbying Congress to pass a resolution that would distinguish magic as “a rare and valuable art form and national treasure” (Davis (June 10, 2016). NPR Broadcast). There are a couple of handfuls of politicians who are pushing for magic to be recognized as an art; Representative Charlie Dent, for instance, one of 10 co-sponsors of the resolution said “We are not talking about the Dark Arts here... we’re talking about David Copperfield and [Harry] Houdini and others who perform and really inspire others to be creative” (ibid). House Rules Committee Chairman Pete Sessions, a Republican from Texas, whose panel determines what issues can and cannot get a vote on the House floor is fervently trying to get his un-debatable point across that “This is art. Magic is art.” and called the opposition “haters.” Susan Davis who covered this in her National Public Radio (NPR) broadcast added her comedic commentary that “there isn’t any notable anti-

magic wing of the House but it certainly has opened Republicans up to ribbing from Democrats” (ibid). Representative Mark Takano tweeted “Republicans believe in magic but not climate change” and one magic supporting democrat Mark Pocan, a former professional magician, said that some may see this resolution as “bad optics” and in addition said that it was unfortunate that the resolution “...got introduced at one of the peak periods of congressional inefficiency” (ibid). Pocan hosts a regular YouTube series “Magic Mondays” where he performs magic tricks and talks about what’s going on in Washington; he also does magic tricks when he visits schools in his congressional district and is known for handing out how-to magic pamphlets to kids on the campaign trail (ibid).

Nevada Democratic Representative Dina Titus has stated that she understands why people might see this resolution to formally make magic an art as nonsensical, she being a Representative of Nevada which has many magicians in Reno and Las Vegas is quoted saying, “There are many magicians who live in my district, and many magicians who work in my district... I represent the heart of Las Vegas... in our case, it really is a matter of artists and economics” (ibid). She made an excellent argument that passing the resolution would help to legitimize magic and would aid magicians with the issues on intellectual property rights and also in applying for art-grant funding (ibid).

It is not so far-fetched for politicians to want to see Magic recognized as an art, for “Congress has previously passed resolutions recognizing jazz, ballet and country music as art forms, among others.” (ibid). Texas mayor Eric Hogue who represents a town in Pete Sessions’ congressional district and who is friends with Copperfield has

brought the two men together to continue their push for Congress to recognize magic as an art form (ibid). Surprisingly enough this has posed as a difficult feat, the Society of American Magicians, the nation's oldest magic organization founded in 1902, has been making efforts since the 1960s to get Congress to recognize magic as an art form with no success (ibid).

Forbes Magazine proclaimed that David Copperfield is the most successful solo entertainer in history; he has sold more tickets than Madonna, Michael Jackson and Elvis Presley (ibid). When asked by NPR if he preferred to be referred to as a magician or an illusionist he responded, "Well you know, this week, I'd like to be called an artist" (ibid). Magic in comparison to how the arts are implemented in school curriculum is equally effective to bolster scholastic, social and self-esteem; magic holds it's own water even if that water is made to disappear when poured in a scarf as we have seen in the innovative and intriguing curriculum known as Hocus Focus™.

As an educator I've made earnest efforts to engage my students through the arts, to make learning fun and to invoke wonder, curiosity and creativity all while staying true to educational standards. I have yet to use magic tricks but I plan to. The following pages are arts education based pedagogical methods, some, that I have implemented to aide students in learning a second language.

The Benefits of Arts Education in Second Language Acquisition

Arts education has been central to my pedagogical approach in teaching Spanish. There are a number of benefits that I have observed which come with utilizing the arts,

specifically visual art, in teaching a foreign language. First, as described by Knapp (2012), presenting a picture, whether it is of a historical monument or the print of a painting by a famous artist related to the subject, it is a great means of starting dialogue among the students. It is an excellent way to demonstrate the richness of interpretation and varying subjectivity that each individual has and how there are no right and or wrong answers, therefore putting value on each students' observation and opinion (Knapp, 2012). The visual capture the attention of students immediately, although it is not linguistic the experience of art engages the student in vocal linguistics and as a result gives the student the opportunity to learn about themselves and the way that they think on a creative and deeper level (Knapp, 2012). Including visual art in a language class provides for a cross-disciplinary lesson that includes: language, art, literature and history, as well as beneficial social interaction with students who might have differing opinions on their interpretation of the art being presented (Knapp, 2012).

Spanish teacher Marian Mikaylo Ortuno (1994) has compiled a list of eight benefits of incorporating visual art in teaching Spanish, they are:

1. Exposure to art sets the proper social, historical, geographical, and religious content for the acquisition of language skills
2. The introduction of visual images lowers class anxiety
3. Students who are ordinarily too shy to volunteer answers in a typical classroom setting tend to come alive when artworks are presented in an inclusive, nonthreatening environment

4. The culturally significant scenes provided in paintings broaden student cognition while naturally creating a learner-centered context for teaching
5. Visual stimulation promotes active exploration of the language
6. Communicating about artworks develops analytical thinking skills
7. Visual art eases the transition from language acquisition to the exploration of literary concepts
8. Artworks motivate students to continue their study of a foreign language and culture based on the sense of personal accomplishment they feel when they are capable of talking about art in a meaningful way

According to the literature arts education in second language acquisition benefits students in foreign language courses in the United States and likewise benefits students who are English language learners/English language developers (EL/ELD) as the following section will discuss (Ingraham & Nuttall, 2016; Murphy, 2013).

The Benefit of Arts Education with English Language Learners

The use of arts education with English language learners (ELs) has proven to be an effective teaching method (Murphy, 2013). Apart from being known as the land of opportunity the United States is also known for its cultural diversity which makes our country interesting, appealing and inviting to so many. This quality attracts many English-language learners (ELs) also known as English language developer (ELD) (Murphy, 2013). Unfortunately, many schools in the United States fail to meet the academic needs of culturally diverse students who are learning English as a second

language (ESL) (Murphy, 2013). The No Child Left Behind Act (NCLB) of 2001 and the subsequent Race to the Top emphasized the importance of high scores in English language arts and mathematics leaving little room for education in the arts (Murphy, 2013). However, even with the limitations, several things should be kept in mind “(1) the arts are supposed to be treated as a core academic subject under NCLB... (2) teachers and all curricular areas can incorporate arts and aesthetic education into classroom activities in ways that align with the goals of schools, districts, and state and national standards; and (3) efforts to do so may be particularly fruitful and supporting the academic development and success of ELs.” (Murphy, 2013, p. 2).

Research has demonstrated that to keep ELs on a positive trajectory they need ongoing challenges and opportunities to communicate and construct meaning that is not solely dependent upon written or spoken language; it is through the arts that students who are learning a second language will be able to become imaginative, innovative and creative in forming associations and meaning (Murphy, 2013). Furthermore, the arts promote engagement and discussion among peers which in turn helps to develop vocabulary, academic language and ultimately confidence and academic success (Murphy, 2013).

Arts education, also known as, aesthetic education has unfortunately been treated as an adjunct to most subjects due to conscious marginalization and misinterpretations of curricular standards (Murphy, 2013). The Common Core State Standards are based on international benchmarks that address the needs of future employment in the global market. According to the CCSS students, both native English speakers and EL's, should

be at grade level in speaking, listening, reading and writing by the time they graduate high school (Murphy, 2013). David Coleman cowriter of these standards argues that to meet the new CCSS the arts should be emphasized and given a “prominent place in daily instruction” (Murphy, 2013, p. 3). Coleman further explains that students should be given ample time to carefully observe and digest a variety of arts in order to truly engage mentally, emotionally and creatively to “cultivate [their] observation abilities” (Murphy, 2013, p. 3). A few years ago New York State, home to many ELs implemented the Common Core State Standards and is engaged in great efforts to emphasize the arts (Murphy, 2013). Currently the state is requesting materials that will enable classrooms to create art modules that will allow students prolonged and close observation, appreciation and discussion of magnificent works of art: paintings, lithographs, performing arts dramas, dances or listening to compositions of music which would be for all disciplines and grades (Murphy, 2013).

The use of arts education in teaching EL’s results in these students entering higher order thought processes enabling them to internalize the art at hand; for instance, in listening to a song the student develops a mood that leads to building cognitive connections to language and encourages creative ideas (Murphy, 2013). One particular exercise that is used with ELs is to assign them to draw a picture of the topic at hand before the writing process (Murphy, 2013). This enables the student to go deeper into their sensory awareness and allows them to create without the hindrance of searching for words that they may not know yet. It also allows them to interpret their understanding on a unique and personal level which helps in retaining information. This is a particularly

effective teaching method for students who are visual and kinesthetic learners (Murphy, 2013).

Movement is also an effective teaching approach (Murphy, 2013) and is one that I use readily in my classroom in teaching vocabulary. For the EL or for the Spanish student, in my case, using their body to mimic actions such as eating, drinking, laughing and or engaging in a drama helps the student to retain the meaning of the vocabulary being learned (Murphy, 2013).

Murphy (2013) examined experiments evaluating the effects of arts education on EL students. English-language learners were divided into three groups of those who received no arts instruction, those who received art instruction from a specialist and the third group attended classes where the arts were implemented into the core curriculum by the classroom teacher. The EL students who received arts integrated into the curriculum had higher performance scores on the standardized assessment test than those in the other two groups (Murphy, 2013). A second experiment was conducted with two groups of fifth-grade ELs in which one group was taught using art-based curriculum and the other using traditional English as a second language (ESL) methods (Murphy, 2013). The students were assessed with a pretest and posttest to look at their reading skills in Spanish and in English; the author concluded that “the use of arts-based curriculum may be pivotal in developing the cognitive, linguistic, and cultural skills of ELs” (Murphy, 2013).

Another study conducted at a Kindergarten through sixth grade school in New Mexico was designed to explore why ELL students of that school were seeing a spike in

achievement among their growing ELL population (Ingram & Nuttall, 2016). The school had 500 students with an average of 10% being ELL. The main question of the study was: “What is transpiring at the school to influence the ELLs students’ growth and academic success?” (Ingram & Nuttall, 2016). To answer this question the researchers, both ELL teachers, designed a qualitative research study that included: a review of the schools website to investigate the school’s state testing results; interviews with administrators, focus groups with parents, teachers and support staff and field notes from observations of the school atmosphere (Ingram & Nuttall, 2016). A constant-comparative method and triangulation was used to analyze the data allowing the researchers to identify key findings from their data (Ingram & Nuttall, 2016).

This school in New Mexico starts its day with a “morning message time” where students congregate in the lunchroom and are allowed to “share happy current events, thoughts, movements, songs and dances” to set the mood for the day and to inspire an atmosphere saturated with arts integration (Ingram & Nuttall, 2016). Breakfast with the Arts (BWTA) occurs every Friday at noon, during this time students present dances, songs and drama skits that emphasize topics and subjects that they have been learning throughout the week; the students perform in front of the school, staff and their families (Ingram & Nuttall, 2016). Not only does BWTA highlight what is being taught but it also bolsters confidence, cooperation and collaboration among ELLs and the school community (Ingram & Nuttall, 2016).

During this qualitative study on the New Mexico school axial coding was used to uncover three principal themes: *integrity*, *confidence* and *collaboration* (Ingram &

Nuttall, 2016). Integrity was seen in how the administrators, teachers and students support one another and have each other's best interest in mind (Ingram & Nuttall, 2016). Testimonies from parents who were interviewed voiced appreciation that students' self-esteem was being built, something that would last their lifetime, and that the trust and responsibility given to the students by the teachers sent a message that they are "capable, trusted and worthy" (Ingram & Nuttall, 2016). The mentality in this school is "all for one and one for all," where teachers and administrator alike are cognizant of modeling kindness, being respectful and cultivating a safe environment (Ingram & Nuttall, 2016).

Confidence is another vital theme of this New Mexico arts integrated school (Ingram & Nuttall, 2016). BWTA has proven to be a confidence booster; for example, one student who had difficulty writing papers didn't feel less than others because he was an excellent performer on the stage. Both he and his peers knew that. Because of this, his lack of academic skills did not undermine his motivation because he knew that his moment to shine would be on stage (Ingram & Nuttall, 2016). This school teaches students that eye contact not only is a sign of respect but confidence and that with confidence many great things can be achieved (Ingram & Nuttall, 2016).

Lastly, *collaboration* is the third theme that was discovered in this study. Teachers collaborating with teachers, support staff and the administrator was found to be an integral part of this New Mexico school's success (Ingram & Nuttall, 2016). The BWTA performances require a great amount of collaboration among the students, teachers and administrators but also with families whose students are performing (Ingram & Nuttall, 2016). Notes home and electronic communications reminding families of the

daily “morning message” and the weekly BWTA have to be sent (Ingram & Nuttall, 2016). Researchers found that “through collaboration, more knowledge is possible” (Ingram & Nuttall, 2016). When learning takes place and is passed on from one, who just learned it, to another, that in itself is another kind of learning that goes deeper and that is gratifying and gracious (Ingraham & Nuttall, 2016). Furthermore, the great importance of education, teaching and learning, should not be stifled and or limited by only what the teacher knows (Ingram & Nuttall, 2016).

The success of this New Mexico school demonstrates that arts integration benefits all students, notably the ELL population and that integrity, confidence and collaboration are the foundation to academic success and an overall better life.

ARTS INTEGRATED LESSONS FOR SECOND LANGUAGE LEARNERS OF SPANISH

My first semester of graduate school I searched earnestly and diligently for literature that I was calling “creative self-expression in learning Spanish”. Unfortunately I was not very successful in finding scholarly literature to write my literature review on this particular subject. I knew that this pedagogical approach worked but I didn’t know what to call it! However, later in the graduate program I came to realize that the term, “creative self-expression”, was not the lexical used among scholars but it was the words *arts education and aesthetics* and *arts integration* that would yield the research that I needed for this thesis and to name the method of teaching that I love. I was determined to delve into this topic since I knew that it is an effective teaching approach. I noticed that I was the only teacher among my colleagues who was ritually and consistently incorporating this pedagogical approach with a deliberate use of aesthetics, and consequently I often had the highest achieving scores among my students in comparison to my colleagues. I was known as the “fun” Spanish teacher. My goal was just that, to try and make Spanish class fun and to be creative. Over the past 17 years that I have been a teacher I have incorporated a number of favorite arts education activities that have yielded positive results and that have been memorable and engaging for my students. The following lessons are offered for use in their entirety or as inspiration for teachers to build on. Some of these lessons reflect the best practices that the literature presented capitalizing on the positive benefits that are possible with arts integration.

Creating a Day of the Dead Altar

The Day of the Dead (“el dia de los muertos”) offers many opportunities to be creative while learning about the Spanish language and culture (See Appendix A). After we have defined what the Day of the Dead is, one of the first things that I have my students do is to construct paper flowers for a Day of the Dead altar. Each student is given 3 oblong cut tissue papers in varying bright colors, they are instructed to stack and fan fold the tissue, attach a pipe cleaner in the middle of the fold and then to gently separate the three tissues, fluffing and forming them into a flower. For some students this can be challenging so I usually pair up students who can successfully create a flower with those who are having difficulty. There is always laughter and praise among the students during this task, laughter for some of the flowers that look like they’ve been run over by a truck and praise for flowers that look close to real.

The next artistic tasks that we do in preparation for the Day of the Dead is to make “papel picados” (perforated paper banners) after a brief history on the making and origin of the paper banners (See Appendix B). I assure them that if they’ve ever made a cut out snowflake that they will be able to make “papel picados”. Each student is given an 8 x 10 or smaller piece of tissue paper and is instructed to fold it multiple times and to start clipping little pieces, of varying shapes, out of the tissue to create a design. When it is opened there is a beautiful design to behold. I usually ask three students to tape the paper banners onto a string so that it can be suspended across the classroom or around the day of the dead altar.

The last activity that my Spanish students do for the Day of the Dead is to decorate sugar skulls “calaveras de azucar” with royal icing that gets hard shortly after applying it. I usually have at least a dozen different colors for the students to choose from. Often I will have two stations of activities for instance “papel picados” and decorating sugar skulls since making 25 bags of frosting would be a bit much (25 is the number of students I have in one class).

As we are making the paper flowers, perforated paper banners, and sugar skulls we are gradually adding them to the classroom altar. As it begins to develop students become more enthusiastic with each task to get the altar done. Students are also invited to bring in photos of loved ones and pets that have passed away to place on the altar.



Figure 4 FCMS class Day of the Dead Altar

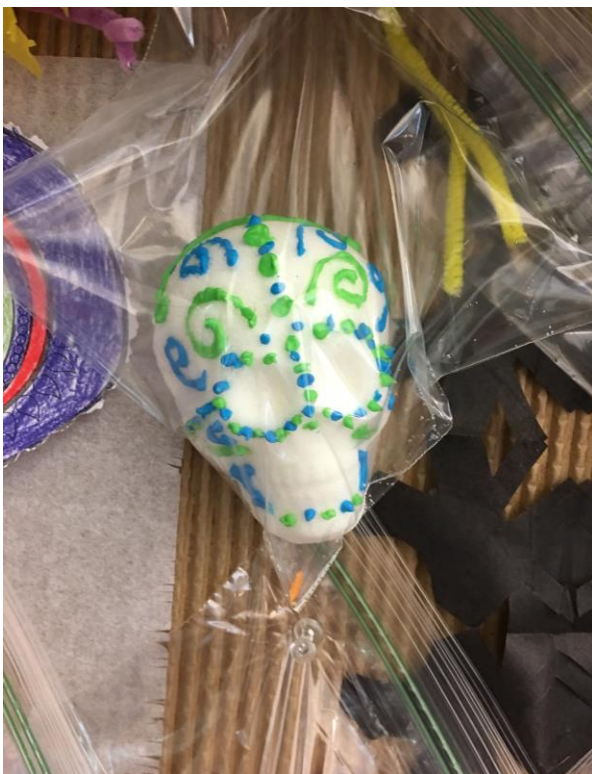


Figure 5 Sugar Skull "Calavera de Azucar" by FCMS student

In learning about the Day of the Dead and engaging in the practice of creating an altar students are exposed to how others in the world perceive and treat death (Barton et al., 2015, Shulsky & Kirkwood, 2015). Students get a clear idea of the differing opinions and practices that exist in the world and how others express their thoughts and feelings on a subject that can often be taboo or perceived as entirely hopeless and sad; it also allows students to better understand those who are part of our Hispanic community and culture (Barton et al., 2015, Shulsky & Kirkwood, 2015). Because culture and language are intimately connected this lesson plan not only fulfills academic standard requirements in

the area of cultural enrichment but it develops vocabulary and provides a glimpse into the ancient historical rituals of the pre-Columbus indigenous people.

Researching a Hispanic Artist

One of my original and favorite assignments for Spanish students is researching a Hispanic artist. Students are asked to pick an artist from one of the 20 countries and/or 3 territories that speak Spanish, or they are allowed to research a Hispanic-American artist if they choose. To prepare students for this lesson I bring in famous pieces of Hispanic art into the classroom (prints that are 3 by 2 feet big, art by Frida Kahlo etc.) and ask students: what they see, for their opinions, interpretation and feelings. They are required to do a write-up that is to be no more than one page in length (double spaced) and should include information on the artist and their interpretation of their own art if available. They are required to give an oral presentation and to present their write-ups. They are also to display a framed print of the art they've chosen. The print is to be no smaller than 5 by 7 inches and in color, unless the original is in black and white. I advise my students to buy their frames at the dollar store or for extra credit create their own frame. After each presentation students have an opportunity to ask questions and give their comments and opinions on the art being presented. Once all the presentations have been completed the framed pieces of art are gathered and displayed on the classroom wall remaining there throughout the scholastic year, each with the Hispanic artists' name beneath them. Displaying them enables the class to become familiar with the many differing Hispanic artists and their work.

During this assignment it becomes evident that the arts invoke and enhance communication among students. My students are always very enthusiastic to share their thoughts during our art interpretation time (Barton et al., 2013, Shulsky & Kirkwood, 2015). This assignment requires students to research, analyze and to present a Hispanic artist and the artist's work to their peers. This activity promotes communication, makes them aware of differing opinions, interpretations and subjective points of view. It also helps students to be sensitive and respectful in how they critique each other (Barton et al., 2013, Shulsky & Kirkwood, 2015). In analyzing and discussing art students' sensory perception is heightened and they go deeper into their thoughts which fuel cognitive ability as well as nurture courage, innovative thinking and allows them to appreciate the culture(s) of mankind (Barton et al., 2013). When I present my students with copies of various Mesoamerican motifs (See Appendix E) we first defined that a motif is a decorative design or pattern or image repeated in one's culture. I ask my students what they see and why in the ancient art. Motifs depicting corn, flowers, insects, knives and birds teach students what was important to the indigenous people of Mesoamerica.

The Spanish Verb Ser-to be

The verb "ser" is a very important verb in Spanish and is usually one of the first verbs that students are taught because it is used to state who one is: *Yo soy Christina. I am Christina*. It is used: to tell time, origin, profession and to express things that are permanent. This verb can be especially confusing when the meaning in its infinitive form is presented and defined as "to be". It is also known as an irregular verb meaning that the

root of the infinitive spelling changes drastically when conjugated: soy, eres, es, somos, son. When introducing this verb I play a catchy tune by song writer Julie Burnier titled “Yo soy, tu eres” (See Appendix C). It’s a bilingual song that conjugates “ser” in English and in Spanish and includes the personal pronouns for each conjugation. To begin this lesson I give each student a copy of the lyrics, I play the song on a CD player and ask the class to sing along. I play the song up to three times in one class period when it is first presented and will play it for a couple of weeks before introducing a new song, then will play it periodically throughout the school year. After the song is learned I usually follow it with “ser” used in the mini-skits-dialogues and in the making of books with the uses of “ser”.

As mentioned earlier in this paper, the use of the song “Yo soy, tu eres” to teach conjugating the Spanish verb “ser” falls into the category of *arts are embodied* within the ArtsIN concepts. When I test my students on the conjugation of “ser” I often hear students, under their breathe, singing the song back to themselves, some will sway their heads or tap their toes as they write down the conjugation. The swaying of their heads and the tapping of their toes as they sing and write the conjugation is an example of the effectiveness of music and singing, and how it engages the brain and body and encourages cognitive memory (Hartel et al., 2015).

Book Making with the Spanish verbs “Tener” and “Me Gusta”

Another important and useful verb that is taught in Spanish is the verb “tener”-to have. In Spanish this verb is used to express: age, hunger, thirst, being tired, scared,

lucky, unlucky, pain, etcetera. There are approximately 22 uses of “tener”. I require my students to choose at least 12 of the 22 uses and illustrate them in a book that they will bind and present to their peers and to me. The first thing that I do for this lesson is to read my own book that I’ve made on the uses of “tener” followed by a handout that illustrates some of the uses and explains the nature of “tener” as a stem changing verb that students must conjugate (See Appendix D). I then give each student six sheets of paper and one piece of construction paper. I instruct them to stack them on top of one another and to “hamburger” fold them (in half the short way). To create and bind the “books” students simply staple on the fold of the papers. Students are instructed to create illustrations that can be seen from across the room, that are colorful, interesting and thoughtful. For students who do not like to draw it is recommended that they download pictures off the internet or to clip out images from magazines or newspapers. Students are given at least a week to complete their books. Once they are done they stand in front of the class and read their books and share their illustrations (See Appendix F).

Another exercise that I do with my middle school Spanish students is the making of another book that expresses what they like and dislike. *Me gusta* in Spanish means *I like*, and *No me gusta* means *I don’t like*. I introduce this expression toward the end of the year so that students can refer to their vocabulary words (nouns and verbs) to express what it is they like and dislike. Its use is simple due to the fact that when it is used to express liking or disliking an action the verb remains in its infinitive form, in other words it is not conjugated; for example: *Me gusta bailar. I like to dance*. When this expression is used with a noun the standard rule is that it is used with the definite articles: el, la, los,

and las meaning “the”. For example; *Me gusta el libro*. And when the noun used in the expression is plural an “n” is tagged onto the end of “gusta” making it “gustan”, for example: *Me gustan los libros*. The same method used to make the “tener” books is used. Students are asked to choose at least two nouns that they like and dislike as well as two verb actions that they like and dislike. I also combine the use of specific verbs like *comer*-to eat and *beber*-to drink with nouns that are foods and drinks, for example: *Me gusta comer el chocolate*. Again, students are told that their illustrations must be able to be seen by students seated at the back of the classroom, they should coincide with what they like and dislike and they shouldn’t be rushed; usually students use the overhead projector to display their illustrations but sometimes there are technical problems so we do not solely rely on the projector. Also, students have the option to download pictures from the internet and or to use magazine clippings. I usually give students one week to complete their books. Once they are done they present them to the class. When presenting their books I ask that the class be respectful and attentive and that the presenter stands up straight and tall and that they project their voice so that they can be heard loud and clear. Presentations come with great laughter and entertainment!

The book making is an art that allows students to express themselves at a deeper level (Hartle et al., 2015). Students are able to choose which of the uses of “tener” they would like to illustrate as well as choosing the verbs and nouns that they like and dislike in making the “Me Gusta” books which gives them a sense of autonomy, duty and importance as well as helping them to get to know themselves better (Connery et al., 2010). Book making also allows the student to gain a better grasp of the specific

grammatical concepts and take their learning to a higher level through repetition, visual aids and focused curiosity of their peers' presentations (Hartle et al., 2015).

Recently I received thank you notes from all 50 of my 7th and 8th grade students who I teach only in the Fall semester at a Charter Middle School. In almost all the letters they said that they enjoyed the art lessons that I implemented, specifically the sugar skull decorating and the making of the "Tener" and "Me gusta" books. I got tears in my eyes as I read them, for my goal has always been to engage my students with an arts integration curriculum and not to just hold them "hostage" or bore them in the time that we have together.

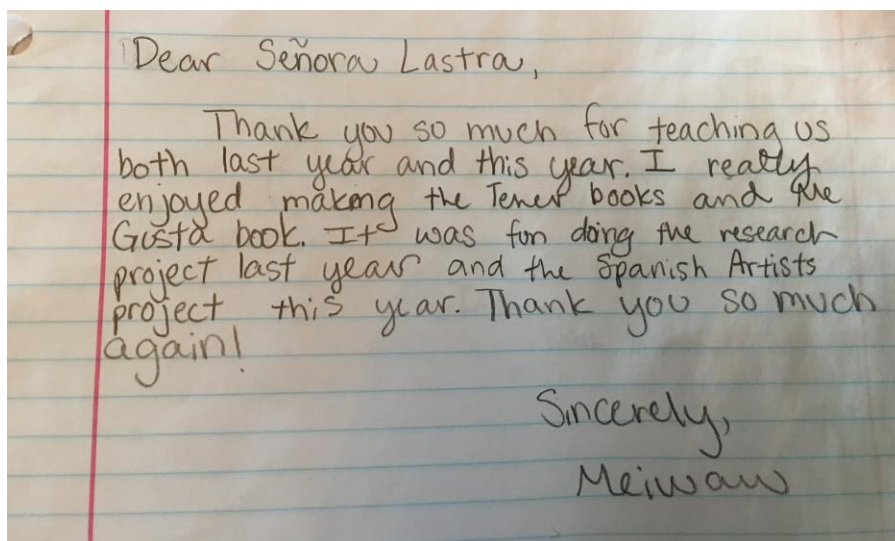


Figure 6: A thank you letter from one of my FCMS students

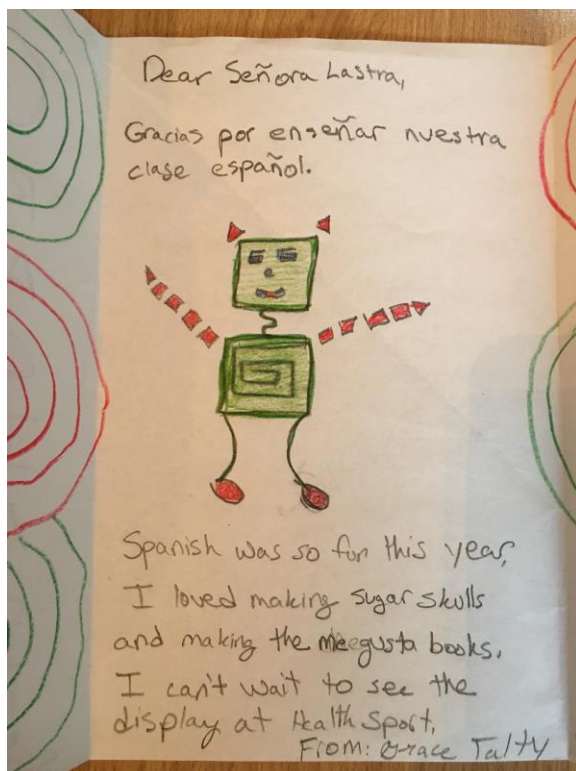


Figure 7: A thank you note from one of my FCMS students.

Mini-Dialogue-Skits in Spanish

Another arts-based lesson that I incorporate in my Spanish curriculum is that of creating dialogues utilizing vocabulary that teaches students how to greet others, introduce themselves and bid farewell. For this exercise students are paired together. I do this by having the students count off so that the students work with people other than their friends. It is a way to build a more unified classroom. They are given a handout with the target vocabulary for the exercise (See Appendix C) followed by an oral repetition of each word and expression led by me. They are to first greet one another, introduce themselves, ask one another their names and say 'nice to meet you'. Before the

students perform their dialogues they are to write them out and practice them at least three times. After practicing them they are to go up in front of the class and perform them and are allowed to have the written dialogue in hand to read from their script. The students are enthusiastic about this exercise and enjoy performing and watching their peers perform. This is evident because almost every hand goes up when I ask who would like to perform first.

Mini-dialogue-skits are always fun and engaging for my students. As mentioned in the arts integration literature, students are more interested and motivated to learn when this playful and engaging pedagogical approach is used (Barton, 2013). Not only do the students have fun but it's always interesting and entertaining to see which students have a flare for the "stage". It's also nice to see students getting along and working well together when they are involuntarily paired and who otherwise would have had no to little interaction. Students do indeed come to understand themselves and their peers better when they participate in activities like mini-dialogue-skits which in-turn fosters a better classroom and school environment (Barton, 2013).

CONCLUSION

Arts education in second language acquisition and in pedagogy is an engaging and effective means of teaching that has cognitive, social, physical, and emotional benefits for students. Students develop lifelong learning and thinking skills because it is inquiry based and encourages questioning, investigating, exploring and understanding problems. The arts foster connection making, confidence, courage and innovative thinking and puts students in touch with themselves, their culture, other cultures and the community. Implementation of an arts integrated curriculum has proven to be beneficial for not only the student but for the teacher and the overall environment of the institute. Because empirical evidence has shown that there are causal links between teacher professional development and student success, teachers need professional training in the area of arts education in order to develop, plan and implement this pedagogical approach effectively and with confidence. Comprehensive frameworks like that of ArtIN depends on educators who are motivational, dedicated, resourceful and creative to manifest positive academic results from students. The prudence given to the necessary transition from STEM to STEAM and the value of the arts in academia is a growing acknowledgement and appreciation by many institutes in the United States. Arts education induces the senses and it engages all learning modalities: visual, kinesthetic, auditory and tactile, which leads to higher cognitive thinking and accommodates the spectrum of learning styles of students. Unconventional yet creative and innovative arts education curricula like that of Hocus Focustm has had transformative effects on students with learning

disabilities. With the growing numbers of students with learning disabilities globally and the increasing number of ELLs in the United States, each group considered at risk, the exploration, and implementation of the arts augmenting pedagogy, arts education, is a practical solution to preparing these students and all students for academic success and lifelong skills. However, in order for the arts to be valued and used as a teaching strategy the arts must be first recognized as an essential part of one's holistic education and not as a marginalized subject that bears the burden of elimination when fiscal difficulties arise in this country. During World War II President Churchill was asked to cut funding for the arts. He replied, "Then what are we fighting for?"

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APPENDIX A

Celebrating Day of the Dead with Sugar Skulls “*Calaveras*”

The Day of the Dead or “*El día de los muertos*” is a pre-Columbus indigenous tradition that is celebrated in many Latin American countries and a few others in the world. On November 1st and 2nd homes are adorned with altars or “*ofrendas*” where offerings for the dead are placed such as: candles, fruits, incense, religious icons, usually the Virgin of Guadalupe, and anything that the deceased person enjoyed while they were living. **Sugar skulls** or “*calaveras*”, dead bread “*pan de muertos*” and photographs of the deceased are also included on the altar. The flowers that are most commonly used are the marigolds, in Spanish they are called “*calendula*” and in the Mayan and Aztec language “*zempasuchil*”; these flowers are known as the flowers for the dead. Candles are used so that the dead can find their way to the altar and for sending prayers to Heaven. “*Papel picados*”, a Mexican folk art, are perforated paper banners that are usually made from a fine tissue paper. They are used to decorate on and around altars and homes during The Day of the Dead. Vigilance and décor are also given to the graves of those who have passed away. The Day of the Dead, unlike Halloween, is not a scary tradition, although nostalgic, it is a whimsically colorful, cheerful celebration that includes singing, dancing, eating and

spending time with family to remember those who have passed away.Prepared by:

Christina Lastra

Attention: The sugar skulls are **NOT** intended to be eaten but saved to bring out each year.

APPENDIX B

“Papel Picados”- Folk Art of Mexico

“Papel picados” (perforated paper banners) is a decorative craft made with paper cuts. The paper is cut into elaborate designs and even words. It is considered a Mexican folk art. The designs are commonly cut from tissue paper using a guide like stencil and small chisels. As many as forty banners are stacked on top of each other at a time and cut. The “papel picado” can also be made by folding tissue paper and using scissors. Common themes include birds, floral designs, and skeletons. They are commonly displayed for both secular and religious occasions, such as Easter, Christmas, the Day of the Dead, as well as during weddings, “quinceañeras”, baptisms, and christenings. In Mexico, “papel picados” are especially seen on altars during the Day of the Dead.

The use of paper in religious festivities can be traced back to pre-Hispanic Mexico. The Aztecs used the bark of mulberry and wild fig trees to make a rough paper called “amatl”. This was employed in numerous rituals to make flags and banners to decorate temples, streets, homes and fields.

Traditionally, the art of making “papel picados” has been passed from generation to generation. Around 1930 the art spread from Huixcolota, Mexico to other parts of the country like Puebla and Tlaxcala. Around the 1960s the “papel picados” spread to Mexico City and from there to the

United States and Europe. Today it is readily seen in Latin America and the United States among people of Latin culture.

APPENDIX C

The following are the lyrics to the song “Yo soy, tu eres” by song writer Julie Burnier.

I am,
You are,
He is,
We are,
They are (2x)

Yo soy,
Tu eres,
El es,
Nosotros somos,
Ellos son (2x)

To hear the song please click on the link below:

<https://www.youtube.com/watch?v=KZcF5f6xlDM>

APPENDIX D

The present tense conjugation of “tener”- to have

Tengo
Tienes
Tiene
Tienen
Teneis
Tenemos

Tener is an e-ie stem changing verb. The stem of the verb changes from e to ie in all conjugations except for: the first person, “nosotros”-we and “teneis”-you all (informal) conjugations.

The following are illustration that I use as examples for the making of the “tener” books. Translations from left to right: *I am correct. I am hot. I am tired.*





APPENDIX E

Mesoamerican flat stamp motifs of birds, butterflies and fish, found in Mexico.



APPENDIX F

Saludos

Hola

Que tal?

Como estas?

Como te llama?

Me llamo _____or Mi nombre es_____

Muchogusto

Adios

Hasta luego

Ciao / chau

Nos vemos

Buenos dias

Buenas tardes

Buenas noches