2018

Art Museums and Latino English Learners: Teaching Artists in the K-8 Classroom

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LOYOLA MARYMOUNT UNIVERSITY

Art Museums and Latino English Learners:

Teaching Artists in the K-8 Classroom

by

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A dissertation proposal presented to the Faculty of the School of Education,

Loyola Marymount University,

in partial satisfaction of the requirements for the degree

Doctor of Education

2018

Loyola Marymount University
School of Education
Los Angeles, CA 90045

This dissertation written by Veronica Alvarez, under the direction of the Dissertation Committee, is approved and accepted by all committee members, in partial fulfillment of requirements for the degree of Doctor of Education.

_____August 18, 2018_____
Date

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ACKNOWLEDGMENTS

DEDICATION

This is dedicated to my parents Alberto and Fidelia Alvarez. They left the little town of Cotija, Michoacán, Mexico, both with a third-grade education, to this country to make a better life for their nine kids. While my father is no longer with us, I think he would have been proud of what we all have accomplished. I am especially grateful to my mother for the love and care she has shown to my sons. Without her, I would not have been able to do what I have done and continue to do.

To my two beautiful sons, Jacob and Matteo, this is dedicated to you. Jacob, my incredibly smart (often too smart for your own good), history-of-Rome-podcast-listening, fantasy-football-playing, Kurt-Vonnegut-reading, poker-playing, movie buff, I adore you. Matteo, my exceptionally kind, sweet little boy with a heart of gold. You are truly special, in every sense of the word. Last year, when you were 8, you told me that, just like Martin Luther King Jr., you wanted to change the world—I have no doubt you will as you have made my world that much better. I am humbled to be your mom and could not be more proud of the wonderful human beings you have become.

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ABSTRACT

Art Museums and Latino English Learners

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Latino English learners (ELs), among the largest student population in the United States K-12 school system, continue to lag behind their English-proficient peers. They also tend to attend segregated schools, have less-qualified teachers, and lack access to rigorous curriculum, including the arts. Museum education departments have increasingly sought to fill the gap in arts education for underserved populations. This mixed methods study explored the degree to which teaching artists (TAs) from a large metropolitan museum are effectively addressing the art education needs of Latino ELs. The dissertation study occured in two phases. Phase 1 included quantitative analysis of observations of the TAs using the numeric components and ancedotal evidence of the Observation Protocol for Academic Literacies. Phase 2 consisted of semi-structured interviews with the participants. Findings of the study indicate that while TAs can improve instruction in terms of providing materials of students' native langauge and providing opportunities to transfer skills between their primary and the target language, they nevertheless use numerous strategies for effective English language instruction. This can inform museum education departments on effective teaching practices of ELs, an area of study that has almost no scholarship.

CHAPTER 1

INTRODUCTION TO THE STUDY

Background to the Problem

Overlooking the majestic Pacific Ocean sits a replica of a first-century Roman country house, the Getty Villa in Malibu. This was where I made my first museum visit as a 9-year-old fourth-grade student; it was also the first time I had ever seen the ocean and the first time I had ever worn a brand new dress. As the seventh child in a family of nine, I had only worn hand-me-downs. However, my mother felt that a visit to the museum was an important enough occasion to merit a new dress. In my new itchy dress, I took in all of the artwork, gardens, and Roman-inspired architecture that the richest person in the world during his time, J. Paul Getty, had left as his legacy. I had to absorb all the visuals around me because, although a pleasant lady gave us a tour of the site, I could not understand a word she was saying since I did not speak English. It was beyond my imagination at the time to think that one day I would work there, using my background in education to lead professional development sessions for teachers, create programming for students and their families, and train the educators that provide those tours to the students of Los Angeles, many of whom are like myself—Latino immigrants whose first language is not English.

Overview

English Learners and K-12 Education

According to the National Center for Education Statistics (NCES) report for the 2013-2014 school year, 9.3% of students were designated as English learners (ELs), an estimated 4.5 million students (U.S. Department of Education, 2016). The first decade of the 21st century saw

a 57% growth in the number of EL students in the United States (Lavadenz & Armas, 2012). While the largest increase in the EL student population has been in the Southern United States, Louisiana (42.7%) and Mississippi (50.6%) in particular (U.S. Department of Education, Office of English Language Acquisition, 2017), California still has the highest population of ELs with 1.3 million students, which is roughly 21% of its K-12 student population (California Department of Education [CDE], 2017).

Of these 1.3 million ELs in the state school system, Latinos represent the vast majority and in turn make up the majority of students in California. More than 3.3 million of the state's 6.2 million students are Latino, or almost 54%. Of all the languages spoken by ELs, Spanish is overwhelmingly the most spoken, at 83.1%, followed by Vietnamese at a very distant 2.1% (CDE, 2017). In the second largest school district in the country, the Los Angeles Unified School District (LAUSD), the statistics are even greater, 74% of the district's 664,000 students are Latino and 92.5% of ELs are Spanish speakers, with Armenian being the next most spoken language at 1.1% (LAUSD, 2017).

How are schools addressing the education of Latino ELs, given that they continue to face significant achievement gaps as compared to other ethnic groups (Gándara & Contreras, 2009; Lavadenz & Armas, 2012; MacDonald, 2004)? In *The Latino Education Crisis*, Gándara and Contreras (2009) asked, "Is language the problem?" They pointed out that while Latino students share similar challenges as other minority students in the nation's K-12 school system— segregated and overcrowded schools, inadequate facilities and resources, students taught by the least prepared and most novice teachers—language continues to be a primary concern in Latinos' achievement gap. Latinos score lower on achievement tests and have higher suspension and dropout rates, lower GPAs, and fewer go on to college (Lavadenz & Armas, 2012). Thus,

although language is a problem for the overall success of ELs, it is not the only educational issue; Latinos attend schools that are highly segregated in high-poverty areas, have less access to technology than their white peers, have less rigorous curricula, and are taught by the least effective teachers (Gándara & Contreras, 2009). In a study cited by Gándara and Contreras (2009), researchers found that in schools with the highest percentage of minority students (99% of the student body), 88% of teachers scored in the bottom quarter for quality. In contrast, of schools with a majority white student population, only 11% of teachers scored in the bottom quarter for quality.

In addition, there are few Latino teachers; teachers that Latino students can view as role models, and who may be able to empathize with the cultural and language difficulties students face in the school system. For example, in California, of the state's 274, 246 of teachers, over 173,678 are White (or 63% of teachers), while only 55,419 are Latino (barely 20%; CDE, 2017). Further, many teachers reported feeling unprepared to teach ELs (Cadiero-Kaplan, Lavadenz, & Armas, 2012; Santos, Darling-Hammond, & Cheuk, 2012). Finally, effective practices for English acquisition have often been marred by racist policies or attitudes. Many bilingual programs focused on English acquisition exist at the expense of students' native language (MacDonald, 2004) and reflect legislation, such as California's anti-bilingual initiative, Proposition 227 (1998), that is "by far the most divisive and potentially harmful measure influencing Latino educational equity" (MacDonald, 2004, p. 281) that negatively impact EL students.

The large number of Latino students in the K-12 US school system, the achievement gap they face, the lack of qualified bilingual teachers, and ineffective policies makes the success of ELs more challenging, but that much more crucial.

English Learners and Art Museums

Almost as soon as museums were established in the United States, art museums saw themselves, and were seen by the publics they served, as educational institutions (Burnham & Kai-Kee, 2011; Cahan, 2016; Costantino, 2004; Curran, 1995; Kindler, 1997; Knutson, 2002). At the same time, museums have been seen as elitist institutions geared toward an educated audience (Cahan, 2016; Costantino, 2004; Knutson, 2002), leaving "those without the relevant background knowledge . . . feeling excluded and alienated by the experience" (Knutson, 2002, p. 8). Indeed, the majority of visitors to art museums are generally whiter, older, and wealthier than the general population. For example, while White, non-Hispanics make up 68% of the U.S. population, they make up 79% of museum visitors (Farrell & Medvedeva, 2010). The inherent pressure facing museums to provide access to its public as the population becomes younger and more diverse is important for the future of museums.

Increasingly, museums have sought to address this issue by seeking partnerships with school communities to provide an arts education that schools do not or cannot provide (Costantino, 2004; Ebitz, 2005). While the majority of partnerships consist of single field trips to the museum, some museums provide multiple week residencies by teaching artists (TAs) directly in school classrooms (Korn & Associates, 2015; Rabkin, Reynolds, Hedberg, & Shelby, 2011).

As public funding for the arts has decreased over the last several decades, museums faced an increasing demand to fulfill their educational roles (Hein, 1998; Jackson, 2013). Cuts to school arts programs have been so severe that, in California, 61% of K-12 schools have not had one full-time art specialist (Brouillette, 2012). Schools with more minority students often have less rigorous curriculum (Gándara & Contreras, 2009) and little or no arts (Rabkin et al., 2011).

The association between student achievement and arts instruction has been shown to have a greater impact on low-income and students of color than on more affluent students, by raising student attendance, lowering drop-out rates, and improving student motivation (Garvis & Klopper, 2014; Rabkin et al., 2011). However, there is little or no research on how the arts impact the performance of EL students (Ingraham & Nuttall, 2016; Kanevsky, Corke, & Frangkiser, 2008; Reilly, 2008). Likewise, there is very little research on how museums and their educators and/or TAs impact student learning. The National Art Education Association and the Association of Art Museums are currently conducting a national, multiyear study addressing the benefits of visits to art museum during the formal school day to be published by Korn & Associates in October 2018. The research on how museums are addressing an ever-increasing demographic, but one that constitutes a big portion of Title 1 schools, ELs, is almost nonexistent. To date, there have been only two peer-reviewed articles in the last two decades, which will be discussed in-depth in the next chapter.

The Research Question

As noted above, ELs constitute a significant proportion of the student body in California's schools and schools across the nation (Kelly-Jackson & Delacruz, 2014; Lavadenz & Armas, 2012; MacDonald, 2004). This is especially the case in the museum where I work—the Los Angeles County Museum of Art in California—where the highest number of EL students in the country reside. And while there has been some debate about effective teaching practices for ELs in the school system, effective teaching practices by museums' TAs has not really been addressed. However, there is one instrument that has been proven to be both valid and reliable in assessing effective teaching practices for ELs across disciplines, including the visual arts: the Observation Protocol for Academic Literacies (OPAL) (See Appendix A; Lavadenz & Armas,

2012). Therefore, using the OPAL as the main instrument to gather quantitative data for the study, I hoped to address the effectiveness and rigor of museums' TAs' visual arts lessons to EL students. Further, the OPAL instrument provides an opportunity for researchers to note qualitative data as they conduct their observations—they note examples, instances, and specific anecdotes to provide evidence for their numerical scoring (Lavadenz & Armas, 2010). This quantitative data, along with the anecdotal qualitative data from the OPAL was supplemented with in-depth interviews of the teaching artists. Interviews were conducted to gather qualitative data on their comfort level and strategies they use to teach ELs, their approach to creating quality arts lessons, and follow-up questions on the OPAL observations. Using both quantitative and qualitative data, this study sought to answer the research question: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the art education needs of Latino ELs' from a large, urban school district?

Purpose of the Study

The purpose of this study is to understand the extent to which TAs from a large, urban art museum in the Los Angeles area are addressing the needs of ELs using the OPAL instrument and participant interviews. In a 2015 nationwide study of museums' school offerings, 96% of museums offered single-visits to school groups; 53% served K-4 students and 57% of museums specifically targeted Title 1 schools (Korn & Associates, 2015). While these single visits have consisted of a variety of activities such as writing, making art, sketching in the galleries or movement (activities that may make the content more accessible to ELs), overwhelmingly, 96% of student interactions with the museum educators have consisted of a facilitator-led dialogue in English (Korn & Associates, 2015)—an activity that has been less accessible when language is a barrier.

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Museums spend considerable resources on K-12 school visit programs and have been central to museum education programs (Burchenal & Grohe, 2008; Jackson, 2013; Kenning, 2013), even though little research has been done on the effectiveness of such visits. Only recently have studies been conducted that attest to students' meaning-making when having an aesthetic experience with works of art in a museum setting (Costantino, 2007; Greene, Kisida, & Bowen, 2014). While Costantino's (2007) study highlighted students' imaginative cognition through their verbal, writing, and visual expression (the latter of which is most accessible to ELs), she does not specifically address ELs in her study. The first large scale randomized-control study of field trips was conducted by researchers at the University of Arkansas of school field trips to the newly opened Crystal Bridges Museum in 2011. Because the museum was built in an area that had never had an art museum, researchers were able to survey students that had never been to an art museum (the control group) versus students that went on a guided visit to the museum (the treatment group) the first year it opened. Participants of the study included 10,912 students and 489 teachers from 123 different schools. Researchers found that students that participated in the guided tour of the museum improved their critical thinking in relation to analyzing art (9% standard of deviation) and historical empathy (6% standard of deviation) than the control group of students that did not participate in the field trip. Significantly, gains were typically two to three times higher for students from rural areas, high poverty schools, and minority students (Greene et al., 2014). Again, neither the Costantino study nor the University of Arkansas study addressed ELs specifically. Thus, effective teaching practices for ELs by museums' TAs has virtually no research and thus is an area that needs further exploration.

In addition to having students visit museums, museums have also provided outreach efforts by sending museum staff to schools to provide arts education. Teaching artists embedded

within the K-12 U.S. classroom has been a more recent phenomena (Rabkin et al., 2011; Remer, 2003). There have been professional artists teaching in the schools since the 1900s but often with the prevailing notion that the arts were an added enrichment and emphasized student exposure to the arts rather than a more arts integrated curriculum (Rabkin et al., 2011). Dewey and other progressive educators argued for the importance of the arts in the general curriculum (Dewey, 1934; Eisner, 1999; Remer, 2003). This idea of the arts shifting from enrichment to making connections to classroom curriculum was further expanded as the roles of TAs were legitimized by funding through National Endowment for the Arts grants, such as the Artists-in-Schools Program, begun in the 1960s. As funding for the arts diminished in the 1980s, schools and other arts organizations sought to secure private funding to maintain artist residencies in schools (Remer, 2003). According to Burnaford (2003), "[p]artnerships involving Teaching Artists seem to be here to stay—especially in large urban areas where community and cultural organizations maintain a presence in schools" (p. 171).

Classroom teachers have been tasked with making sure students are taught and learn grade-level curricula, thus their emphasis has been on the pedagogical aspects of their work (Bachar & Glaubman, 2006). Teaching artists, on the other hand, have been actively engaged in their artistic practice and thus have brought a different dynamic to the classroom—one that has often been more playful, creative, ambiguous, and open-ended (Graham, 2009). These differing perspectives can lead to tension and uncertainty of each other's roles when the TA is in the classroom (Burnaford, 2003)—a topic addressed by the TAs in this study during their interviews. Yet, it can also be an opportunity to learn from each other and form a partnership that builds on each other's skills and strengths; this was also addressed by the participants. Classroom teachers can provide deep knowledge of pedagogy, while TAs can model and demonstrate their expertise

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in a specific medium and content area (Purnell, 2005). Teaching artists in schools can "provide an antidote to overly prescriptive curricula by making spontaneity, imagination, and create production a central part of teaching and learning" (Graham, 2009, p. 93).

This dissertation sought to begin to remedy the dearth of research on this topic by addressing the following research question: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the art education needs of Latino ELs' from a large, urban school district?

Connection to Leadership and Social Justice

For art museums to succeed in their goal of attracting new audiences, they need to adhere to their mission statements, which state that they support K-12 education. If they are authentic partners to their school audiences, they must be just as rigorous in training their teaching staff and in creating high-quality programming. The visual arts have been proven successful in engaging minority students though these students are the least exposed to quality arts education (Rabkin et al., 2011). Because the use of visuals is one of many effective teaching strategies for second language acquisition (Freeman & Freeman, 2001; Lavadenz, & Armas, 2012; Rea & Mercuri, 2006; Reilly, 2008; Snow & Katz, 2010), art museums are uniquely positioned to provide that programming. However, effective teaching practices for ELs has been limited by the fact that classroom teachers have felt unprepared (Cadiero-Kaplan et al., 2012; Li & Peters, 2016; Santos et al., 2012). So what does this mean for museum's educators? If teacher preparation programs are not adequately addressing EL instruction, what then are museums doing to prepare their staffs of TAs, many of whom do not have teaching credentials or education backgrounds?

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If art museums want to stay relevant, they need to serve diverse audiences and hire diverse staff. Caucasians have represented the majority of museum audiences and currently represent 84% of museum staffing (Schonfeld, Westermann, & Sweeney, 2015). Despite the fact that museums have made a commitment to engage diverse audiences, low-income, minority populations represent a demographic that museums have struggled to engage (Betancourt & Salazar, 2014; Jackson, 2013)—both in terms of visitor-ship and hiring practices. A report released by the Mellon Foundation on July 28, 2015 cited that just 3% of museum educators were Latino—an even stronger discrepancy than the 8.8% of schoolteachers. In 2005, Ebitz asked, "Are we paying lip service to diversity in our hiring practices?" (p. 164). The answer to his question, more than a decade later continues to be, unfortunately yes.

If art museums want to remain germane within their communities, they ought to have authentic relationships with those communities—communities that are increasingly more diverse (U.S. Census Bureau, 2010). We need museum educators to understand their role in the context of the power and authority that museums represent. Tapia (2008) proposed the question, "How can the field develop a theory and practice of postmodern education that is of high pedagogical value and simultaneously allows the coming to voice of diverse speakers?" (p. 41). Museum educators, and museums in general, must address the need to give voice to those that have been silent, and allow for multiple and alternative interpretations of the works of art in their collections. Mayer (2014) urged museum educators to build a knowledge base that is more culturally diverse, identify culturally diverse curriculum, and adopt teaching strategies that are ethnically responsive. This would mean that as institutions, museums would have to move beyond dictating the exhibitions, publications, and educational programs—they must deconstruct the inherent power embedded in museums and allow for multiple histories of our institutions and

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our objects to be constructed to engage authentically with our increasingly diverse communities, which include ELs. Being culturally responsive, as Mayer affirmed, means that museums must honor the visitor as holistically as possible, which entails considering our visitors' class, race, linguistic background, and all other contextual factors, as all of these are aspects of the individual and will impact how that person experiences the museum (Betancourt & Salazar, 2014). If museums and museum educators do not gain self-awareness through critical self-reflection, they, and their programs will continue to be reserved for the elite and serve as yet another example of institutional exclusion, separate and irrelevant to this population.

Theoretical Framework

Sociocultural/Social Constructivist

The theoretical framework for this study was through the lens of sociocultural/social constructivist theory. Sociocultural theory is based on Vygotsky's concept that learning is *mediated*—that is, just as we create and use tools to interact with the physical world, we use symbolic tools, or signs, such as numbers, music, *art*, and *language*, to mediate and regulate our relationships with ourselves, others, and the world (Lantolf, 2000; Vygotsky, 1978). Of particular relevance for this study is how sociocultural theory has addressed language. "Sociocultural theory argues that while separate, thinking and speaking are tightly interrelated in a dialectic unity in which publicly derived speech completes privately initiated thought" (Lantolf, 2000, p. 7). Thus, the most fundamental way we have expressed ourselves, through speech, has been directly linked to our thought processes—and to break the link between speech and thought "is to forego any possibility of understanding human mental capacities" (Lantolf, 2000, p. 7). Language learning is a social process—language develops when we engage and talk

with others (Saunders & Goldenberg, 2010). Further, Vygotsky (1978) argued that tools used to mediate, whether physical or symbolic tools, have been socially and culturally constructed.

Perhaps Vygotsky's (1978) most widely known concept is the zone of proximal development or ZPD. Vygotsky defined it as the difference between what a person (the "novice") can achieve on their own, versus what that same person can accomplish with support from another person that is more knowledgeable and/or experienced (the "expert"). Thus, human development has evolved from what had been initially mediated control of a parent or other adult over a child, to the child when s/he is developmentally ready; for parents are the first to introduce tools and cultural artifacts, such as language to the child. Once the child has appropriated the language, they gain a means of mediating their own mental and physical activity, thereby gaining inner speech to monitor their own language and thought. This in turn has led to internalization, "the process though which a person moves from carrying out concrete actions in conjunction with the assistance of material artifacts and of other individuals to carrying out actions mentally without apparent external assistance" (Lantolf, 2000, p. 14). All of these sociocultural factors have strongly influenced the learning and experience of ELs (Aguila, 2010).

Constructivism

Constructivism is a theory of learning whereby knowledge is constructed based on the learners' previous knowledge, life experiences, and the connections they make to new knowledge. By engaging in dialogue with others, knowledge is co-created through conversation, questioning, and negotiated meaning (Vygotsky, 1978). Additionally, constructivists have viewed learning as a social process—just as learning a new language is a social process (Freeman & Freeman, 2001; Vygotsky, 1978).

Constructivism is both a theory of learning, and an approach to teaching. Constructivism has rejected the notion that learning is one directional, transmitted by the teacher to the student(s). Further, since constructivism is not one monolithic approach to teaching and learning, constructivism has been a descriptive theory of learning, or *how* people learn, rather than a proscriptive theory, how people *ought* to learn (Richardson, 1997). Thus, if meaning is co-created and negotiated based on the interaction between prior meaning and new experiences, the teacher serves a *facilitator* rather than as the sole holder of knowledge (Richardson, 1997). In a true constructivist classroom, the curriculum and outcome are not fully preplanned. Instead, discussions, activities, and outcomes are planned anew each time, depending on the students and their needs (Richardson, 1997). While this approach can be challenging to implement in certain subject areas given state and administrative mandates, areas such as literature and the arts have provided opportunities for discovery, discourse, and hands-on learning (Hein, 1998; Richardson, 1997)—tenements of constructivism.

Constructivism and Arts Education

The lens of constructivism was a useful model for this study for several reasons. First, both discussing and creating works of art allowed for multiple interpretations and outcomes based on active participation by the learner. Greene (2005) stated, "But the end of constructivism thought in the arts and in education is not the attainment of harmony and coherence. It is open to perspectives, untapped perspectives" (p. 129). Because looking at and interpreting art encouraged students to make their own meaning and construct their own interpretations, the visual arts allowed EL students to contribute to meaning-making, while valuing their lived experiences.

Secondly, in *Learning in the Museum*, George Hein (1998) argued for the constructivist museum. As a constructivist, he cited evidence that one's personal experiences leads one to different conclusions, depending on our backgrounds and experiences. The idea of personal conclusions and connections are a perfect fit for museums, he argued, because by their nature, museums have offered multiple entry points to their collections and their programs. Any cursory review of a museum's website provides an overview of all of the educational opportunities and programs they offer their audiences. Museums have provided a range of active learning modes; have presented a range of points of view, depending on the objects and exhibitions; and have allowed for experiential learning—all of which have allowed visitors the ability for individual learning experiences in a unique environment (Hein, 1998). And because learning in a museum can be personal, visitors have been able to make personal connections to the artworks and the ideas that museums represent. Unlike a formal educational environment like schools, informal educational institutions like museums have provided an environment in which students are encouraged to be curious, challenge ideas, and play—things that often have not been allowed when assessment and evaluation have been prioritized in school settings. Also, constructivist museology has mandated that museums take into account the entirety of someone's lived experience, their culture, race, linguistic abilities—the entirety of their person as a way to gauge their museum experience (Betancourt & Salazar, 2014)—important indicators for ELs. It is through this respect of the individual and their encounter with a work of art that, as Dewey (1934) noted, the art object can be the unifying factor for the social process of dialogue.

Thirdly, constructivism was a useful theory for this study because constructivist thought has been a prevalent learning theory among museum educators (Ebitz, 2005). Audience studies and visitor-centered programs in museums have shown an influence of constructivist learning

theory as well (Burnham & Kai-Kee, 2011; Ebitz, 2005; Gutierrez & Rasmussen 2014; Kenning, 2013). Constructivist learning theory has stated that humans engage in learning and making meaning based on relations to themselves and their views of the world (Burnham & Kai-Kee, 2011; Costantino, 2007). For museum educators, this has meant emphasizing personal meaning-making derived from the aesthetic and historical context of the art object based on visitors' previous experiences. In a 2005-2008 survey, asking what theories have informed museum educators' practice, Ebitz (2008) found that museum educators overwhelming indicated that the theories or theorists who most influenced them were Howard Gardner's multiple intelligences and constructivists such as John Dewey and Jean Piaget. Piagetian constructivists have focused on meaning-making by the individual; as they attain higher levels of understanding (Richardson, 1997). In museum education, constructivist philosophy has argued that art objects do not inherently have meaning, instead meaning making happens as the result of how the individual observer interacts, engages, and dialogues with those objects (Burnham & Kai-Kee, 2011; Kenning, 2013). Thus, educators have not seen their roles as imparting information, but rather empowering visitors by teaching them skills to look at, interpret, and make judgments about art objects (Burnham & Kai-Kee, 2011; Costantino, 2007; Hein, 1998).

Finally, the quantitative and qualitative instrumentation used for this study, the OPAL, was derived from sociocultural and language acquisition theories (Lavadenz & Armas, 2010). The OPAL is a tool "that measures teacher practices and classroom interactions from sociocultural and language acquisition perspectives" (Lavadenz & Armas, 2010, p. 3). Moreover, the second domain of the OPAL—Connections—affirms that effective teaching of ELs entails that teachers relate instructional concepts to social conditions in the students' community (2.1); help students make connections between subject matter concepts and previous

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learning (2.2); and build on students' life experiences and interests to make the content relevant and meaningful to them (2.3) (Lavadenz & Armas, 2010). Making connections to students' lives and previous learning has been a pivotal aspect of constructivist learning theory. Constructivists propose that knowledge is co-constructed through dialogue and interaction with others, based on previous knowledge and shared historical constructs (Dewey, 1934).

<p style="text-align:center">Research Design and Methods</p>

This study used explanatory sequential mixed methods, a quantitative analysis followed by a qualitative analysis (Creswell, 2014). Mixed methods allowed me, the principal researcher, to gather several types of information, close-ended data provided by quantitative information, as well as open-ended data provided by qualitative information from anecdotal evidence gathered by the OPAL instrumentation, as well as interviews that I conducted as part of this study (Creswell, 2014).

Explanatory Sequential Mixed Methods Procedures

During Phase I of the study, a pair of researchers, myself (a certified OPAL trainer) and one other observer (trained OPAL observer), conducted a total of 24 observations of six TAs using the OPAL instrument—an instrument that is statistically valid and reliable as an assessment of effective teaching practices for ELs. Observations were conducted in Grades K-8 classrooms at two school sites, both of whom have almost 50% EL student populations. Since the TAs were at the school site for six consecutive weeks, four observations of each TA were done at various times throughout the six-week residency. Each observation was a minimum of 30 minutes long. I tabulated data calculated from each of the OPAL domains and indicators (explained in greater detail in subsequent chapters) to determine quantitative scores of effective teaching for each individual TA. OPAL scores were then tabulated for all six TAs to get an

average group score for each indicator in the four domains (Rigorous and Relevant Curriculum, Connections, Comprehensibility, and Interactions). I then conducted a Cohen's Kappa coefficient test to determine inter-rater reliability amongst both observers of each lesson. Quantitative data and anecdotal notes from the OPAL by each researcher were discussed, transcribed, and analyzed. I then created memos of both the quantitative and qualitative OPAL data, which in turn informed the creation of the Teaching Artist Interview/Survey protocol (See Appendix B.) and informed management of the second phase of the study.

In Phase 2, I conducted individual semi-structured interviews with the six TAs who had been observed during Phase 1. Teaching artists were asked to fill out a demographic survey and respond to prompts about their educational training, teaching philosophy, and their qualifications. As part of their interviews, they were asked specific questions about the art lessons they led, their interactions with classroom teachers, and questions about any training they had had that addressed multicultural pedagogy and the needs of ELs.

Limitations, Delimitations, and Assumptions

There are several limitations with this study. The sample size of the study was small, just six teaching artists leading visual arts lessons at two elementary schools in a county in Los Angeles. A sample of convenience, the schools were participants in a partnership, The Art Museum School Community Partnership (AMSCP)[1] with a large metropolitan museum. Nevertheless, the schools were chosen because their demographics are similar to many Title 1 schools in Southern California; over 80% students are Latino from lower socioeconomic backgrounds and both schools have a student population of almost 50% ELs. While these

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[1] Pseudonym for the name of the program between the art museum and nine partnership schools, paid by an endowment the museum received.

demographics provide a sample that is similar in demographics to schools across Southern California, the small sample size nevertheless was not large enough to indicate transferability to other schools. Also, due to time constraints, it was not possible to get parental permission for ELs who received visual arts lessons from the museum's TAs to be interviewed about what they learned and their artistic choices when creating works of art. This unfortunately meant that this study cannot address students' first-hand experiences and perceptions of the TAs, the museum's collection that they learned about, and their art-making.

Also, this study was limited in scope of the geographic area covered. It focused on ELs and their participation with TAs from one art museum in Los Angeles County. While the county has a large number of art museums and a high ratio of ELs in the student population, this study may not be generalizable to other kinds of museums—for example, science and children's museums which are much more hands-on (touching in art museums is rarely allowed, yet tactile and sensory experiences are important for ELs). Finally, since this study only looked at an art museum in a large, urban setting, findings may not apply to smaller cities, rural areas, or cities with a smaller ratio of ELs to a general student population since museums in those areas may not be as motivated to engage a population that may be a minor constituency for them.

While these limitations are important to note, a significant part of this study is the assumption of my role in the field of museum education. I have worked in the field of museum education and art education for almost two decades. In that time, I have not only worked at two large, urban museums, The Getty Museum and the Los Angeles County Museum of Art, I have also consulted in creating curricular resources and/or led professional development trainings in the arts for other institutions across the country. I have written resources on integrating the arts into other subject areas for the Fowler Museum and the Chicano Studies Research Center at

UCLA, the Los Angeles County Office of Education (LACOE), the Kennedy Center for the

Performing Arts, and LMU's Department of Education. I created a blended learning model on

arts integration for LACOE, and using a trainer of trainers model, worked with 70 districts in LA

County. I also led a project for the Teaching Channel, titled "The Power of Arts Integration," a

series of 19 videos for K-12 grade teachers. For this project, I wrote lessons and recruited and

coached teachers as they implemented and filmed the lessons.

Museum education is a relatively small field, and I have been able to participate in the

local, regional, and national museum education community. I have served on the board of the

Museum Educators of Southern California, and currently serve on the EdCom Professional

Network of the American Alliance of Museums where I oversee our national awards program

that recognizes excellence in resources, programming, innovation, and leaders in the museum

field. Recently, I have been asked to serve on the Policy Council of the California Alliance for

Arts Education, an advocacy organization that seeks to influence policy in arts education. Thus,

I have familiarity with arts education on a state and national level, as well as museum protocol

and knowledge of both content and logistics associated with training teachers and TAs, which

was helpful in framing the study. Finally, as an EL myself, I have a strong interest in this area

and seek to make a difference in educating ELs.

Significance of the Study

This topic is significant because it provides scholarship in an area that has not been

previously studied. During an initial literature review, only two articles addressed K-12 learning

in art museums. One was a 20-year-old essay, "Art is a Wonderful Place to Be: ESL Students as

Museum Learners," written by museum educator, Marla Shoemaker (1998). The article

describes a two-year partnership between a local middle school of ELs and the Philadelphia

Museum of Art. A major flaw in the study of the four ESL classes was that there was no pre- or post-assessment of students' language skills. Nor did the article address my research question because it did not describe the types of techniques and strategies that were used by the University of Pennsylvania faculty to train the museum's educators.

The second article was titled "The Academic Resilience and Psychosocial Characteristics of Inner-City English Learners in a Museum-Based School Program" (Kanevsky et al., 2008). Similar to the current study proposed, the article addressed museums and ELs during a two-year partnership between a school and museums in a large city in Southern California. However, the study focused on learning *in* the museum, whereas the current study focused on effective teaching practices of TAs using the OPAL, since it is designed for classroom use and the study took place in the classroom. The 2008 study entailed observing TAs as they implemented a visual arts lesson into the classroom teacher's existing curricula. Finally, a case study of learning in museums, conducted by Costantino in 2007 did not address ELs.

Due to the deficiency in the literature, I hope this study provides guidance on how TAs can address the needs of ELs by learning about best practices and recent scholarship on English acquisition. This study also provides scholarship for how museums can use the OPAL instrument to provide training for teaching ELs; as well as providing guidance on how museums can base their programming decisions by better aligning with museums' stated missions of being inclusive and responsive institutions to their diverse constituents, many of whom are ELs.

Definition of Key Terms

This study addresses Latino English Learners, those students whose first language is not English. Acknowledging that the Latino population in the United States consists of a variety of races, hail from many different countries, and have a variety of cultural differences in terms of

food, customs, etcetera (Gándara & Contreras, 2009), Latinos nevertheless share some traits. Bound by a common language, Latinos in the United States are mostly of Mexican origin, not surprising given the historical presence of Mexicans in the United States. The presence of Mexican culture has been so prevalent that many other Latino groups in the United States have become "Mexicanized," appropriating Mexican cultural traditions such as piñatas, margaritas, and mariachi music (Gándara & Contreras, 2009).

This study used the U.S. Census Bureau's definitions for each demographic referenced. The use of Caucasian or White refers to a person having origins in Europe or Northern Africa. Latino is defined as a person of any race that self-identifies as having national, cultural, or ethnic origins in Latin America. African Americans refers to a person originally of African descent (U.S. Census Bureau, 2010).

Along with EL students, this study addressed another unique audience, TAs. Teaching Artists, often highly educated in the art form in which they teach, nevertheless often do not have formal teaching backgrounds, knowledge of pedagogy, or knowledge of traditional curriculum standards (Booth, 2003; Rabkin et al., 2011). However, they do bring in a new, creative energy to the classroom and can be an asset to classroom instruction by collaborating with the classroom teacher and sharing their art knowledge and skills (Purnell, 2005). In "Seeking a Definition: What is a Teaching Artist?" Booth (2003) pointed out similar terms used, such as "artist-in-residence" or "artist educator" or "visiting artist." He argued, however, that the term *teaching artist* "places the artists at the center . . . to be a TA, first you have to be an artist" (p. 6). Therefore, a TA is an artist who teaches students, and in turn, creates their own works of art influenced by their experiences as teachers. For these reasons, this study found Rabkin Reynolds, Hedberg, and Shelby's (2011) definition of a TA useful: "an artist for whom teaching

is part of professional practice" (p. 7). Or, as one TA stated, "A Teaching Artist is an artist who considers her art practice and teaching practice to be integrally connected with her creative process" (as cited in Booth, 2003, p. 10). To distinguish TAs from classroom teachers, sometimes the term teaching artist was used synonymously with "museum educator," a teacher that works for and/or in a museum.

In assessing the motivations of both museums and TA, this study used a multicultural education perspective to inform the interview and observation process. This entailed not looking at multiculturalism as a form in which museum educators use art to teach about different cultures (this can be a challenge in museums that are not encyclopedic), but rather teaching that is anti-racist and addresses those that are left out of the curriculum (Mayer, 2014). Finally, in reviewing the curriculum that was used by TAs, the word "curriculum" did not refer to the narrow definition as applied to class lessons, but rather more broadly to encompass the "entire range of experiences—directed and undirected, planned and unplanned, intended and unintended—that Learners encounter" (Lindauer, 2006, p. 79). For, TAs seemed to take advantage of different learning styles and were able to be flexible and adapt to the differing needs of their audiences (Booth, 2003), factors that go beyond traditional classroom practices and curricular standards.

Aesthetics is a term often referred to when discussing art education. Originally defined as the philosophy or "the science of the beautiful" (Crawford, 1987, p. 227), today aesthetics is defined more broadly. Although aesthetics is still the philosophical attempt to define the concept of beauty, aesthetics is now essentially "the philosophy of art, being concerned primarily with the nature of the work of art as the product of artistic creative activity and as the focal point of aesthetic appreciation" (Crawford, 1987, p. 227). Aesthetics was a useful term to include because it encompasses the historical aspect of looking and evaluating art (art that looked

naturalistic and real was deemed aesthetically pleasing), while also reflecting the philosophical underpinnings of aesthetics such as, "What is art?" (Crawford, 1987, p. 228). This was especially useful since TAs addressed this issue during their interviews. For example, TAs said that they saw their role as challenging both students and their teachers' perception of what art is—for this reason, they often introduced non-traditional art forms such as graffiti art, abstract art, and art made from found objects—are that historically has not been seen as aesthetically pleasing.

Organization of the Study

English learners make up almost one third of all students in Los Angeles County. Museums and their education departments have expended a lot of time and resources in creating programming and training staff to educate students coming to their museums. This study addressed how museums are engaging with and preparing to teach ELs, through observations of and interviews with the TAs museums send to school classrooms. It was organized by providing a review of the literature on ELs, art education, and ending with an overview of museum education. It then took a critical look at how the lack of research informed how the study was undertaken, a mixed methods analysis, on the topic of how museums and their TAs are providing arts education to ELs—and whether they are effectively addressing the needs of this audience.

The impact of TAs in the K-12 classroom was discussed in Chapters 4 and 5. Findings indicate that, through sustained, student-centered discussions that emphasize listening and speaking, along with the inclusion of interactive activities, the participants of this study are addressing a major need of ELs (Lavadenz & Armas, 2012; Saunders & Goldenberg, 2010; Snow & Katz, 2010). In addition, the evidence found that, through modeling quality visual arts lessons using these teaching strategies, TAs can establish mutually beneficial relationships with

classroom teachers. Likewise, evidence indicated that TAs can learn about standards' aligned

lessons, formal curriculum, and incorporating materials in students' primary language from

classroom teachers—areas that they are not particularly familiar with or for which they have

received training. By establishing a positive learning environment, TAs and classroom teachers

can form a partnership that has implications for schools and museums in providing effective

instruction for ELs in the arts.

CHAPTER 2

THE LITERATURE REVIEW

"Arts education has never had a secure place in American public schools."
(Rabkin et al., 2011, p. 121)

Despite museums' emphasis on K-12 partnerships and on diverse audiences, there is very little literature on museums and English Learners. Therefore, this review took a broad look at the issues surrounding ELs and arts education: U.S. classrooms and classroom teachers and museums and museum educators or teaching artists (TAs). This review began by describing the procedures I took in finding relevant articles addressing both art museums and ELs. The lack of research in this area instead forced me to take a broader view by tracing the history of ELs in the U.S. school system. I then turned to addressing how classroom teachers have been trained to address this audience, along with providing research on what have been effective teaching practices for ELs. Because the focus of this study was the arts, I provided a brief history of arts education in U.S. schools. Next, I explored the history of museum education and how museum programs and their staff of TAs are (or are not) addressing ELs. The examination of the history led to the topic of how cuts to arts education has developed into partnerships between museums and K-12 schools. The review concluded with a critical analysis of how museums can be responsive to this growing audience.

The Literature Review Procedure

I sought to address these questions in this literature review because, as noted above, ELs constitute a good portion of the student body in California's schools, as well as schools across the nation (Gutierrez & Rasmussen, 2014; Kelly-Jackson & Delacruz, 2014). This is especially

the case in the museum where I work, the Los Angeles County Museum of Art, whose main K-12 partner has been LAUSD, which has the highest number of EL students in the country. Therefore, I wanted to examine: How are museums partnering with K-12 schools to support learning for ELs? Also, "How are museum education departments' teaching staff addressing the needs of this audience, often students with limited access to the arts?" Museums' relevancy and sustainability rests on their willingness and ability to address diverse audiences; and since K-12 students have been a primary audience for most museums, their ability to support ELs is essential (Gutierrez & Rasmussen, 2014; Shoemaker, 1998).

Findings on English Learners and Museum Education

To identify relevant studies on how museum education departments have addressed or are addressing the needs of K-12 ELs, I used several data bases. The key terms I initially used in the ERIC data base were "museums" and "English learners." This resulted in only five articles, four of which were outside the purview of this study as I wanted to focus on art museums (two of the articles were for science museums and the other two were studies conducted with adult ELs, again, outside my K-12 focus). There were only two articles that specifically addressed K-12 learning in an art museum. The first article, "Art Is a Wonderful Place to Be: ESL Students as Museum Learners," by Marla Shoemaker (1998), described a two-year partnership between a local middle school of English as a Second Language (ESL) Learners and the Philadelphia Museum of Art.

The 20-year-old article described the project goals as the following: an introduction for the students to the museum, teach art concepts that adhered to the local district's curriculum, and to teach "content-based ESL instruction to increase students' mastery of English" (Shoemaker, 1998, p. 42). These goals were addressed by having museum educators trained in ESL teaching

strategies by the University of Pennsylvania Graduate School of Education's Department of

Languages and Minorities (it is important to note that docents, or volunteer museum guides were

not used to teach in this program; instead, all teaching was done by museum staff), and lessons

were cooperatively planned by the ESL specialists, classroom teachers, and museum educators.

The final component of the partnership was a culminating event at the museum. Shoemaker

stated that the culminating event was not as successful as had been hoped for, or anticipated, as

only 10-20% of students and their parents attended the event (Shoemaker, 1998). Shoemaker

noted that while the students had become more comfortable with the museum because museum

educators had visited their classroom prior to their visit and discussed what to expect, the same

was not done for the parents, resulting in low participation. She did acknowledge, however, that

those parents that did attend expressed pride in their children and most had a positive experience.

The article did not address questions of whether the program was effective in teaching

ELs. A major flaw in the study of the four classes of ESL students was that there was no pre or

post assessment of students' language skills. Thus, one of their goals, helping students master

English, was impossible to gauge. The major outcome noted by the study was that the school

partnership changed the school culture. According to Shoemaker (1998), the partnership resulted

in more art classes at the school, and the ESL classes, normally not visible within the school

culture were suddenly lauded and given positive exposure within the school community.

Another factor that the article did not address or describe was the types of techniques and

strategies that were used by the University of Pennsylvania faculty to train the museum's

educators. There was no discussion in the article as to whether faculty used the latest research on

successful language acquisition; or the level of expertise of the museum educators. Both of these

components would have been critical to the success of the program's goals and the students' experience in the program.

The only other article that addressed museums and ELs was a study of a two-year partnership between a school with a high level of ELs and several museums in San Diego, California. The study conducted was to assess "The Academic Resilience and Psychosocial Characteristics of Inner-City English Learners in a Museum-Based School Program" (Kanevsky et al., 2008). This study highlighted a program, School in the Park (SITP), referring to Balboa Park in San Diego, a 1,200-acre site with over 15 museums and cultural attractions. The program was meant to offer students, largely Latino, from a high-poverty school in a large, urban school district, a learning experience that enhanced students' classroom experience with trips to local museums and zoos. These trips enabled students to learn from the museums' staff, content experts in particular areas, for 25% of the school year (Kanevsky et al., 2008).

The research into SITP had mixed results. The nearby control school that did not participate in the museum program, but that had similar demographics, had higher scores in both reading and math in grades three and four; 587 (non-SITP students) versus 570 (SITP participants) in reading, and 354 (non-SITP) versus 330 (SITP) in math. In grades four and five, non-SITP students scored 624 versus SITP scores of 587 in reading, and non-SITP scores of 352 and SITP of 302 in math (Kanevsky et al., 2008). However, due to a big shift in class reassignments, the sample size of students in the control school had a huge attrition rate and did not complete the study. Originally, the researchers had hoped to get similar samples sizes for the experimental and control schools. However, in grades three and four, $n = 114$ for SITP participants, non-SITP was $n = 11$; for the fourth and fifth grades, SITP $n = 57$, non-SITP $n = 19$

(Kanevsky et al., 2008). Thus, the reader should bear in mind that the final math and reading scores would most likely be different had the sample sizes been more comparable.

Interestingly, the impact of EL students participating in SITP was the opposite. Third and fourth grade EL students had reading scores of 569 (SITP, $n = 218$) versus 557 (non-SITP, $n = 110$); and 321 (SITP, $n = 273$) versus 297 (non-SITP, $n = 160$) in math. English learner SITP participants in grades four and five scored seven points higher in reading, 595 (SITP, $n = 225$) versus 588 (non-SITP, $n = 118$); and 13 points higher in math, 303 (SITP, $n = 284$) versus 290 (non-SITP, $n = 173$) (Kanevsky et al., 2008). As can be noted in these statistics, unlike the English-only students, the number of participants in the control and experimental groups were comparable.

Thus, while overall student scores from the control school were higher than students from the experimental school that participated in the SITP program; EL students that participated in SITP fared better. One explanation the researchers found was that classroom teachers' expectations of the EL students rose throughout the two years of the study. "…they have watched their EL students rise to the challenges in the sophisticated vocabulary and concepts and the rapid pace of the instruction offered by the museum educators" (Kanevsky et al., 2008, p. 469). Secondly, the study concluded that the higher teacher or museum educator to student ratio increased students' ability to develop significant relationships with supportive adults. Thirdly, students took "active roles in hands-on learning experiences, in intense inquiry, and in their work with authentic materials and experts" (Kanevsky et al., 2008, p. 469). To conclude, this study suggested that visiting museums is particularly beneficial for ELs.

These were the only two peer-reviewed articles that dealt with ELs and museums. The Shoemaker (1998) article, describing a partnership between schools and the Philadelphia Art

Museum, was inherently flawed because its goal was to increase students' acquisition of English. However, it did not include data about the level of student participants' English skills *before* the program, making it impossible to gauge whether students' English skills had improved *after* participating in the museum's program. The SITP article described a partnership whereby EL students visit several museums within Balboa Park. This study focused on students participating *in* a museum setting. The study proposed in this dissertation focuses on a museum partnership where the museum sent its staff of TAs *into* school classrooms, participants' natural setting (Creswell, 2014).

Two Histories, Two Types of Educators

Broadening the Search to Museum Education

While I began my search for museums and ELs, the resulting two articles described above provided insufficient analysis for the research question: To what degree are TAs from a large metropolitan museum effectively addressing and supporting the arts education needs of Latino ELs' from a large, urban school district? However, other important aspects of my research question entailed *art education, teaching artists, urban education,* and *English learners.* Therefore, I tried various databases, including *ERIC, JSTOR, Taylor & Francis Online*, as well as Wiley Periodicals with these search terms. I was unsuccessful as there were no articles that had any two or three of these terms. However, *Taylor & Francis Online* had over 123,000 articles when I searched for only the term English learners. For these reasons, I decided to begin this literature review with the research on the history of education of ELs, 80% of whom speak Spanish as their first language (CDE, 2017). This in turn made me focus on Latinos and thus this literature review first addressed the history of Latino education in the United States.

Next, this review looked at classroom practices on educating Latino ELs, which necessitated an analysis of classroom teachers and their knowledge of teaching ELs and their experience with English acquisition strategies. Similar to the discussion of classrooms and their teachers, I later paralleled this analysis with museums and museum educators and how museums train their staff. The history of museums provided a segue to how museums began to fill the void of arts education in schools, as they sought partnerships in order provide access students with arts-related instruction, especially since lack of access to the arts has been shown to negatively impact students of color. This review concluded with a postmodernist examination of the history and current museum practices with regards to addressing diverse audiences, including ELs. To reiterate, this literature review focused on how schools and teachers are working with EL students, followed by a focus on how museums and their staffs are working with EL students—and concluded with why a partnership between formal (schools) and informal (museums) educational institutions has been necessary to address the art education of ELs.

Brief History of English Learners in the U.S. School System

According to the U.S. Department of Education (2015), in the 2012-2013 school year, 9.2% of students in K-12 public schools were designated as ELs, an estimated 4.4 million students. While the general student population grew 9% from 1993-2003, the percentage of ELs grew 65% during the same period (U.S. Department of Education, 2015). These numbers increased slightly in the 2013-2014 school year to 9.3% or 4.5 million students designated as ELs (U.S. Department of Education, 2016). California, where the largest number of Latinos in the country reside (MacDonald, 2004) also has the highest population of ELs at an estimated 1.3 million students. The second largest school district in the country, LAUSD has the largest number of ELs enrolled of all U.S. schools, an estimated 179,000 students, nearly one in every

three students; more than the next 12 districts combined (CDE, 2014). As a point of comparison, another Los Angeles urban school district, Compton Unified, 55% of the over 25,000 students enrolled are designated as ELs, with 99% listing Spanish as their primary language. Compton Unified shows a demographic shift emblematic of many urban districts in southern California. According to the 1990 census, African Americas made up 62% of the population, Latinos 34% (Compton Unified School District, 2010). Just 10 years later, in the 2009-2010 school year, Latinos made up 77% of students, African Americans just 22% (Compton Unified School District, 2010).

Bilingual education: Federal policies. There has been perception that issues associated with English acquisition is the primary cause of underachievement for Latino students in the school system, thus leading to the assumption that if language problems were addressed, the education crisis for Latinos would be resolved (Gándara & Contreras, 2009). It is true that the main focus of Latino education has been language (Gándara & Contreras, 2009; Villapando, 2004). However, Latino students have suffered the same schooling inequities as other minority groups—issues such as segregated and overcrowded schools, underprepared teachers, inadequate facilities, and inappropriate curriculum (Gándara & Contreras, 2009; Suárez-Orozco & Suárez-Orozco, 2001). In fact, historically, language has been used as an excuse to segregate Latino students and schools sought to push students to learn English as quickly as possible, at the expense of their own language (Gándara & Contreras, 2009; Suárez-Orozco & Suárez-Orozco, 2001; Villapando, 2004).

The federal government tried to address the "language problem" through the passage of the *Bilingual Education Act* in 1968. Section 701 of the *Bilingual Education Act* of 1968 proclaimed:

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The Congress hereby finds that one of the most acute educational problems in the United

States is that which involves millions of children of limited English-speaking ability

because they come from environments where the dominant language is other than

English; that additional efforts should be made to supplement present attempts to find

adequate and constructive solutions to this unique and perplexing educational situation

and the urgent need is for comprehensive and cooperative action no in the local, State,

and Federal levels to develop forward-looking approaches to meet the serious learning

difficulties faced by this substantial segment of the Nation's school-age population.

Despite this federal policy and the fact that in 1974 the Supreme Court ruled that the

failure of the San Francisco school district to provide Chinese-speaking students instruction in

their first language violated their Civil Rights in *Lau v. Nichols* (1974) (MacDonald, 2004)—the

dominance of Latinos as the largest minority group in the US has not resulted in equity for EL

students. Over 30 years of school reform has not impacted the achievement gap between White

middle-class students and their poorer, non-White peers (García & Guerra, 2004; Lavadenz &

Armas, 2012). Race, language, and socioeconomics has continued to be significant factors in

achieving academic success (Lavadenz & Armas, 2012). Further, minority students have faced

higher suspension rates, higher drop-out rates, lower GPAs, and lower enrollment in four-year

colleges (Lavadenz & Armas, 2012). Among eighth-grade ELs, only 4% scored proficient in

standardized testing in reading and only 6% in math; 71% scored below "basic" in both of these

tests (Lavadenz & Armas, 2012).

Bilingual Education in California. Prior to its statehood, California was a territory of

Mexico, thus, the patterns of (im)migration of Mexican-origin as well as Latinos from Central

and South American was historic. Waves of immigration have led to complex relationships between the U.S. school system and Latino students. For example, initially school systems sought bilingual teachers to address those students who did not speak English after the transition from the Mexican to the U.S government around 1850. Almost one hundred years later, in 1946, Latinos parents sued for educational equity in *Méndez v. Westminster School District* (MacDonald, 2004). California's first major program for ELs was approved in 1972 with the passage of *Assembly Bill (AB) 2284*; however, participation by school districts was voluntary (Aguila, 2010). The consistent im(migration) of Latinos to California gave rise in the 1970s and 1980s to anti-immigrant feelings, culminating in the passage of legislation targeting the immigrant population in the early 1990s. *Proposition 187* (1994) sought to restrict undocumented immigrants from basic rights such as health care, public services, and schooling—while also requiring state and local officials to report suspected undocumented immigrants to an enforcement agency, Immigration and Naturalization Service (INS) (Gándara, 2001; MacDonald, 2004). It was immediately tied up in courts and ultimately declared unconstitutional in 1999.

Another anti-immigrant law that was passed by California voters in 1998 was Proposition 227, an anti-bilingual, English-only initiative. Many Latino scholars and critics noted, "Language policies are political by nature" (Arreguín-Anderson & Kennedy, 2013, p. 8) and saw this initiative as another way to devalue the Spanish language and Mexican culture (MacDonald, 2004) as the majority of Latino immigrants to California are of Mexican descent. *Proposition 227* (1998) had remained the law in California until very recently, when *Proposition 58* was placed on the ballot and passed overwhelming with a vote of over 73% on November 8, 2016 (Buenrostro, 2017). This proposition proposed that "a YES vote on this measure means: Public

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schools could more easily choose how to teach English Learners, whether in English-only, bilingual, or other types of programs" (California Secretary of State, 2016).

The passage of *Proposition 58* (2016) will allow teachers to implement teaching strategies that better align with current scholarship that cites factors such as the use of students' primary language, access to bilingual dictionaries, and the ability to transfer skills between their first language and English—all of which helps lead to academic success for ELs (Lavadenz & Armas, 2012). Prior to this, laws passed under *Proposition 227* (1998) had limited the teaching of bilingual education and instead operated in what scholars have condemned as a "historical trend that adjudicates high academic status to the English language while relegating minority languages to less formal interactions" (Arreguín-Anderson & Kennedy, 2013, p. 5). Further, "linguistic minorities are often cognitively and affectively marginalized and relegated to the role of passive observers while they learn English" (Arreguín-Anderson & Kennedy, 2013, p. 5).

With these factors and statistics affecting schools across the United States, and in California in particular, critical questions must be asked, namely how are preservice programs preparing teachers to teach ELs? What are best practices of EL instruction? And finally, given that ELs "are among the largest group of 'underserved students' in the nation" (Lavadenz & Armas, 2012, p. 1), what research has been done and what resources are available as how to best educate and address the needs of EL students?

Effective Practices for English Learners

Educating ELs has at times been controversial, and there has been no clear consensus of best practices (Aguila, 2010; Goldenberg, 2008; Rea & Mercuri, 2006; Saunders & Goldenberg, 2010). Ideas of how best to educate ELs have varied from whether ELs should be instructed in English-only classrooms (until very recently, the policy in California, as noted in the previous

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section), taught academic subjects in their native language, or taught primarily in English with additional supporting materials in their native language—essentially, how much native language instruction should be used, if any at all (Goldenberg, 2008; Saunders & Goldenberg, 2010)? While there may never be an agreement of one best method, just as there is no one prescriptive way to teach all students, research has provided some guidelines about the most effective practices for EL instruction (Cadiero-Kaplan et al., 2012; Goldenberg, 2008; Rea & Mercuri, 2006; Saunders & Goldenberg, 2010; Snow & Katz, 2010).

Current research has shown that reading instruction in a student's primary language ultimately promotes reading in English *and* in the primary language (Goldenberg, 2008). In fact, biliterate students—those who have an ability to read and write in another language—have higher grades, larger information networks, and higher graduation rates than monolingual students (Lapayese, Huchting, & Grimalt, 2014). Goldenberg's (2008) study, and the research by Lapayese, Huchting, and Grimalt (2014) and August, Carlo, and Calderón (2010), has attested to the positive aspects of biliterate students. Thus, while consensus among researchers has shown this to be the case (contrary to the popular idea that English-only instruction will progress English language development), what is less clear is how long ELs should be instructed in their primary language (Goldenberg, 2008; Krashen, 2003; Snow & Katz, 2010). Conversational English can be acquired within two years; however, academic English proficiency can take as many as six years to develop (Cadiero-Kaplan et al., 2012; Goldenberg, 2008). Yet, until the recent passage of *Proposition 58* (2016), California's policy on English immersion sought to move ELs to an English-only classroom in one year (Gándara, 2001; Goldenberg, 2008).

Best practices in English language development. For students to gain native-like proficiency and develop academic vocabulary, best practices have dictated that effective second language instruction needs a combination of explicit teaching of the language and its grammar, vocabulary, as well as opportunities to use the language in meaningful ways (Cadiero-Kaplan et al., 2012; Goldenberg, 2008; Rea & Mercuri, 2006). Snow and Katz (2010) expanded on these practices and provided examples of how language can be used in meaningful ways. Significantly for this study, they promoted lengthy discussions that emphasize listening and speaking; multiple representation of language that includes visuals, and building on and activating prior knowledge. (Their other recommendations included carefully constructed cooperative learning projects, having students evaluate their own learning, and applying learning strategies to make inferences, imagery and summarizing). Further, Rea and Mercuri (2006) stated, "Talking is central to teaching and learning, yet many students do very little talking in school . . . Students are called on one-by-one to answer questions, or asked to sit quietly and listen, then work alone and silently . . . ." (p. 3).

In "Teaching English Language Learners: What the Research Does—and Does Not— Say," Goldenberg (2008) summarized two meta-analysis of the literature conducted in 2006 on the research about educating ELs—the National Literacy Panel (NLP) and the Center for Research on Education, Diversity, and Excellence (CREDE). He summarized the findings in the reports by noting the following:

- Teaching students to read in their first language promotes higher levels of reading in English;

- Good instruction and curriculum for students in general holds true for ELs as well;

- Teachers must modify instruction to accommodate ELs' language proficiency.

  (Goldenberg, 2008)

Goldenberg (2008) continued by explaining more specific effective accommodations teachers can make for ELs. These included introducing new concepts in the primary language, using graphic organizers, providing additional time to practice, targeting both content and English objectives, and providing visual cues and pictures about the lesson content (this latter point is particularly relevant as this study focused on the use of objects from the museum's collection as a key objective of the visual arts lesson). Importantly, indicators in the OPAL protocol also include these concepts.

Classroom teachers and English learners. While the strategies described in the previous section have proven effective, many teachers have not felt equipped or felt that they have had enough training to work successfully with ELs; and many teacher preparation programs have been inconsistent in how they prepare teachers to learn these skills and strategies (Rea & Mercuri, 2006; Santos et al., 2012; Saunders & Goldenberg, 2010). Additionally, current credentialing policies in California do not require preservice teachers to learn adequate strategies to address ELs and culturally and linguistically diverse populations (Aguila, 2010; Cadiero-Kaplan et al., 2012). Therefore, I further examined what constitutes quality professional development for teachers to implement best practices in English language development.

Effective teacher practice in supporting English language learning. As noted previously, students from lower socioeconomic backgrounds are taught by the least effective teachers (Gándara & Contreras, 2009). Yet, "one of the most powerful variables for English Learner's success is the quality of their teachers" (Cadiero-Kaplan et al., 2011, p. 1). Teachers have been an essential predictor of the academic success of ELs, and they play "a pivotal role in

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facilitating children's growth in language and literacy skills through formal and informal interactions they have with children; observing these interactions can be an important source of information for fostering improvement" (Pianta & Hamre, 2009, p. 546). However, there has been some debate as to what aspects of teacher behavior matter most (Douglas, 2009). Studies have found that teacher attitudes and practices are more important for student learning than the teacher's background (Douglas, 2009; Rea & Mercuri, 2006), but teacher attitudes and perceptions about their students has also been a major factor in establishing relationships that foster student learning.

For learning to happen, students must feel safe. One way for teachers to provide a safe environment in which students can learn a new language has been for teachers to shape curriculum that respects the community, culture, and language of the students (Jalongo, 2007; Snow & Katz, 2010). As noted in the discussion of effective EL methodology, learning is a social and cultural process and involves making connections to students' prior knowledge and experiences (Rea & Mercuri, 2006; Santos et al., 2012; Vygotsky, 1978). Teachers thus must draw upon their minority students' existing funds of knowledge and consider the assets of students' culture and language skills (Santos et al., 2012) when deciding on curriculum content and teaching strategies. This would address the fact that an underlying assumption by many educators that linguistically and culturally diverse working-class students lack social and intellectual resources at home (Gonzales, N., Moll, L. C., Floyd-Tenery, M., Rivera, A., Rendon, P., Gonzales, R., & Amanti, C., 1994). However, when teachers do honor and respect their students and their lived experiences, they see their "households as repositories of funds of knowledge capable of providing opportunities for learning than to see them as hindrances to academic progress" (Gonzales et al., 1994, p. 3).

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Further, the implementation of the Common Core State Standards (CCSS) (adopted by more than 40 states) and the demand that students engage with complex text across multiple disciplines, has placed further challenges on ELs (Santos et al., 2012). Emphasis of complex text as highlighted in the CCSS has meant that teachers will have to know how to address:

- language progression (the sequencing of how students acquire skills as it relates to their developmental level),

- language demands (domain-specific vocabulary across subject areas that students will be expected to engage with),

- language scaffolds (teachers must know how to scaffold instruction by providing glossaries or visuals to support student comprehension and production of language), and

- language supports (create opportunities for engagements and organize multiple groupings to promote student interaction). (Santos et al., 2012)

Thus, teacher preparation and professional development programs will have to support teachers' deeper understanding of content and provide them with strategies to assist all students with the more rigorous CCSS. In learning to teach ELs, which account for 9% of the U.S. population (Santos et al., 2012), and most, 76%, of whom are U.S.-born (Goldenberg, 2008), teachers will need a foundational understanding of language development, and be able to apply these theories to practice. In summary, effective instruction for ELs ought to include:

- Teaching reading in their primary language and primary language instruction.

- Help in transferring what they already know in their first language to tasks presented in English.

- Modify teaching to accommodate the language proficiency of students, and understand that native-language proficiency can take up to six years.

- Provide intensive oral English language development (ELD) that includes vocabulary and English instruction.

- ELD development must be in addition to, not replace, content knowledge.

- Emphasize listening and speaking although it can incorporate reading and writing.

- Cooperative learning to promote academic achievement and social development. (Goldenberg, 2008; Holt, Chips, & Wallace, 1991; Kagan, 1995; Saunders & Goldenberg, 2010)

Summation

What the literature has shown is that when teachers align their curriculum with these practices and when they assess student engagement and comprehension as part of reflective practice, they can work effectively with EL students (Rea & Mercuri, 2006; Santos et al., 2012; Snow & Katz, 2010). Also, when teachers are supported with adequate time for collaboration, coaching by content and literacy experts, and modeling by expert teachers, they can continue to benefit and become stronger practitioners of their craft (Santos et al., 2012; Snow & Katz, 2010).

Good teaching and positive classroom environments can support ELs. However, as previously noted, classroom teachers have not felt equipped to teach ELs. Nor have they felt fully equipped to teach the arts, a subject area that has made a great impact on minority students and ELs in particular (Ingraham & Nuttall, 2016; Kanevsky et al., 2008; Rabkin et al., 2011). Cuts to the arts and lack of teacher preparation in arts instruction has meant that museums and their staffs have stepped in to fill this void (Greene et al., 2014; Rabkin et al., 2011).

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Next, this literature review will turn to a brief history of arts education in the United States. I then discuss how the evolution of the field of arts education has led to museums partnering with schools. These partnerships have resulted in museums having to reassess how they are engaging with diverse student bodies, including ELs. The dearth of research, described in detail in the procedures taken, forced the expansion of the literature review to include a brief history of art education in schools; followed by a brief history of museum education departments and their staffs, which resulted in the formation of partnerships between museums, schools, and their communities—which often consist of sizeable populations of ELs—the focus of this study.

Art Education in the United States: A Brief History

Until the 20th century, art education in the United States consisted of teachers teaching drawing exercises and other technical skills as a means for practical applications (Baskin, 1979; Eisner, 1987; Lanier, 1975). By the turn of the century, the study of works of art entailed using those artworks as a vehicle for teaching moral values and socially acceptable behavior—in addition to maintaining art-making for useful and practical purposes. For these reasons, art education has consistently focused on making art as one of its key tenants. By the 1920s and 1930s, through the influence of Progressives such as Dewey, art education played an increasing academic role as Progressives promoted art as a discipline to support play and creativity (Baskin, 1979; Eisner, 1991).

Historically, art education in the United States has been seen as an added luxury (Eisner, 1987; Rabkin et al., 2011). This has resulted in a spirited debate about whether art should support other disciplines, or whether it ought to be considered a legitimate discipline in its own right (Catterall, 2015; Eisner 1999; Lanier, 1975)—the idea of "art for art's sake." There was the perception that art was not academically rigorous and nice to have, but not a necessity (Eisner,

1987). Art has been considered as something students could enjoy after the serious tasks of reading, writing and arithmetic, were learned—the 'real' academic subjects necessary for student success (Catterall, 2015; Eisner, 1999). Or, there was the belief that art should be merely be used as a vehicle for learning in those subject areas, arts integration. Alternatively, in "Returning the Art to Art Education," Lanier (1975) argued that the sole responsibility of art teachers should be purely about teaching aesthetics in the visual arts.

This debate was seemingly settled when the now defunct Getty Education Institute for the Arts introduced Discipline-Based Art Education (DBAE), which became the most influential approach to arts education in the United States for over thirty years (Dobbs, 1998; Eisner, 1987). Based on the notion that art education *is* a rigorous discipline and *is* an essential component of human development, DBAE sought to formalize arts education. According to prominent Stanford professor Elliott Eisner, the four aims of DBAE were to promote skills in four areas of art education: art making (promoting the ability and skills to make art); art criticism (develop the critical ability to respond to art); art history (know and understand the context in which the art was made); and aesthetics (understand arts' formal qualities and ability to form judgements based on this knowledge) (Eisner, 1987). Eisner went on to explain that teaching art education using this approach promoted rigor; and explained that teaching art solely as a means to integrate with other subject areas does not do the arts justice, because, "their distinctive contributions are often neglected or underemphasized" (Eisner, 1987, p. 21). Instead, he argued for a distinct time and space to teach art, for that was the only comprehensive way in which each of the four disciplines could be addressed.

While DBAE was an important approach to arts education, nevertheless, the arts continued to be seen as a means to an end, or as a way to bolster other academic areas—rarely

seen as valuable in their own right. In "Does Experience in the Arts Boost Academic Achievement?" Eisner (1998) argued that art educators often have felt the need to justify their existence, usually in the context of contributing to other areas or skills that are deemed necessary and more important than all art forms. The California State Standards for the Visual and Performing Arts (2001), include four distinct areas: "artistic perception, "creative expression" "historical and cultural context" and "aesthetic valuing." Eisner (1998) claimed that the corresponding categories in DBAE made it easier for teachers to follow the standards. The Getty Education Institute began to implement intensive teacher training programs using DBAE—and thus became the standard for arts education throughout the US (Dobbs, 1998). In "Does Experience in the Arts Boost Academic Achievement? A Response to Eisner" Catterall (1998) argued that the arts can be and should be taught for both purposes, art as its own discipline, but that emerging research had shown that the arts are a form to enhance understanding in other subject areas. Catterall concluded "I think he [Eisner] *would* agree that enlisting topically relevant works of art and creating artistic expressions are productive ways to enhance subject and thematic knowledge in various curricula such as history and science" (1998, p. 11).

Getty President and CEO Barry Munitz dissolved The Getty Education Institute for the Arts (GEI) in 1999. Without the resources and professional networks provided by the GEI, DBAE slowly started to recede as the dominant form of art education. Even before the GEI's demise, some art educators questioned DBAE's reliance on historical context as critics pointed to the fact that the art historical cannon had been dominated by Western European art; and its emphasis on the traditional definition of aesthetics—art that looks realistic and aesthetically pleasing (Cahan, 2016; Dewhurst, 2014). The canon of art history has been overwhelming art created by white males, often for other white males. In fact, with the exception of historically

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black colleges and universities, up until the late 20th century, fewer than a dozen museum exhibitions had featured the art of African Americans (Cahan, 2012). More and more, contemporary art that addresses current social justice issues and uses non-traditional forms of artistic materials, such as graffiti art or abstract art, has pushed the boundaries of "What is art?" and has redefined aesthetics (Cahan, 2012; Dewhurst, 2014). Contemporary art and ideas have been looking beyond DBAE's limitations. As noted in one of the findings of this study, teaching artists expressed these same barriers and perceptions amongst people with limited exposure to the arts—teachers want students to make aesthetically pleasing, realistic art. Exemplified by one of the TA participants in this study, Mutante (December 8, 2017) stated, "I want to challenge them to think, what is art? Art doesn't have to be pretty."

However, the diminishing role of arts education in the schools has shown to impact students of color and marginalized communities to a greater degree, as more affluent students still have had access and exposure to the arts outside of a school setting (Ingraham & Nuttall, 2016; Rabkin et al., 2011). Art and artists have been able to uniquely communicate ideas about the ideas, beliefs, and the human condition across all cultures (Eisner, 1987; Dewhurst, 2014). Exposure to art and the ideas it communicates has allowed students to reflect on personal experiences, provides opportunities to question structures and systems, and has the ability to raise critical awareness (Dewhurst, 2014)–all of which are important for marginalized students. Cuts to budgets has often meant that schools eliminated arts programs, impacting the ability for students to have these experiences with art. Instead, it meant that schools have had to partner with other non-profit institutions in order to provide human and financial resources for quality arts education—hence the important relationship between schools and museums (Costantino, 2004; Ebitz, 2005; Rabkin et al., 2011)—which is addressed in the next section.

English Learners and Art Museums

After Congress loosened immigration quotas in 1965, the makeup of immigrants to the United States changed significantly, with 80% of new immigrants coming from Asia and Latin America (MacDonald, 2004). In the decade between 1990-2000, the Latino population increased by 58% to 35.3 million in the United States (MacDonald, 2004), resulting in the rise of Spanish as the second most spoken language in the United States (Arreguín-Anderson & Kennedy, 2013). The influx of Latino immigrants has had a tremendous impact upon schools in the United States, resulting in an increase of 219% from 2 million to 4.4 million Latino students from 1968-1998 (MacDonald, 2004). These students, often with limited English skills, hence ELs require support and are met with varying degrees of responses from local communities, organizations, and schools—including informal education spaces, such as museums.

Almost from their inception, museums were seen as educational institutions (Burnham & Kai-Kee, 2011; Costantino, 2004; Hein, 1998; Kindler, 1997) in addition to their role as a place to display and conserve objects. Although the professionalization of the field of museum education took some time to develop, early on, museums saw their role as partners to school communities (Costantino, 2004; Ebitz, 2005). Due to decreases in arts funding, along with a curriculum that narrowed because of high-stakes testing of reading and math emphasized by *No Child Left Behind* (NCLB) (2001) and *Race to the Top* (RTTT) (2009), the perception has been that art is nonessential (Brouillette, 2012; Kenning, 2013; Kindler, 1997; Robinson, 2013).

Museums as informal educational institutions have sought to fill the void of the lack of arts in formal education environments such as schools. This, along with museums' current need for relevancy with a more diverse constituency in the K-12 system, has brought great benefits and challenges. On one hand, museums have been in a compelling position to become

significant partners in the K-12 setting because almost every museum in the country offers field trips or promotes outreach efforts to K-12 school audiences (Greene et al., 2014; Korn & Associates, 2015). On the other hand, museums in general, and museum education departments in particular, must address important questions: How are museums training their teaching staff of TAs to address the needs of K-12 students? Also, if a significant portion of K-12 students are ELs, how can museum-sponsored TAs address or support Latino ELs' arts education?

Art Museums and Museum Education: A Brief History

The nature of museum education programs has often meant that they are ephemeral, isolated, and local to a particular institution, hence "the history of museum education is elusive" (Curran, 1995, p. 6). The reasons for this have varied. Often, educators conceived, created, and implemented the programs, but once they left an institution, they took their knowledge of the programs with them. Or, as in the case of TAs, these educators were not fully members of the school community in which they worked. Capturing these programs was impossible since there was no forum for the documentation of museum education work until 1973 (Curran, 1995; Ebitz, 2005). In addition, museum educators continued to fight the perception that their work has not been grounded in theory and pedagogy (Ebitz, 2008). Also, there was the nature of the work itself, which often has left little time for documentation because museum educators "barely have the time to pause for breath before moving on to the next project" (Curran, 1995, p. 6) or "because educators do not have access, time, and support to engage in theoretical discussion . . . now only as an art educator working in a university have I been able to read, think, and write about theory" (Ebitz, 2008, p. 14). Yet museum education has been a profession for over a hundred years and has been a vital part of American museums since their conception (Bay, 1984; Burnham & Kai-Kee, 2011; Costantino, 2004; Curran, 1995). This section sought to address the

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history of the profession and attempted to speculate about the current and future prospects for museum educators and TAs.

Table 1 summarizes the history of museums, their education departments, and major outcomes.

Table 1

History of Museum Education and Major Outcomes

Era	Museums	Museum Education	Major Outcomes
The Late 1800s, Early 1900s	Museums established. Seen as elitist institutions[1], seek to educate and bring bring Culture to the "masses."[3]	Docents, initially paid, are brought in to educate by incorporating artworks with visitors' interests.[4]	Docent positions are mostly filled by wealthy White women volunteers.[2]
1940s and 1950s	Influenced by Freudian principals, art making and appreciation became about analyzing the individual.[7]	Museum tours were often art historical lessons.[5]	Progressive ideals of student-centered instruction replaced by rigid lessons.[6]
1960s and 1970s	Boom in both museum construction and attendance.[8]	Traditional lectures were replaced by tours that encouraged discovery and visitor participation.[9]	Expanded role of museums within formal education and the professionalization of the Museum Education field.[10]
1980s	Museums continue to form partnerships with schools and advance educational missions.[11]	Backlash against "how does art make you feel" approach swings the pendulum to introducing more rigor.[12]	A major report claims that museum educators lack pedagogy, therefore renewed emphasis on the elements of art.[13]
1990s and 2000s	Visitor studies and evaluations directly impacts museums programming.[16]	Emphasis on personal meaning-making between visitors and the art objects.[14]	Constructivism influences education departments and the museum educators' practice.[15]
2000s	Financial needs and public demands mandate Educational museum mission statements[19]	Education Departments seek ways to address new, diverse audiences through programs and field trips.[18]	Museum educators become integral in fulfilling museums' mission statements.[17]

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[1] Constantino, 2004; Dewey, 1934; Tapia, 2008
[2] Ebitz, 2005.
[3]. Bay, 1984; Graburn, 197; Tapia, 2008
[4] Bay, 1984; Burnham & Kai-Kee, 2011; Curran, 1995
[5] Burnham & Kai-Kee, 2011.
[6] Baskin, 1079
[7] Baskin, 1979
[8] Ebitz, 2005
[9] Burhham & Kai-Kee, 2011; Ebitz, 2005; Tapia, 2008; Vallance, 2004
[10] Ebitz, 2005
[11] Rabkin et al., 2011
[12] Burnham & Kai-Kee, 2011
[13] Eisner & Dobbs, 1986
[14] Burnham & Kai-Kee, 2011
[15] Burnham & Kai-Kee, 2011; Ebitz, 2005; Kenning, 2013
[16] Burnham & Kai-Kee, 2011; Ebitz, 2005; Gutierrez & Rasmussen 2014; Kenning, 2013
[17] American Alliance of Museums, 2002.
[18] Gutierrez & Rasmussen 2014; Korn & Associates, 2015
[19] Burnham & Kai-Kee, 2011; Kenning, 2013

The Late 1800s, Early 1900s: Rise of Museums

The period between 1870 and 1910 saw a growth in American museums as wealthy industrialists, who had been acquiring art on a grand scale, started to either build their own museums or donate to established museums (Burnham & Kai-Kee, 2011). As early as 1900, John Dewey wrote about the educational role of museums in *The School and Society* (Burnham & Kai-Kee, 2011; Costantino, 2004). However, Dewey also lamented the fact that museums were seen as elitist institutions. He sought to bring art into everyday life, as he felt that museums and the art that they contained should be accessible to all (Costantino, 2004; Dewey, 1934; Tapia, 2008). Thus, he vigorously advocated for the democratization of art, for he felt that it was essential to the intellectual growth of society, and he saw museums as essential resources for this ideal, inquiry-led school model (Costantino, 2004; Dewey, 1934). As cited by Costantino (2004), Dewey warned about museums becoming institutions that only the elite could enjoy and that the diminishing of the arts in schools would lead to disparities, as private schools for the upper classes were the only ones including the arts since they were increasingly considered nonessential in most public schools. Creating art, Dewey proposed, grounded children in the real world and helped them gain an awareness of it, themselves, and culture (Baskin, 1979; Dewey, 1934; Tapia, 2008).

Museums' "high-brow" cultural status had its roots in Victorian ideas of philanthropy, as they sought to bring culture to "the masses" and elevate public morality (Bay, 1984; Graburn, 1977; Tapia, 2008). Also, as modernity diminished the distinction between the "leisure class" and the "working class," the opportunities for leisure activities increased, and museums were seen as public meeting places where both classes could intermingle (Graburn, 1977).

Early on, directors of museums sought the means for a way to properly educate visitors on the aesthetics and appreciation of the art (Burnham & Kai-Kee, 2011; Curran, 1995; Tapia, 2008). Because this was a new role, they created new language to explain the educational purpose of the museum. The earliest use of the word docent appeared in 1906, in the Museum of Fine Arts, Boston's bulletin, "The Educational Work of the Museum: Retrospect and Prospect" (as cited in Burnham & Kai-Kee, 2011). It requested the Trustees of the museum consider the permanent appointment "of one or more persons of intelligence and education who could act as intermediaries . . . glad to avail themselves of trained instruction in the galleries. These docents, as it has been proposed to call them" (Burnham & Kai-Kee, 2011, p. 19) were meant to serve as "interpreters of objects" not "instructor(s) of subjects" (Bay, 1984, p. 2). Many of the teaching methods used by docents during the turn of the century are still touted as best practices in the field of museum education— "object-based teaching, education that is responsive to the needs and interests of the individual learner, and age appropriate activities" (Curran, 1995, p. 6). While initially paid positions in museums, docent positions would eventually be filled by volunteer, usually White, well-to-do women with leisure time who sought to fulfill their sense of volunteerism. For this reason, the profession of paid interpreters or educators stagnated (Ebitz, 2005).

The 1940s and 1950s: The Freudian Influence

The progressive ideas of the importance of art in childhood education endorsed by Dewey and his followers were replaced by the beliefs promoted by Freud in the 1940s and 1950s. At this time, the creation of art was not about experiencing the world, but rather viewed as an "outlet for libidinal expression and reflects the course of psychological growth" (Baskin, 1979, p. 8). Thus, artworks created by children became a way to analyze the students themselves

and either the way they saw the world or as a projection of their inner world (Baskin, 1979), according to art educators of the time.

The 1950s introduced the idea in art education as a means to gauge children's social adjustment, as well as the teacher's management of the classroom behavior (Baskin, 1979). Gone were the ideas of Progressives that allowed a more student-centered approach. Instead, art was meant to be administered rigidly, with mandated lesson plans, procedures, and teaching instructions—teachers were even given a list of 11 benefits of arts education (Baskin, 1979). The 1950s became about a proscribed, regimented arts education, and using the production of art as a measurement of a child's social, aesthetic, and emotional well-being (Baskin, 1979).

1960s-1970s: Era of Change

The 1960s and 1970s saw a boom both in museum construction and in attendance. More than half of art museums in the United States were founded since 1970 (Ebitz, 2005). Attendance to museums was 200 million in 1960, 300 million visitors in 1965, and by 1970, attendance was a reported 700 million (Burnham & Kai-Kee, 2011). Demands from a growing public resulted in museums meeting these increasing requests for public programming by relying on large numbers of volunteers, or docents, to staff them. In 1974, a report by the National Endowment for the Arts (NEA) calculated that approximately 75% of art museums used volunteers, most of whom worked in education. As positions such as curatorial and conservation were doing away with volunteers, and thus professionalizing their respective positions and creating a culture of authority within the museum field, education departments' continued use of volunteers undermined its ability to cultivate the same respect and authority (Burnham & Kai-Kee, 2011; Ebitz, 2005).

Just as the 60s and 70s saw a huge social shift in American society; ideas about museum education also saw major shifts. During this time, many education departments replaced traditional, lecture-style art historical tours with "activities devised to encourage participation, discovery and the stimulation of children's natural curiosity" (Burnham & Kai-Kee, 2011, p. 37). Experimentation and progressive learning theories of education once again became the norm for education departments (Burnham & Kai-Kee, 2011; Ebitz, 2005; Tapia, 2008; Vallance, 2004). Self-directed learning, notions of individual creativity and processes (Baskin, 1979) were reflected in the literature of the time.

The 1960s and 1970s saw significant laws and policy changes that expanded the role of museums. The *Elementary and Secondary Act* of 1965 mentioned previously provided funds for schools in low-income areas and in inner cities. These funds were used by schools to partner with museums to supplement their curricula with alternative, nontraditional, informal education programs (Ebitz, 2005). That same year, the National Endowment for the Humanities was established, "dedicated to supporting research, education, preservation, and public programs in the humanities" (as cited in Burnham & Kai-Kee, 2011, p. 55). The *Tax Reform Act* in 1969 officially recognized museums as educational institutions. The *Comprehensive Employment and Training Act* of 1973 encouraged employment in the arts, including museum education. The *Museum Services Act* of 1976 established the Institute of Museum Services, affirming the educational function of museums (Ebitz, 2005).

The expanding roles of museums and perceptions of museums within society resulted in profound changes in museum education departments, the most significant of which was the professionalization of the field. The world's first museum education conference took place in 1966, sponsored by the Smithsonian Institution and the U.S. Office of Education, the findings of

which were published in 1968, *Museums and Education* (Bay, 1984). As the development of art history, education, and art education evolved (Ebitz, 2005), expertise in these fields was sought after, resulting in the creation of Museum Studies and Art Education Departments in various universities. Institutions such as George Washington University and Bank Street College of Education established specialized degrees to prepare professionals to work in museum education in 1974 and 1975 respectively (Ebitz, 2005).

The 1980s: The Uncertain Profession

The 1980s saw the pendulum shift from experimental programming to a more traditional approach as museum educators felt that the "how does it make you *feel*" approach to art appreciation that had been part of the experimentation of the 60s, was not intellectually rigorous enough (Burnham & Kai-Kee, 2011; Ebitz, 2008). Although the focus continued to be on guiding visitors to have a personal experience with art objects, educators mandated that formal elements and discussing the cultural context were key to the visitor experience (Burnham & Kai-Kee, 2011; Ebitz, 2005). A landmark study by Eisner and Dobbs (1986), "The Uncertain Profession," not without some debate, stated that museum educators lacked key elements and skills that were necessary to legitimize the profession (as cited in Burnham & Kai-Kee, 2011). According to Eisner and Dobbs (1986), museum educators lacked a theoretical framework for their practice and accused them of being deficient in a research agenda and training of pedagogy (as cited in Ebitz, 2005). It portrayed the profession in a harsh light and characterized the profession as lacking a "consensus regarding the basic aims of museum education" (Burnham & Kai-Kee, 2011, p. 39). These arguments will be revisited when we look at TAs specifically as a profession.

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The study was criticized by museum educators for its methodology and conclusions for calling out deficiencies in the field of museum education in arenas such as professional journals and annual conferences, which in fact were part of the practice (Ebitz, 2005). A professional education committee in the American Association of Museums (AAM) was established in 1973 and art museum educators formed a Museum Division as part of the National Art Education Association (NAEA) in 1981 (Ebitz, 2005). Also, several professional journals had been established, *Roundtable Reports* in 1973 and *Journal of Museum Education in* 1981 (Burnham & Kai-Kee, 2011; Curran, 1995).

However, the one key result and consensus that resulted from Eisner and Dobbs' study was that museum educators concluded that they needed to speak for themselves about their profession (Burnham & Kai-Kee, 2011; Ebitz, 2005). In a meeting held by 25 museum educators in Denver from November 13-16, 1987, they discussed best practices in the field. What participants agreed was that museum education should be a "learner-centered approach that emphasized students' active participation through discussion" (Burnham & Kai-Kee, 2011, p. 42) with a de-emphasis on lecturing and rejecting the banking theory of education; of depositing knowledge into visitors as if they were empty vessels. As noted in Rabkin et al. (2011) and his team of researchers' comprehensive study, TAs did bring this student-centered teaching philosophy into the classroom.

Another issue addressed at the "Denver Meeting," as it became known, was the training of museum educators. A 1981 survey indicated that 44% of museum educators had an art history degree and only 13% had training in education (Ebitz, 2005). Eisner and Dobbs (1986) criticized this in their report as they accused museum educators of being primarily interested in the

discipline of art history, to the detriment of visitors. Similar to museum educators currently

working in museums, very few have training in education (Rabkin et al., 2011).

The 1990s and 2000s: Era of Learner-Centered Teaching

The 1990s and 2000s saw a surge in audience studies and visitor-centered learning,

influenced by constructivist learning theory (Burnham & Kai-Kee, 2011; Ebitz, 2005; Gutierrez

& Rasmussen 2014; Kenning, 2013). This meant that there was an emphasis on making personal

meaning of the art object, based on visitors' previous experiences and context. Constructivist

learning theory has stated that humans engage in learning and making meaning based on

relations to themselves and their views of the world (Burnham & Kai-Kee, 2011). In a survey

conducted during 2005-2008 of theories that have informed museum educators' practice, Ebitz

(2008) noted that museum educators overwhelming indicated that the theories or theorists who

most influenced them were Gardner's multiple intelligences, Housen and Yenawine's visual

thinking strategies (VTS), and constructivists, such as Dewey and Piaget. In museum education,

constructivist philosophy argued that the art objects do not inherently have meaning; instead,

meaning making happens as the result of how observers interact, engage, and dialogue with those

objects (Burnham & Kai-Kee, 2011; Kenning, 2013). Thus, educators have not seen their roles

as imparting information, but rather as empowering visitors by teaching them skills to look at,

interpret, and make judgments about the artworks (Burnham & Kai-Kee, 2011).

One of the most important teaching methods influenced by constructivist learning theory

introduced in the 1990s is Visual Thinking Strategies (VTS). Developed by cognitive

psychologist Abigail Housen and museum educator Philip Yenawine, VTS uses strategies to

develop students' ability to observe closely, think critically, and articulate evidence for their

observations (Burnham & Kai-Kee, 2011). Ideas and observations about artworks are built upon

through group dialogue. The educator facilitates the discussion by posing three questions:

"What's going on in this artwork? What do you see that makes you say that? What more can we

find?"

Being somewhat proscriptive, some museum educators began to use other teaching

methods beyond VTS in gallery teaching; but they still focused on dialogue and respecting

visitors' prior knowledge. Contemporary views of museum education assert that a museum

educator must "develop pedagogy that genuinely respects everyone's voices: the visitors', her

own, curators' and art historians', and the voices of tradition. And, she must be responsive to her

audience; an ever-changing, more diverse audience" (Burnham & Kai-Kee, 2011, p. 152).

Mid-2000s: Museums and Diverse Audiences

Financial needs and demands from both public and private entities in the 2000s, made

museum boards review their missions to address this new mandate, to better serve a more diverse

public (Burnham & Kai-Kee, 2011; Kenning, 2013). Based on the professional standings and

legal status of museums, they have been obligated to serve the general public "regardless of

social, cultural, ethnic, or educational background" (Jung, 2014, p. 129). As such, museum

mission statements started to reflect this new directive, to better serve the public and the

community, and museum education departments were front and center in enacting them (Cahan,

2016). Museum mission statements highlighted education and promoted programs such as

hosting school field trips and providing informal classes for different age groups (Gutierrez &

Rasmussen, 2014). LACMA's mission statement, for example, asserts that "educators create and

facilitate meaningful experiences with works of art for multiple and diverse audiences

(http://www.lacma.org/overview). Relatedly, in discussing museums' responsibilities, the

nationwide American Alliance of Museums stated, "communities expect museums to be good

neighbors, ready to support education in the schools, to build pride in the diversity of local

communities, and to lead the way in the economic development, serving simultaneously as

cultural, educational and community centers" (AAM, 2002, p. 165). Museum educators thus

became integral in fulfilling museums' education-centered mission.

Summation

This brief overview of the history of museum education illustrated the changing roles of

museums within American society. Initially seen as places to impart education to the masses, art

museums, and their education staffs have evolved into institutions that bear a responsibility to

their audiences—one that is more cognizant of the changing demographics in the United States.

In the next section, I turn to how this sense of responsibility has been manifested through

partnerships with schools. And just as politics, policies, and demographic shifts have made an

impact on K-12 education in the United States, so too have these same factors impacted art

museums and their education departments.

School Reform and the Impact on the Arts

School reform during the last 30 years has primarily focused on improving student

performance in math and reading. School districts and their administrators have spent

considerable financial and human resources attempting to improve the academic achievement of

students in high stakes testing in these subject areas (Fullan, 2015; Owens & Valesky, 2015;

Ravitch, 2010). Schools that have not improved their performance on these tests have been

subject to increasingly punitive measures and sometimes faced risk of closures (Fullan, 2015;

Owens & Valesky, 2015; Ravitch, 2010). This pressure on teachers and schools to perform

better on math and reading meant that virtually all other subject areas were regulated to the

background, including the arts, which "barely merited a footnote on the school reform agenda" (Rabkin et al., 2011, p. viii).

Yet, studies have shown that students who had higher levels of arts education had higher grades, higher test scores in reading, and lower dropout rates (Brouillette, Childress-Evans, Hinga, & Farkas, 2014; Ingraham & Nuttall, 2016; Garvis, & Klopper, 2014; Rabkin et al., 2011; Reilly, 2008). Significantly, higher achievement associated with quality arts education has been strongest among minority and low-income students, those students who were less likely to have access to arts education (Ingraham & Nuttall, 2016; Rabkin et al., 2011). In fact, African American and Latino students have absorbed most of the decline in arts education since 1982 since they often do not have access to the arts in their homes or social settings (Rabkin et al., 2011).

After 30 years of school reform with virtually no improvement (Ingraham & Nuttall, 2016; Rabkin et al., 2011), we must realize that the way to "fix" the achievement gap must go beyond testing reading and math. Student success has been related to various complex factors such as poverty, politics, race, economic factors, and access to resources (Garvis & Klopper, 2014; Ingraham & Nuttall, 2016; Rabkin et al., 2011). One factor for student improvement that has been possible to measure, however, is access to the arts. Recent research shows that "learning in the arts is strongly correlated with improved student behavior, attendance, engagement in school, critical thinking, problem solving, creativity, social development, and yes, even test scores" (Rabkin et al., 2011, p. 4). Further, the arts have been shown to improve the health and mental wellbeing of students, and lead to an increase in student empathy (Garvis & Klopper, 2014; Reilly, 2008). For these reasons, more and more, principals and teachers have sought innovative ways to include the arts in the curriculum (Brouillette et al., 2014; Rabkin et

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al., 2011). However, lack of resources has meant that those educators who want to include the arts in their schools have had to rely on philanthropies, arts organizations, and other nonprofits—including museums—who are prepared and willing to fund arts education in schools (Korn & Associates, 2015; Rabkin et al., 2011).

Schools Cannot Do It Alone: Partnerships with Teaching Artists

In response to research findings that indicated that the arts improved student performance in other subject areas and the fact that state, district, and federal budgets have drastically cut funding to arts education, schools sought partnerships with arts organizations. These arts organizations often provided TAs, an artist who teaches, and who, in turn, creates art influenced by their teaching. The partnerships between schools and arts organizations have played an important role in student learning (Garvis & Klopper, 2014; Greene et al., 2014; Rabkin et al., 2011). For example, Brouillette, Childress-Evans, Hinga, and Farkas's (2014) study looked at the impact of an arts integration program offered at five elementary schools in a large, urban school district. The study measured daily attendance and oral language skills of ELs as measured by the California English Language Development Test (CELDT). In the pilot project year, TAs co-taught visual, dance, and theater lessons over the course of 27 weeks (nine visual art, nine theater, nine dance lessons) with K-second grade classroom teachers. In the second year of the study, when it was expanded to 15 schools, the visual arts component was dropped, since teacher participants felt that there was very little discussion and the quality and volume of the use of language is critical for ELLs. Instead, the lesson focused on art-making, which resulted in very little verbal interaction among the students. Therefore, the revised implementation consisted of TAs and classroom teachers co-teaching 14 theater and 14 dance lessons, where the emphasis was on verbal interactions between students and teachers. The study had three key

findings: (a) attendance was significantly higher on days when an art lesson was taught; (b) student speaking and listening skills improved significantly ($p < .05$); and (c) arts instruction positively impacted classroom teachers' ability to promote oral language. Thus, while cuts to the arts may be justified to focus on raising student achievement, in actuality, well designed, high quality drama and theater lessons has been shown to be a more effective way to improve the oral language skills of ELs (Brouillette et al., 2014). Further, teachers reported that students, especially ELs, had the freedom to express themselves to demonstrate their competencies in ways that rigid assessments did not allow.

Brouillette et al.'s (2014) study was a partnership between San Diego Unified and the Teaching Artist Project (TAP), another example of how schools have sought expertise from external partners to improve teaching and student outcomes. Because, in addition to providing financial resources for the arts, organizations have supported classroom teachers by providing arts instruction directly to students since classroom teachers have lacked training in the arts and have not felt prepared to teach them (Brouillette et al., 2014; Ingram & Nuttall, 2016, Rabkin et al., 2011). Hence, schools (as TAP demonstrated) have often welcomed these art instructors, or TAs.

As the partnerships between schools and arts organizations developed, TAs became part of school communities, and in turn, found that teaching within the constructs of a school environment contributed to their artistic skills and led to their growth as practicing artists (Rabkin et al., 2011). The emergence of this unique profession merits an in-depth look because TAs and their practice is the main focus of this dissertation. Since teachers have been critical for student success (Cadiero-Kaplan et al., 2012; Pianta & Hamre, 2009; Rea & Mercuri, 2006), TAs have made a big impact on how students feel and respond to arts education. For these reasons,

the following section details the only comprehensive, nationwide study to date, *The Teaching Artist Research Project*, conducted for the University of Chicago by Rabkin et al. in 2011.

  The Teaching Artist Research Project. In *The Teaching Artist Research Project*, Rabkin et al. (2011) surveyed 3550 TAs and their managers, and interviewed key informants from selected cities with strong communities of TAs. The report addressed the history of the profession, provided a quantitative portrait of participants, and reported on key findings on the role TAs play in formal education. The report concluded with recommendations that advocated for strong, quality arts education to change policies so that the arts can finally solidify their place in U.S. schools.

  A quantitative portrait: Who are teaching artists? Of the TAs surveyed in the study, two-thirds were women, half had master's degrees, and two-thirds had art degrees. The average age was 45, and the average number of years of teaching was 12 years. Interestingly, two in five taught the visual arts, the remaining three-fifths taught in the other art forms: music, dance, theater, and the performing arts. Most taught young people, and more than half worked for a nonprofit arts organization. Three-quarters of TAs worked in K-12 schools, although many worked in other venues as well, such as museums or theaters. Often, this meant working at multiple institutions because the majority, 72% of TAs, worked part-time under contract (usually for short durations with no guarantee of renewal), with an annual salary of just $9,800. Of all TAs interviewed, less than one third taught full-time. Their part-time status meant that the majority of TAs did not have adequate health insurance or retirement benefits.

  Yet, despite serious concerns with pay, job security, and health benefits, most of the TAs planned to continue in the field because they enjoyed their work, were able to work in an arts-

related field, saw themselves as contributing to their communities, and were interested in bringing about social change (Rabkin et al., 2011).

The Teaching Artist Research Project's final report highlighted four key findings and made six recommendations. The first finding suggested that arts education, in 2011 when the report was released, may finally be at a turning point in terms of value within the American school system. Thirty years of school reform has not made much of an impact on student achievement, but recent research has pointed out the benefits of exposure to the arts, especially for those students, poor and minorities, who have not achieved academic benefit from the current high-stakes environment. Notably, the *Teaching Artist Research Project* quoted former Secretary of Education, Arne Duncan, "Education in the arts is more important than ever. In the global economy, creativity is essential… The best way to foster that creativity is through arts education" (President's Committee on the Arts and Humanities, 2011, p. 1.

The second finding stated that the strategies used by TAs as part of their practice aligned with the principles of good teaching. Good teaching, according to Rabkin et al. (2011), is student centered, cognitive, and social. Rabkin et al.'s (2011) findings indicated that TAs valued student centered teaching since they encouraged students to create art that is reflective of their individuality. Good teaching is cognitive, and TAs allowed students to demonstrate mastery of content through hands-on art-making that addressed meaningful ideas and complex problems. Finally, good teaching is social (students learn better as part of a classroom community) and TAs valued and promoted project-based learning and created an engaged classroom community. These strategies are similar indicators included in the OPAL, and through observations of the TAs as part of this study, their teaching was quantifiably measured using the OPAL instrument.

The third finding of this seminal study noted that TAs have introduced innovative practices and skills to school environments—skills often developed in non-school settings. The report stated that TAs attained their skills in areas outside of the school setting (Rabkin et al., 2011). As an established profession, TAs began their work in settlement houses (the first recorded use of TAs was at Hull House in Chicago in 1889); work that has continued in nonprofits, museums, and other community arts organizations until the present day (Rabkin et al., 2011). Thus, TAs learned to be teachers and innovative educators by working with and through their communities, often minority and marginalized, outside of the school setting. Yet, they have brought these skills into the formal education environment. To this end, TAs have proven to be vital resources to formal education environments.

The fourth and final finding indicated that TAs are highly educated, experienced educators, eager for more work, but are an underdeveloped resource. Teaching assistants have often been part-time, contracted employees with little job security, but are very skilled and well-educated in their areas of expertise (Rabkin et al., 2011). Despite these frustrations, TAs have found the work deeply satisfying and planned to stay in the field. These findings led the researchers to the following six recommendations:

- Build demand for arts education. TAs have made significant contributions to the arts and formal education through school partnerships. Therefore advocacy for quality arts education is necessary to continue to demonstrate the benefits of arts education for all students.
- Make the field sustainable by providing TAs with a living wage, create job security, and provide health insurance. Teaching artists have had a challenging professional life in that they are part-time employees of the institution that paid them (usually

nonprofit arts organizations such as museums), and part-time members of a school community—but not fully admitted in either. Teaching artists must be valued and validated for their skills and contributions.

- Develop arts integrated curricula since the arts have been shown to promote the principles of good teaching.

- Develop Common Core standards similar to those in English language arts and math. By promoting standards-aligned curricula in the arts, the arts can be seen on par with other subject areas and provide necessary teacher certification in the arts (Rabkin et al., 2011).

- Provide space for reflective practice and formative assessment since both have been key processes in the cycle of art making. Thus, assessment should be "authentic, rigorous, on-going, focused on *student* reflection on their own work and that of their classmates, and on student growth, not just benchmarking" (Rabkin et al., 2011, p. 198).

- Provide professional development and certification for TAs. Participants in the study complained that often, the only professional training provided was orientation to the logistics of the particular organization that employs them. Participants reported that little or no training is provided in area that promoted their professional growth, such as working with special student populations or effective arts integration strategies. The report recommended providing quality professional development to improve TAs' skills and performance (Rabkin et al., 2011).

The study's researchers stated that by following these recommendations, high quality arts education would be available to all students and can be one important factor in improving

student achievement. As the researchers warned, "in other words, arts education could continue withering in American schools as it has for the last thirty years, or it could become a valued resource to engage students, deepen learning, enliven school cultures, and prepare students for the new challenges of the age" (Rabkin et al., 2011, p. 190).

The report concluded on an optimistic note by pointing out that the President's Committee on the Arts and Humanities became the first federal report to credit arts integration as important and recommended developing arts programming as a strategic approach to winning America's future through the creativity taught in schools (President's Committee on Arts and Humanities, 2011). In that report, former Education Secretary Arne Duncan wrote, "Studies showed that students performed better on standardized tests . . . and perhaps more important, artists made positive changes in the school's culture, creating environments where students thrive academically, socially, and artistically" (p. 79).

Schools Cannot Do It Alone: One Museum's Teaching Artists

As noted earlier, from their inception, art museums were seen as educational institutions (Burnham & Kai-Kee, 2011; Costantino, 2004; Curran, 1995; Kindler, 1997), and as funding for the arts decreased, museums have sought partnerships with school communities (Costantino, 2004; Ebitz, 2005; Rabkin et al., 2011). Although the *Elementary and Secondary Education Acts* of 1992 and 2002 cited the arts as "core" subject areas, they lagged behind subjects promoted by standardized testing such as math and language arts (Rabkin et al., 2011).

Museums have formed school partnerships and have provided TAs to fulfill the role of art instructors, as detailed in the previous section. To cite one example of these types of partnerships, one museum—Art Museum—has had a four-year partnership with three school districts: Compton Unified, Torrance Unified, and Los Angeles Unified. This meant that TAs

primarily work with Latino populations as they make up, for most part, the largest ethnicity in each of the districts (Latinos make up the largest demographic group in all three districts—79% of students in Compton Unified, 74% at LAUSD, and 30% in Torrance Unified, almost the same as the Asian student population, which is currently 29% of the student population) (CDE, 2017). Thus, the TAs currently working within LA County most likely work with a majority Latino student population, which provided a rationale for focusing on this population of ELs for the purpose of this study.

During the four years of the partnership with these audiences, the Art Museum's TAs provided standards-aligned arts education for six weeks to every student at two elementary schools and four weeks of arts instruction to students at the feeder middle school in each of the three districts cited. The museum's TAs collaborated with the classroom teachers to align their lessons with what was already being taught as part of the regular classroom curricula.

The final visit to the classroom was meant to be a co-taught lesson by the classroom teacher and the TA. This culminating lesson was implemented to support classroom teachers who typically have not felt equipped to teach art (Ingram & Nuttall, 2016; Rabkin et al., 2011). Thus, TAs supported teachers by providing ideas and skills so that teachers could take ownership of arts instruction in their classrooms independently. However, as noted in *The Teaching Research Project*, TAs who work for art museums often have not had the background or formal education in teaching or pedagogy (Rabkin et al., 2011). But they have brought the skills and benefits of arts instruction, as designed by museums or other arts organizations, with whom they worked. This mutual benefit has resulted in increased student learning and a greater degree of comfort by classroom teachers with arts instruction. Therefore, I conclude this section with a critical analysis of the current state of museum education.

Museum Education Today: Path Toward Legitimacy or Irrelevancy?

In 1979, Baskin wrote, "Museum educators are in a unique position to teach art as a primary human and cultural document," (p. 9) and prominent museum educator George Hein (1998), in *Learning in Museums*, argued for a constructivist museum, for he discussed the unique learning that has been possible in museums. Since constructivism has required that active participation of the learner and learners come to different interpretations depending on their individual backgrounds (Hein, 1998), museums have been able to provide opportunities for multiple types of engagements. Since objects in museums contain multiple stories and multiple meanings, Hein argued that the museums, as natural setting for social interaction and learning, have been ideal spaces for constructivism teaching and learning. For, museums have been shown to provide novel, interactive settings that have allowed for experiential learning and engagement. Thus, he noted that museums need to be more responsive. Based on constructivist pedagogy, he specifically cited the need for museums to engage visitors through multiple entry points; provide a wide range of learning modes; present a variety of points of view; use visitors' life experiences; and allow for experimentation that allows visitors to draw their own conclusions (Hein, 1998).

Because meaning emerges through the interplay between individuals acting in social contexts through mediators such as language, symbols, and tools—Hein argued that objects in a museum setting can be mediators to engage the learner. For, the content of education has been constructed through negotiated meaning based on dialogue between the teacher and the students. Thus, it is something that is transmitted *by* someone, not *to* someone. Therefore, he concluded, an ideal museum is one that builds upon that interaction, one that overlaps the personal visitor, the social aspect of museum-going, and the physical context of the objects—all of which have

provided a varied experience to museum visitors (Hein, 1998). These optimistic words indicated that museum educators and TAs have been poised to assert their uniqueness into both formal and informal art education. Further, in 1977, Graburn stated that museums are "*par excellence* the symbol of modernity" and "are the symbols and repositories of the security, the knowledge, and the answers" that people expect. She also asserted that museums "have overtaken the churches and are competing with the schools as the forums of education" (p. 4).

In 1980, the American Association of Museums appointed a commission tasked with ensuring the relevance of museums and responsiveness to the changing conditions in society. The commission noted that to maintain their germaneness, "it is essential that museum professionals understand that the educational role of museums is as important as the museum's collecting responsibilities" (Munley, 1984, p. 30) and stated that "museums have an opportunity to contribute to the national agenda for education" and should be "included in national efforts educational reform for they would "contribute greatly to excellence in the educational system" (Munley, 1984, p. 30).

More and more, the notion that museums are the sole authority of information has been challenged by postmodernist ideas. For, the collapse of modernism "the self-imposed autonomy and denial of political responsibility results in an approach to museum education that makes itself irrelevant" (Tapia, 2008, p. 40). Thus, museum educators must ground their practice in theory (Ebitz, 2008; Vallance, 2004) to challenge these notions and to legitimize their programmatic decisions. In his discussion of VTS, Ebitz, 2008 lamented that this strategy's strength relied less on the Housen's research on aesthetic development, and more on its ease in use within the museum setting and in the classroom.

In his survey on theories that informed museum educators' practice already referenced, Ebitz (2008) pointed out, that while these theories addressed objects, people, and learning, they have not been critical theories that seek to address postmodern beliefs. Thus, they have missed ideas such as feminist theory, critical race theory, the power dynamics of institutions and the individual, the postcolonial theory of who gets to interpret art objects and artifacts from different cultures, or the ethical responsibility of the museum for the stories it tells—the worlds it constructs for the visitor. Given the influx of Latinos into the school system of LA County, I would suggest that museum educators and TAs add Latino critical theory to Ebitz' list. Further, postmodern museum education has advocated that we have to diminish the boundaries between art and everyday life and collapse the notions of high vs. low culture (Tapia, 2008).

Ebitz (2008) stated that we have to problematize our understanding of museums' functions. For, the continued reliance of the curatorial voice in how artworks have been displayed and the text that is on the labels has continued to provide curators with a hierarchical authority and institutional power (Ebitz, 2008; Mayer, 2005; Tapia, 2008). These power dynamics have disproportionally affected people of color and language minority groups in their experiences in museums. Moreover, the reliance on text in the museum setting could potentially exclude ELs, for whom the language can be inaccessible. Thus, museums should examine the issues of authorship, context, and viewers (Ebitz, 2008; Mayer, 2005; Tapia, 2008), for "a singular, truthful or definitive interpretation of an art object, as traditional practices sought, is a myth" (Mayer, 2005, p. 30).

We need museum educators and TAs to understand their role in the context of power and authority that museums represent to our visitors because "unlike most scientific theories, critical theories are ethical theories, self-conscious, self-critical, and potentially emancipatory" (Ebitz,

2008, p. 19). To stay relevant, museum educators and museums in general must address the need to give voice to those that have been silent, and to allow for multiple and alternative interpretations of works of art; in other words, a constructivist approach to learning. Tapia (2008) proposed the question, "How can the field develop a theory and practice of postmodern education that is of high pedagogical value and simultaneously allows the coming to voice of diverse speakers?" (p. 41). This would mean that as institutions, museums would have to move beyond dictating the exhibitions, publications, and educational programs—and instead deconstruct the inherent power embedded in museums and allow for multiple histories of our institutions and our objects to be constructed by audiences. If museum educators and TAs do not gain self-awareness through critical theory, they and their programs may become irrelevant in our ever-increasing diverse, multifaceted world—one that is inclusive of ELs—an increasingly larger demographic in K-12 education.

Conclusion

The review of the literature revealed several important findings that informed how the research for the study was conducted. First, Latino ELs make up a significant portion of the U.S. educational system and continue to significantly lag behind their peers in school achievement. Secondly, this chapter provided a historical overview of both federal and state policies that have adversely affected Latino students in the K-12 school system. And while there has been some debate as to what effective teaching for this audience looks like, this chapter outlined the research surrounding strategies that have been proven to be successful, including an emphasis on listening and speaking, the use of visuals to help ELs acquire English, and coaching instruments such as the OPAL. Thirdly, museums have sought to fill in the gap in arts education, particularly in poor and minority-majority public schools as cuts to the arts have been significant. The

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greatest casualty of these cuts has been to students of color, including ELs. Therefore, this chapter presented a historical overview of art education and the evolution of museum education—one that initially, condescendingly sought to educate the "masses," to one that uses a constructivist approach in which the visitors they seek are respected for the cultural capital they bring. Finally, although museums have sought to provide arts education by employing TAs into schools, there are no articles or research studies that measures to what degree TAs are addressing the needs of ELs in the K-12 classroom. Thus, this chapter provided a discussion of museums' partnerships with TAs and went into some detail into the only two related, but flawed, studies that addressed museums and ELs.

The study detailed in the following chapter sought to remedy this situation and hopes to make a significant contribution to the minimal research on museum education programs and ELs by seeking to answer: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the arts education needs of Latino ELs' from large, urban school district?

CHAPTER 3

METHODOLOGY

Objective of the Study

In the U.S. educational system, English learners (ELs) comprise an increasingly larger portion of the student body in K-12 schools (Gutierrez & Rasmussen, 2014; Kelly-Jackson & Delacruz, 2014; Lavadenz & Armas, 2012). Estimates of the number of ELs in the K-12 U.S. school system vary anywhere from 4.5 to almost 5 million students. According to the NCES report for the 2013-2014 school year, 9.3% of students were designated as ELs, or 4.5 million students (U.S. Department of Education, 2016). The U.S. Department of Education, Office of English Language Acquisition (2017) report for the 2014-2015 report cited 4.8 million students, or 9.6% of the K-12 student population. Yet, the way to educate and best support ELs has continued to be a challenge due to factors such as teacher training (Brouillette, 2012; Cadiero-Kaplan et al., 2012), debates as to what constitutes best practices in teaching ELs (Goldenberg, 2008; Krashen, 2003; Lavadenz & Armas, 2012; Rea & Mercuri, 2006), as well as state laws and policies that dictate EL instruction (MacDonald, 2004).

Museums, as informal educational organizations, have envisioned themselves as allies to formal institutions such as schools and have sought to foment relationships with them to augment educational experiences for students (Burnham & Kai-Kee, 2011; Costantino, 2004; Kindler, 1997). To illustrate, almost all, or 96% of art museums currently offer single-visit school field trips, and those trips comprise a significant audience population for museums (Korn & Associates, 2015). Of the museums that offer such trips, the majority, 45% serve an urban audience (followed by suburban at 30%), and 57% of art museums actively reach out to Title 1 schools (Korn & Associates, 2015). In addition, because of the severe cuts in arts funding, arts

institutions like museums have allocated funding and human resources to supplement arts instruction in schools (Greene et al., 2014; Rabkin et al., 2011). For example, a large, urban museum in Southern California commits over $1 million a year to provide arts education to students from lower socioeconomic backgrounds as part of their educational mission to provide access and equity in the arts.

Thus, museums have sought to enhance arts instruction in schools, at the same time that ELs have become a bigger part of school demographics nationwide (Gutierrez & Rasmussen, 2014; Lavadenz & Armas, 2012; Li & Peters, 2016). However, the literature on effective arts instruction by museums for this audience is almost nonexistent. Teaching artists have been contracted by museums to bring arts education into schools for decades (Rabkin et al., 2011; Remer, 2003). An extensive literature review of the topic revealed only two articles, the most recent being 10 years old.

The purpose of this study was to remedy the dearth of research in this area by observing arts instruction in one museum education program, Art Museum School Community Partnership (AMSCP), to gauge whether the museum's TAs were effectively addressing the needs of ELs. AMSCP was taught by TAs employed by a large encyclopedic museum (museums with a collection containing artworks from various cultures throughout the world). This partnership was part of the museum's off-site program, which provided visual arts instruction to all students at nine public school sites in three different geographic areas of Los Angeles. The museum funded AMSCP through an annual endowment. Thus, there was no cost to schools for participating, as all art supplies, transportation to the museum, teacher professional development, and TAs' salaries are paid for by the museum. As part of AMSCP, the museum partnered with two elementary schools for two years and the feeder middle school for four years. After the two-

year term, museum staff sought another two-year partnership with different neighboring elementary schools that feed into the same middle school. The museum signed a four-year memorandum of understanding (MOU) with each school district. Under the terms of the MOU, the museum agreed to provide six consecutive weeks of visual arts lessons from a TA employed by the museum to every student in each of the elementary schools during the two-year partnership and four consecutive weeks of visual arts lessons for the middle school students. Museum staff also provided two one-hour professional development sessions for all classroom teachers, modeling an arts integrated lesson. In addition, all participating classroom teachers received free admission and first priority to professional development opportunities provided by the museum's education department. Further, the museum provided free bus transportation (a typical financial barrier for schools) to the museum so that students can see the original works of art that they learned about during their visual arts lessons. In return, the school was required to provide a school coordinator to laisse with museum staff and agreed to allow time during school-mandated professional development sessions for museum staff to facilitate an arts integrated lesson. The program actively seeks partnerships with those schools that the museum deems are high needs for visual instruction—as such, partner schools are generally Title 1, the majority of students come from disadvantaged backgrounds and schools have a high proportion of students of color. While AMSCP is in its twelfth year, to date, there has never been an assessment of whether their TAs are addressing the needs of ELs.

Accordingly, this investigation sought to respond to the lack of research in arts instruction by museums for ELs by addressing the following research question: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the arts education needs of Latino ELs' from a large, urban school district?

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Research Design: Explanatory Sequential Mixed Methods

According to Philliber, Schwab, and Sloss (1980), a research design serves as "a "blueprint" for your research, dealing with at least four problems: what questions to study, what data are relevant, what data to collect, and how to analyze the results" (p. 26). The research question this study sought to undertake was: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the arts education needs of Latino ELs' from a large, urban school district? Thus, data analysis sought to address the following questions: Who are the TAs? How can we measure their effectiveness in working with ELs? and What is the quality of the arts education ELs receive? The exploration of the answers to these questions was complex and can best be answered by a mixed methods approach because it allowed researchers to gather multiple sources of data. For this study, I gathered close-ended quantitative data collected through scoring of the OPAL, data from the OPAL memos, and open-ended qualitative data gathered by information gleaned from TAs' surveys and interviews (Creswell, 2014).

Specifically, this study used an explanatory sequential mixed methods approach, whereby quantitative data was gathered first, the observations by a pair of researchers of multiple lessons by each individual TA, using the OPAL instrumentation. A Cohen's Kappa coefficient test was conducted to determine inter-rater reliability by the pair of observers. Because the OPAL is a quantitative coaching tool that helps assess teacher effectiveness in working with ELs, scores for each of the 24 observations were tabulated and analyzed to help determine this aspect of the study. This initial quantitative data analysis was followed by examining qualitative data, the anecdotal notes taken by the pair of researchers, to determine and justify their OPAL scores. Analysis of the anecdotal notes helped inform the next aspect of the study; the creation of a survey and interview protocol. Based on the data gathered from the OPAL notes, I revised the

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survey to include training information and included Likert scales of 1 to 5 in order to gauge TAs

experience and comfort level working with ELs (See Appendix B.). Further qualitative data was

gathered in the surveys (to do a comparison between TA participants and their national

counterparts as determined by the Rabkin et al., 2011 study), which in turn informed how I

gathered the final data source: TA interviews. The intent of this design was to have the

qualitative data help explain, in more detail, the initial quantitative data. The research design is

illustrated in Figure 1.

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┌─────────────────────────┐         ┌───────┐        ┌─────────────────────────┐
│ Quantitative Data       │         │follow │        │ Qualitative Data        │
│ Collection and Analysis │  ────▶  │ up    │  ────▶ │ Collection (QUAL)       │
│ (QUAN)                  │         │       │        │ OPAL anecdotal          │
│ 24 OPAL Observations    │         └───────┘        │ evidence                │
│ (see below)             │                          │                         │
└─────────────────────────┘                          └─────────────────────────┘
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	# of observations at Steinbeck	# of observations at Carter
Mutante	2	2
Nichole	0	4
Omar	0	4
Pamela	3	1
Quinn	2	2
Ruth	4	0
	11	13

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┌─────────────────────────┐
│ Qualitative Data        │
│ Collection (QUAL)       │          ┌─────────────────┐
│ OPAL analytical         │  ◀────▶  │      Data       │
│ memos                   │          │  Interpretation │
│                         │          │                 │
└─────────────────────────┘          └─────────────────┘
           │                                  ▲
           ▼                                  │
┌─────────────────────────┐                   │
│ Qualitative Data        │  ─────────────────┘
│ Collection (QUAL)       │
│ Teaching Artists        │
│ Interview/Survey        │
└─────────────────────────┘
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Figure 1: Adapted from *Research design: Qualitative, quantitative, and mixed methods approaches*, by J.W. Creswell, 2014. Los Angeles, CA: Sage. Data was sequentially gathered, quantitative data (OPAL observations as illustrated in column 1) was gathered prior to qualitative data (OPAL anecdotal evidence) in upper box of column 3, which was interpreted prior to the additional qualitative data source, the teaching artists' interviews—an addition to Creswell's model. Final data interpretation, column 4, was conducted after the teaching artists' interviews.

As noted in the first box, a pair of researchers, myself and an assistant, gathered quantitative data by conducing 24 observations using the OPAL instrumentation. The box below provides detailed information of where the observations took place, at either, "Carter" or "Steinbeck" elementary schools, and lists at which school site each of teaching artist was observed. This was then followed with qualitative data gathered through anecdotal evidence during the observations. I then transcribed the memos and analyzed the data gathered from the

phase, as described in the subsequent box. Data interpreted from this phase then informed the next phase of the study, as the protocol (See Appendix B.) for the teaching artists' interviews was revised based on evidence gathered from the analytical memos. The final box on the lower right illustrates the final qualitative data gathered, transcripts from teaching artists interviews, which were then interpreted for the results described in Chapter 4.

    Citing the work of Brewer and Hunter (1989), Denzin and Lincoln (1994) stated, "Qualitative research is inherently multimethod in focus" (p. 2). Further, qualitative data has been relevant to the study of social relations (Flick, 2014), which often meant that qualitative researchers study people in their own settings and attempt to make sense of the phenomena being studied based on the meanings that people bring to them (Denzin & Lincoln, 1994). Qualitative research has been most appropriate to analyze and understand patterns of conduct and social processes in societies (Denzin & Lincoln, 1994), which made the qualitative data I gathered by interviewing TAs particularly relevant. In addition, since sociocultural constructivists theory has emphasized the role of symbolic artifacts to interpret and communicate thought and the physical world (Lindolf & Taylor, 2002), it is only by gathering qualitative data that researchers have adequately communicated the richness of the social world and personal relationships (Denzin & Lincoln, 1994). Advocates of qualitative research have argued that objective reality can never be truly captured. Thus, qualitative research, with its inclusion of multiple methods of gathering data (e.g., observations, anecdotal memos, surveys, interviews) has been a way in which researchers can get a more descriptive, in-depth, rigorous view of the phenomena that quantitative research alone cannot convey (Denzin & Lincoln, 1994; Lavadenz & Armas, 2010).

    Furthermore, using multiple methods allowed for the triangulation of data (Denzin & Lincoln, 1994; Flick, 2014). Mixed methods research has allowed for the investigation of such

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complex problems by permitting researchers to answer research questions that singular methods have not been able to adequately address (Hesse-Biber, 2010). Further, mixed methods have provided rich data that can measure quantitative data with other forms of data, such as drawings and narrative. Quoting Johnson and Onweuegbuzie (2004), Hesse-Biber (2010) wrote, "In other words what we generally consider qualitative data—"words, pictures, and narrative"—can be combined with quantitative, numerical data . . . allowing our research results to be generalized for future studies and examinations" (p. 3). For these reasons, I utilized this approach for the study as qualitative narratives from TAs' interviews were able to augment the quantitative scores from the OPAL observations.

By using both quantitative and qualitative data, mixed methods research can overcome the limitations of each by highlighting the strengths each method provides, as using both allowed me access to multiple sources of rich data (Creswell, 2014). Flick (2014) wrote, "Quantitative methods need qualitative methods for explaining the relations they find" (p. 28). By using a mixed-methods approach, the OPAL instrument, and follow-up semi-structured, responsive interviews allowed me to triangulate the data. These factors provided a more complete picture of instruction of the visual arts by TAs to majority EL classrooms—the objective of the study.

Site Selection and Setting: Museum and School Partnership

The site of the study was a sample of convenience, two elementary schools with whom the museum has had a partnership for the past two years, and both of whom have an EL student body of almost 50%. The two elementary schools, "Steinbeck Elementary" and "Carter Elementary" (pseudonyms), are public schools in a large, urban school district in Southern California. This particular large, urban school district has had a partnership with the museum for

the past four years as part of an annual six-week residency program at each of the school sites, as cited previously.

These two schools were chosen because they provide little or no arts instruction, are Title 1 schools, and almost 50% of their student body consists of ELs, the target population of this study. The 2016-2017 SARC Report at "Steinbeck Elementary" cited student enrollment at 788; 81.2% of whom are Latinos. Of the 788 students, 47.2% of its student population were classified as ELs and 84% are Title 1 eligible. The neighboring school, "Carter Elementary," had similar demographics: $n = 830$, 89% Latino, 51.3% ELs, and 86.1% were Title 1 eligible.

Timeline

I conducted the study in the fall of 2017. Phase 1, 24 observations of six TAs (four lessons each), took place over the course of seven weeks in October and November 2017—allowing me to collect data over time and build on the database collected (Creswell, 2014). Also, explanatory sequential mixed methods is sequential so that one data source can help inform the next (See Figure 1.). Therefore, analysis of the data took place in the last week of November, thereby allowing the findings of OPAL numeric data and anecdotal notes to help inform how I compiled the interview protocol with the TAs for Phase 2 of the study. In fact, the original protocol was revised, based on the OPAL memos for each TA, prior to conducting the interviews. I conducted interviews with the six TAs immediately after data analysis, in December 2017 and January 2018. Transcription of the interviews, participant check-in, and all data from interviews were analyzed in February 2018.

Participant Selection: The Teaching Artists

The participants of this study were the six TAs at both school sites, all of whom volunteered for the study (the ethical consideration section further elaborates on their role and

participation). Teaching artists were defined by Rabkin et al. (2011) "as an artist for whom teaching is part of professional practice" (p. 7) and who were part-time employees of the museum. All of the TAs in the study taught part-time because they continue to make their own art and exhibit either locally, nationally, or internationally. However, TAs acknowledged that teaching students continues to be a source of inspiration for their own art and approach to art-making (Rabkin et al., 2011).

The TAs that were part of the study are representative of TAs found in Rabkin et al.'s (2011) national study—most were highly educated in their art form (they hold degrees in the fine arts), were mature (the average age of the TAs in the study was 45), and had five or more years of experience in the field. Demographic information of the participants of this study, using pseudonyms, is highlighted in Table 2.

Table 2
Demographic Information of Teaching Artist Participants

Teaching Artist	Year Born	Years as TA	Ethnicity	Level of Education
Mutante	1970	18	Other	MFA
Nichole	1981	5	White or Caucasian	BFA
Omar	1969	10	Hispanic/ Native American	BFA
Pamela	1968	3	White or Caucasian	BFA
Quinn	1958	10	White or Caucasian	BFA
Ruth	1946	25+	Asian	One semester at University

Thus, TAs came to the museum with a good deal of education and experience. However, most of their experiences and education was in a particular art form and not necessarily in education or pedagogy. Rabkin et al.'s (2011) study also noted that the majority of the training that TAs receive is in the logistics of the programs they are hired to teach. While this was also the case for the TAs in this study, they also received additional training in the museum's pedagogical approach, which entails a dialogical model—namely utilizing discussion strategies using works of art from the museum's collection. As part of their training, teaching artists have

been taught to select a work of art and lead a dialogue centered on that artwork with students. This approach, or object-based teaching, was enhanced by trainings on lesson planning, classroom management, and working with different audiences. For example, within the past two years, TAs had half-day trainings on topics such as the California Common Core State Standards, working with ELs, facilitating difficult conversations, and addressing the needs of students with different abilities.

In addition to receiving training, TAs were provided with suggested curricula, such as First-Grade Curriculum Materials (See Appendix C; Vihos, 2006)), but were given leeway and flexibility in crafting their visual arts lessons. The museum did require that the lessons be age appropriate, adhere to California state standards, scaffold student learning over the course of the six-week instruction, and use objects from the museum's collection as a source of inspiration for student art-making. Thus, most lessons consisted of student-centered discussions about an object or objects from the museum's collection, followed by a hands-on art-making activity inspired by the artwork(s). Teaching artists typically taught an hour lesson to the same students over the course of six weeks. In a typical day, they may have taught lessons to three or four classrooms from the same school.

To reinforce learning, TAs were encouraged to collaborate with classroom teachers to align the topics and themes of their lessons to what students are learning in their classroom. For example, if sixth grade students were studying Egyptian culture, the TA would create a lesson based on objects from the museum's Egyptian collection. Since the middle school principal felt that six weeks of arts instruction was too much of a burden on teachers' time because of the content classroom teachers felt they needed to cover, students at the middle school received

consecutive weeks of visual arts instruction by the museum's TAs during either their science, social studies, or language arts classes.

Instrumentation

A strength of a mixed methods approach has been the ability to gather and analyze data from multiple sources (Creswell, 2014). For this study, I used two instruments, the Observation Protocol for Academic Literacies (OPAL) (See Appendix A; Lavadenz & Armas, 2012) to gather quantitative data and the Teaching Artist Interview/Survey protocol (See Appendix B.) to get richer data from TAs.

The Observation Protocol for Academic Literacies

An established protocol, the OPAL (See Appendix A.), developed by Lavadenz and Armas (2010), was chosen to allow for greater reliability. The OPAL, a classroom observation instrument, was designed to measure classroom practice and interactions by teachers and their ELs. Another established quantitative instrumentation also used to assess teacher instruction with EL students is the English Language Learner Classroom Observation Instrument (ELLCOI), developed by Haager, Gersten, Baker, and Graves (2003). However, it is used as a means to quantitatively measure *only* reading instruction through the following domains: Instructional Practices, Interactive Teaching, English-Language Development, and Content Specific to Reading. The OPAL, in contrast, is an instrument that can be used across *all* content areas, including the visual arts, which is the focus of this study.

The OPAL has been established as both a valid and reliable instrument. Content validity has been established since it is researched-based and created by a panel of experts. Using Cronbach's alpha internal consistency reliability estimate, the four domains in the OPAL cited content validity of .80α for Rigorous & Relevant Curriculum; .80α for Connections; .90α for

Comprehensibility and .77α for Interactions. Also, it has been established to have construct validity as it is theory driven, confirms factor analysis, and has established internal consistency. Through observations of over 300 classrooms and 22 schools, expert raters determined construct validity "for 10% of classroom observation ratings of the OPAL instrument using Cohen's Kappa statistic as an estimate of inter-rater reliability (Cohen, 1960, 1968)" (Lavadenz & Armas, 2012, p. 18). Using a Likert-type scale from 1-6 (1 is low, 6 high), the OPAL rates four domains: Rigorous & Relevant Curriculum, Connections between content and students' histories and lives; Comprehensibility of content (teachers utilizing successful strategies to help students understand the content); and Interactions (allowing such configurations such as pair share opportunities and other flexible groupings to allow maximum engagement with the content). Designed with the Common Core State Standards and developed by English Language Development (ELD) Literacy Experts, the OPAL is not a teacher evaluation tool. Instead, it has been a tool that provides tangible means to help teachers develop their teaching skills and differentiate instruction for individual EL students (Lavadenz & Armas, 2012).

The OPAL is an instrument that has been validated through rigorous and large-scale testing. Meant to be used across all content areas, including the visual arts, the OPAL was tested for reliability. The construct is valid because it is theory-driven and the protocol, observations by two different observers provides internal reliability by having both observers check their individual OPAL scores for calibration (teachers with a 5-6 OPAL score in each domain area would be rated as an effective practitioner for ELs). Further, the OPAL was developed to align with standards from the California Standards for the Teaching Profession, the National Board Standards for the Teaching Profession; English as a New Language Emphasis. Thus, the OPAL instrument has been proven to be an internally validated instrument. Research in using the

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instrument has proven that OPAL is valid for a particular purpose, to gauge teacher effectiveness, and for a particular group: ELs.

I, the principal investigator, received OPAL training and was awarded a certificate of completion from the Observation Protocol for Academic Literacies Institute. In turn, I trained two research assistants in the OPAL using a trainer of trainer model in the fall of 2016. I trained the assistants using the classroom videos provided by the OPAL Institute training materials of teachers in practice. The three researchers, myself and two assistants, watched all of the videos and separately scored each teacher using the OPAL. Afterward, we had lengthy discussions about our respective scores and compared notes on observable evidence in the anecdotal section of the OPAL for each of the videos. The three of us had greater than 90% on their inter-rater reliability scoring during this phase of the training but had a moderate Cohen's Kappa score of .41 for the study. Shortly after the video training, we, the three researchers, went into the field and practiced using the OPAL instrument in a real-word setting and made eight practice observations to gain familiarity with the instrument and to gauge inter-rater reliability. Two raters conducted observations of the same lesson for 30 minutes at the two school sites followed by a discussion of his/her score based on evidence recorded in the OPAL instrument. Both researchers recorded anecdotal notes in the OPAL to justify and provide evidence for scoring. This was particularly helpful in the discussions afterward because with all of the action in the classroom among teachers and students, researchers added to, provided examples, and/or affirmed their observations. Again, during these practice observations, both observers had greater than 90% in scoring, indicating that all researchers calibrated their scoring.

Teaching Artists Interview/Survey

The other protocol used for this study was the Teaching Artist Interview/Survey (See Appendix B.). I revised the original interview procedure based on data gathered by the OPAL observations. After conducting the 24 observations, and analyzing the anecdotal notes from the OPAL instrument, I included a section on the survey about TAs' educational training, and two questions that include TAs' experience and comfort working with ELs. The last two questions were based on a Likert scale of 1-5. In the interview protocol, I added questions where TAs scored lower on the OPAL protocol during the observations. Specifically, questions regarding TAs approach to their lesson planning, such as whether they considered the needs of ELs, whether they considered students' prior knowledge and culture, and how they related instructional concepts to social conditions in student's cultures. The revised survey/interview was used for all six interviews. Demographic and other information-gathering questions in the survey, which were filled out by each individual TA, were developed based on the comprehensive, national survey conducted by Rabkin et al. (2011). In addition to demographic information, I asked questions such as length of time in the profession, training background, and Likert scales on comfort level teaching ELs were part of the survey, as already noted. The predetermined interview questions were meant to address the research question about effective teaching of EL students. However, they were open ended and the interviews were conducted informally, the "Responsive Interview" (Flick, 2014) to get detailed descriptions about individual experiences, impressions, and assessments by each TA.

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Data Collection Procedures

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I collected data collection sequentially. As noted in an explanatory sequential mixed methods approach (See Figure 1.), I gathered quantitative data by calculating scores from the

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OPAL in the first phase of the study. The quantitative scoring of the TAs using the OPAL instrument, as well as the anecdotal evidence gathered from observations of each class lesson, was then used to inform the interview survey and protocol, as well as plan for the second phase of the study, the qualitative data gathered through the TAs' interviews. All TAs were then invited to fill out the survey and participate in an hour-long, in-person interview.

Quantitative Data Collection

I analyzed quantitative data gathered from the Likert-type scale using the OPAL (See Appendix A; Lavadenz & Armas, 2012) instrumentation to gauge the effectiveness of teaching by the museums' TAs. Twenty-four observations in total, four separate lessons by the six participants, were conducted in pairs (with the exception of one observation by me, the lead researcher) to calibrate the data and ensure inter-rater reliability (Cohen's Kappa coefficient test indicated .41), as shown in Tables 3 and 4.

Table 3
Overview of Observations at "Steinbeck Elementary"

Researchers	Grade Level/Class	Teaching Artist	# of Observations
Lead Assistant 1	2	Mutante	2
Lead Assistant 2	3	Pamela	3
Lead Assistant 2	2	Quinn	1
Lead Assistant 2	3	Quinn	1
Lead Assistant 1	1	Ruth	4

A total of eleven observations, all in the primary grades, were conducted of four of the teaching artists at "Steinbeck Elementary." Myself, the lead researcher observed all the lessons, while assistant 1 co-observed six lessons and assistant #2 co-observed five visual arts lessons.

Table 4
Overview of Observations at "Carter Elementary"

Researchers	Grade Level/Class	Teaching Artist	# of Observations
Lead Assistant 1	7	Mutante	2
Lead Assistant 2	4-6 SDC	Nichole	2
Lead Assistant 2	6	Nichole	2
Lead Assistant 1	5	Omar	2
Lead	5	Omar	1
Lead Assistant 2	5	Omar	1
Lead Assistant 1	3	Pamela	1
Lead Assistant 2	1/2	Quinn	1
Lead Assistant 2	2	Quinn	1

Thirteen observations were conducted at "Carter Elementary" by two observers, with the exception of one fifth grade class taught by Omar, as a scheduling conflict prevented an assistant from going with me. Five of the teaching artists were observed, teaching in classrooms ranging from first through seventh grade.

The OPAL, discussed in depth in the "Instrumentation" section, uses four domains to rate teacher effectiveness in addressing the needs of ELs: Rigorous and Relevant Curriculum, Connections, Comprehensibility, and Interactions. The OPAL uses a Likert-scale; rating of 1-2

as low, 3-4 middle, and 5-6 as high. Scores of the museum's TAs were calculated based on this Likert-type scale. We, two museum staff trained in using the OPAL, conducted four observations of six individual TAs in different grade-level classrooms; 11 observations at "Steinbeck" and 13 observations at "Carter" elementary schools.

Observations are an important component of quantitative research and were appropriate for this study. Obtaining accurate information through surveys can be problematic since the researcher cannot ascertain the truthfulness of self-reporting, especially as it may be difficult for teachers to remember exactly what they did versus what actually occurred (Gay, Mills, & Airasian, 2012). Through observations by a pair of researchers, I was able to obtain more objective data. Also, observations in the classrooms were necessary to see the interactions between students and the TAs. Kirk and Miller (1986) suggested a working definition of qualitative research that reflects these two principles: "a particular tradition in social science that fundamentally depends on watching people in their own territory and interacting with them in their own language, on their own terms" (as cited in Krefting, 1991, p. 214). Thus, as a nonparticipant observer, as the lead investigator, along with my two assistants, we were less intrusive in the classroom and we were able to observe the lesson while neither interfering with the TA nor with the dynamic of the already-formed relationships in each of the classes (Gay et al., 2012). Two of us conducted observations of the same lesson (with the exception of one lesson by Omar), thus allowing for the calibration of scoring on the OPAL instrument. A score of a maximum of a four-point difference among all four domains, or 80% of all points, between each observer's score allows for inter-rater reliability OPAL scoring. A Cohen's Kappa coefficient test indicated .41 inter-rater reliability.

Qualitative Data Collection

After analyzing the numerical scoring of the OPAL, myself, the principal researcher, created individual memos of each participant. The memos included participants' Likert scores, along with the anecdotal supporting evidence by each observer, the lead and assistant researcher, documented in the OPAL. I then used these memos to revise the interview protocol to address observations and emergent themes that were observed during the lesson. All participants of the study were interviewed using the revised interview protocol for a minimum of an hour— after analysis of OPAL data collection.

OPAL Anecdotes Data

As part of the OPAL, researchers take field notes of the classroom observations to use as observable evidence to justify Likert scoring. After each observation, the pair of observers had a discussion where we compared our scores along all 18 indicators and four domains; along with citing supporting evidence. As the principal researcher, I then wrote comprehensive, individual memos of the four observations of each TA. The memos included the numerical data gathered and tabulated, as well as field notes from each researcher. I then provided the memos to both assistant researchers so that they had an opportunity to add, amend, or edit any of the evidence gathered. Based on the data gathered from the observations and analyzing for emergent themes in the individual memos, I revised the interview protocol. Specifically, I included questions where the TAs scored lowest on the OPAL, (1.5) providing materials in students' primary language, in which the TAs scored an average of 1.8 on the Likert scale, and (1.6) opportunities to transfer skills between students' primary language and target language, in which the TAs averaged a score of 1.9. As part of the interview, I sought out to include TAs responses and their motivations and their approach to both of these practices. Further, I included a Likert scale of 1-

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5 in order to ascertain TAs experience and comfort level in working with ELs. By being able to gather data about their experience and comfort level, I wanted to see how, and if, it aligned with their scores in the 1.5 and 1.6 OPAL Rigorous and Relevant Curriculum domain.

Teaching Artists Survey/Interviews

The second set of qualitative data was the six in-person interviews of the TAs conducted using a semi-structured format as "pairing observations and interviews provides a valuable way to gather complementary data" (Gay et al., 2012, p. 386). I conducted interviews to gain deeper insight into the teachings artists' thoughts and perspectives after analyzing the OPAL results. Using the accompanying semi-structured Teaching Artists Interview/Survey protocol (See Appendix B.), the TAs filled out the survey and then I interviewed each participant using the interview questions as a basis for the conversation. I took field notes and audio-taped each interview to obtain a verbatim account of the interviews, most of which I transcribed myself (due to time constraints, I sent out two for professional transcription). Transcribed interviews were sent to each artist to do a participant check-in of the interview and were invited to amend, add to, delete, or eliminate any part of the transcription. Interviews were conducted individually and will remain anonymous with pseudonyms used for each interviewee. All notes will remain secured in a password protected computer and ultimately destroyed.

I developed the initial interview protocol based on information gleaned from the literature. It was revised based on data gathered from the OPAL observations. The final interview protocol (See Appendix B.) incorporated questions that sought to address further insights of OPAL observations, as well as topics related to TAs' residencies in the classroom found in the literature. Analysis of the interviews were meant to add to the understanding of what guides museum educators' and TAs' theory of practice (Ebitz, 2005); provides guidance on

effective teaching of ELs (Goldenberg, 2008; Lavadenz & Armas, 2012; Rea & Mercuri, 2006; Santos et al., 2012); and provides a comparison to TAs nationwide (Rabkin et al., 2011).

The style best suited for this study was the *responsive interview*, since it emphasizes the importance of the relationship between the interviewer and interviewee and the "tone of the questioning is basically friendly and gentle with little confrontation" (Flick, 2014, p. 208). The focus of the interview was to better measure the interviewees' point of view in how they developed their lessons and how and/or whether they intentionally sought to address and/or support ELs as part of their lesson planning.

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Mixed Methods Data Analysis

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I performed an analysis of data from the OPAL observations and TAs' interviews sequentially. Data gathered from the initial phase, OPAL observations, helped inform analysis of data from the second phase, the OPAL memos and the TAs' survey and interviews. Analyzing data in two phases was helpful because the database collected from the first phase helped build on the data analysis of the second phase (Creswell, 2014).

Quantitative Data Analysis

I gathered quantitative data using the OPAL instrument. Quantitative data analysis consisted of gathering data of teacher effectiveness with ELs using the OPAL instrument. Data gathered analyzed the Likert scores on teacher effectiveness using the OPAL, comparing scoring from multiple observations over a period of time for each individual TA (See Tables 9-14.). I then calculated data from all 18 indicators of the OPAL instrumentation for the group of six TAs to determine an average score from the combined score of each researcher, for each indicator. After all observations, I calculated factor loadings for each construct and annotated them to the appropriate item.

As anticipated, TAs fell into the various categories of implementation as identified in the OPAL, for example "expert" or "master" labels (6 and 5 on the Likert-type scale, respectively) for several of the indicators. Expert teachers have observed behaviors that interactions have an "exceptional level of understanding" of students' academic, developmental, and linguistic needs and display "the consistent use of highly effective instructional practices" (Lavadenz & Armas, 2010). Master behaviors display a consistent level of understanding and consistent use of effective instructional practices (Lavadenz & Armas, 2010). Because TAs always began their lesson through a dialogical discussion about a work of art, it was expected that they would score high in domain 3.3 "Explains key terms, clarifies idiomatic expressions, uses gestures and/or *visual*s [emphasis added] to illustrate concepts." (Teaching artists scored a 5.2 on this indicator). However, because the TA is a visitor to the classroom, it was anticipated that item 2.1 "Relates instructional concepts to social conditions in the students' community" (See Appendix A; (Lavadenz & Armas, 2012) was likely to score low given TAs' unfamiliarity with the students' environment. (Teaching artists scored a 3.0 in this indicator, medium implementation according to the OPAL). A detailed description of the findings are discussed in Chapter 4.

OPAL Qualitative Memos

As part of the OPAL instrumentation and procedures, researchers write notes to support and provide observable evidence for their numerical scoring. As the principal researcher, I wrote analytic memos (Saldaña, 2016) of the narrative and visual data from each classroom observation followed by a check-in with assistant researchers which provided them with an opportunity to elaborate and/or amend their notes. The qualitative data used for the analytic memos were the field notes on the OPAL instrumentation; which included researcher observations, student quotes, and interactions between the TA and the students—most of which consisted of sustained

dialogues centered on a work of art in the museum's collection. As recommended by Saldaña (2016), I initially wrote the memos to simply record and summarize what we had observed. I re-read the memos and did a member check-in with co-researchers. After allowing them to review them, followed by a discussion of the memos, I updated them with their recollections and suggested changes. Later revisions provided more substantive analysis as I reviewed the memos to make connections to observations to effective teaching practices of ELs. Thus, the memos were examined through the lens of the four OPAL domains and 18 indicators. Examples included in the memos corroborated one or more of the indicators; or affirmed lower scores on one or more of the indicators due to the absence of evidence.

Teaching Artist Interviews

After calculating the OPAL scores and analyzing the OPAL memos, I conducted hour-long semi-structured interviews with individual TAs, followed by a brief questionnaire survey filled out by all interviewees (See Appendix B.). The findings of the quantitative data helped determine the data collected in the second study (Gay et al., 2012). To analyze the qualitative data gathered from the interviews, I transcribed them and then identified key themes in the transcriptions after several readings of the verbatim interviews. I noted key phrases or ideas after each reading. Afterward, I started coding; in which I began a process of labeling, marking or referencing key words, sentences, quotations from the text (Gay et al., 2012). Coding in "qualitative inquiry is most often a word, short phrase that symbolically assigns a summative, salient essence-capturing, and/or evocative attribute for a portion of language-based or visual data" (Saldaña, 2016, p. 4). I followed the process of data analysis of the interviews, the three-step plan suggested by Gay, Mills, and Airasian (2012): (a) read the material multiple times with the purpose of becoming familiar with the data and to begin identify emerging themes, (b) exam

the data by describing key details of the participants and the context to illuminate the different perspectives of each of the TAs, and (c) break down the data by classifying and coding key pieces to determine importance. Initially, I used descriptive coding, using key words or phrases which summarize the topic or concept being conveyed (Saldaña, 2016). If I noticed a repetitive instance or occurrence, I coded these as patterns and looked for these in subsequent transcripts. A code, often subjective and based on the biases of the researcher can be a single word, a phrase, or an entire paragraph (Saldaña, 2016). Thus, for example, when I highlighted "student voice" during the initial reading of the transcripts, I noticed it in all the other transcripts; thus "student voice" became an emergent theme. Important categories and patterns were thus the basis for analysis and interpretation of the data. Categorization was also used to formulate headings and emergent themes of the interviews (Flick, 2014). The final stage of data analysis of the TAs' interviews entailed going back to the interviewees to check for accuracy of the individual's point of view (Denzin & Lincoln, 1994).

Findings presented in the following chapter are based on analysis of both quantitative and qualitative data; average scores from 24 OPAL observations, followed by emergent patterns and themes from the OPAL anecdotal notes. Using coding and theme analysis (Lavadenz & Armas, 2010), TA interviews were used to explain and provide insight into the quantitative data gathered, as well as guide which excerpts were used to support and provide examples of emergent themes. Through the examination of observational data, OPAL anecdotes, in addition to the verbal data collected from the interview, I was able to go beyond the spoken word—both as a process of producing documents as empirical material (Flick, 2014)—symbolically important given that ELs may not have access to the target language of instruction.

Sequential Data Analysis

I analyzed the data in two phases. During Phase 1, the quantitative data analysis, I examined the OPAL instrumentation results from this investigation, which then helped inform and plan for the subsequent analysis of Phase 2 of the study, the qualitative data analysis, which entailed examining the OPAL analytical memos, and the TAs' interviews. This allowed me to use the data gathered from Phase 1 to build upon the data collected in Phase 2 (Creswell, 2014). By following up with in-depth interviews, I was able to assess whether the data gathered can be interpreted to either challenge data gathered in the first phase or reaffirm the results. This side-by-side comparison of multiple sets of data (observations, analytical memos, and individual interviews) demonstrates the strengths of a mixed methods approach as it allowed me to connect one set of findings to either refute statistical results, or explore those results in-depth (Gay et al., 2012).

Ethical Considerations

Teaching artist participants, who are part-time museum staff and thus have primary jobs at other institutions, volunteered for the study and were guaranteed that no negative repercussions for nonparticipation would occur as part of their employment with the museum. Further, they were advised that they could withdraw from the study at any point. None of the participants withdrew from the study. Teaching artists were given pseudonyms and their individual identities will be kept confidential between the principal investigator and the two assistants. Follow-up interviews with the six TAs will remain anonymous and all transcribed interviews and audio recording will be kept on a personal, password-protected computer. Only I, the principal investigator, have access to the computer and the password. All data will be destroyed in a timely manner.

Conclusion

While the scope of the study is small, six TAs from one museum, teaching multiple visual arts lessons to Grade K-eight EL students from two different schools, the study nevertheless provided significant data. The mixed methods design afforded the collection and analysis of both quantitative data provided by the OPAL instrument, along with the qualitative data provided by interviews with individual TAs offered important insights into quality visual arts instruction. The data gathered was valuable because it adds to the validity of the OPAL in terms of being able to be used across content areas. In the case of the study, that means the visual arts. The data also adds to the body of research on effective EL instruction. And most importantly, it adds to the dearth of research on museums and how they are addressing their diverse school audiences, many of whom are ELs. Latino ELs have often been marginalized in traditional school settings through various policies, laws, and lack of human and financial resources (MacDonald, 2004). Informal educational institutions like museums can thus be valuable resources in providing high-quality educational experiences. By offering financial resources, access to its collections, and content experts, museums can be critical partners to formal education institutions. Evidence from this study can be used to address just how effective school/museum partnerships can be when it comes to educating ELs.

CHAPTER 4

RESULTS

The insights gleaned from this explanatory sequential mixed methods study were based on data I gathered from several sources (Creswell, 2014). Initially, quantitative data was gathered by pairs of researchers of multiple observations using the OPAL instrumentation of each individual TA participant. Each visual arts lesson, with the exception of one, was observed by a pair of researchers, myself and one assistant, to ensure inter-rater reliability (a Cohen's Kappa coefficient test of .41 indicated moderate inter-rater reliability). I then tabulated pairs of scores for each lesson, for each individual TA for all 18 indicators—six indicators for Rigorous and Relevant Curriculum, three for Connections, five for Comprehensibility, and four for Interactions (See Tables 9-12.). Finally, as a group, I calculated their scores for all 18 indicators to determine the highest and lowest averages (the score given by pairs of researchers) across all indicators. After analyzing the quantitative data, I created analytical memos for each artist based on the anecdotal evidence from the OPAL instrumentation. I then provided the memos to both research assistants to have them review the material—as well as followed up with questions to augment and/or clarify their notes. Finally, I had each TA fill out a survey and conducted an hour-long, semi-structured interview. The use of multiple sources of data, OPAL observations, anecdotal evidence, surveys, and in-person interviews allowed me to triangulate the data (Flick, 2014). I then individually transcribed the interviews and analyzed the data following Gay et al.'s (2012) three-step process: (a) read the material multiple times, (b) examine the data describing key details, and (c) code the emergent themes. Through an analysis of the data through the lens of all of these sources, the OPAL instrument, surveys, and interviews, I sought to address the research question this study sought to answer: To what degree are TAs from a large metropolitan

art museum effectively addressing and supporting the arts education needs of Latino ELs from a large, urban school district?

The Setting

The study took place in relation to a program, AMSCP, facilitated by a major encyclopedic museum in Southern California. The museum funds six-week artist residences at six elementary schools, and four-week artist residencies at three corresponding feeder middle schools. The multiyear partnership is meant to provide quality arts education to all grade levels at each school site. Observations of visual arts lessons using the OPAL instrumentation took place at two public elementary schools, "Steinbeck Elementary" and "Carter Elementary" in a large, urban school district. Both schools have little or no arts education and have populations of almost 50% Latino ELs, the target population of this study. Both schools are Title 1. In terms of demographics, "Steinbeck Elementary," $n = 788$; with an 81.2% Latino population and 47.2% of the students are classified as ELs. The neighboring school, "Carter Elementary," has similar demographics: $n = 830$, 89% Latino, 51.3% ELs.

Participants

The six participants of this study are the TAs, all of whom volunteered to participate. They created and taught six sequential visual arts lessons as part of the museum's program, AMSCP, at "Carter" and "Steinbeck" elementary schools. Tables 5-8 show the mean score for each TA of the four domains and their indicators. The OPAL numeric scoring is further corroborated by brief narrative descriptions of the analytic memos from the four observations for each individual TA—which in turn are followed by major themes that emerged during their interviews. The interviews I conducted addressed their experience, comfort level, and approach to teaching ELs—to address whether these TAs from a large, urban museum are effectively

addressing the needs of this population. Because their experiences and reflections are important

to this study, I quoted extensively, so that their individual voices can be heard (Denzin &

Lincoln, 1994). Table 5 illustrates the average score of each observer, as well as a combined

mean score of both, for each of the indicators in the Rigorous and Relevant Domain of the

OPAL.

Table 5
OPAL Results for Rigorous and Relevant Curriculum Domain

Indicator	Researchers	Average Score	Mean
1.1 Engages students in problem solving, critical thinking and other activities that make subject matter meaningful.	Lead Assistant	4.95 4.975	5.00
1.2 Facilitates student and teacher access to materials, technology, and resources to promote learning.	Lead Assistant	5.12 5.00	5.06
1.3 Organizes curriculum and teaching to support students' understanding of instructional themes or topics.	Lead Assistant	4.91 5.00	4.955
1.4 Establishes high expectation for learning that build on students' linguistic and academic strengths and needs.	Lead Assistant	4.66 4.87	4.765
1.5 Provides access to content and materials in students' primary language.	Lead	1.91	
	Assistant	1.83	1.87
1.6 Provides opportunities for students to transfer skills between their primary language and target language.	Lead Assistant	2.00 1.92	1.96

This domain included some of the highest mean scores, 5.06 for indicator 1.2 (access to

technology and resources) and 4.9s for indicators 1.1 (crucial thinking) and 1.3 (organizes

curriculum for student understanding)—as well as the lowest, 1.87 and 1.96 for indicators 1.5

(provided resources in primary language) and 1.6 (provide opportunities to transfer skills from

primary and target language).

Table 6 shows the average observer score, and their combined mean scores for the three

indicators in the Connections Domain.

Table 6
OPAL Results for Connections Domain

Indicator	Researchers	Average Score	Mean
2.1 Relates instructional concepts to social conditions in the students' community.	Lead Assistant	3.20 2.93	3.06
2.2 Helps students make connections between subject matter concepts and previous learning.	Lead Assistant	4.37 4.22	4.295
2.3 Builds on students' life experiences and interests to make the content relevant and meaningful to them.	Lead Assistant	4.08 3.96	4.02

The Connections domain, which closely aligns with constructivist theory about connecting

students' lived experiences with their learning, the TAs consistently had mean scores in the mid

and upper range (3s and 4s) across all indicators.

Table 7 shows the average score by each of the observers, as well as their combined mean score

for the Comprehensibility Domain.

Table 7
OPAL Results for Comprehensibility Domain

Indicator	Researchers	Average Score	Mean
3.1 Uses scaffolding strategies and devices (i.e. outlines, webs, semantic maps, compare/contrast charts, KWL) to make make subject matter understandable	Lead Assistant	4.62 4.82	4.72
3.2 Amplifies student input by: questioning/restating/rephrasing/ expanding/contextualizing.	Lead Assistant	4.91 5.04	4.975
3.3 Explains key terms, clarifies idiomatic expressions, uses gestures and/or visuals to illustrate concepts.	Lead Assistant	5.33 5.26	5.295
3.4 Provides frequent feedback and checks for comprehension.	Lead Assistant	5.04 4.90	4.97
3.5 Uses informal assessments of students learning to adjust instruction while teaching.	Lead Assistant	4.58 4.43	4.50

Amplifying student input by questioning, rephrasing, etc. (indicator 3.2), providing student feedback (indicator 3.4) and introducing new vocabulary (indicator 3.3), had the highest mean scores in the Comprehensibility domain (4.97, 4.975, and 5.295, respectively).

The average score of each observer, as well as their combined mean score for the four indicators in the Interactions Domain is shown in Table 8.

Table 8
OPAL Results for Interactions Domain

Indicator	Researchers	Average Score	Mean
4.1 Facilitates student autonomy and choice by promoting active listening, questioning, and/or advocating.	Lead Assistant	5.00 4.95	4.975
4.2 Makes decisions about modifying procedures and rules to support student learning.	Lead Assistant	4.16 3.86	4.01
4.3 Effectively communicates subject matter knowledge in the target language.	Lead Assistant	5.04 5.09	5.06
4.4 Uses flexible groupings to promote positive interactions and accommodations for individual and group learning needs.	Lead Assistant	3.16 3.17	3.165

TAs are experts in their subject matter, the visual arts. Hence, their mean score in indicator 4.3 scored in the high range, a 5.06. Evidence observed indicated that TAs mostly conducted whole class discussions, thus scoring 3.1 in indicator 4.4, flexible groupings.

OPAL Observations

The following are descriptions of each lesson observed for each individual TA. The numerical findings of individual OPAL scores for each of the four domains, along with a narrative description of the phenomena observed based on memos from each of the researchers are also included. Each TA is given a pseudonym—the first one was self-selected, and I assigned pseudonyms to the rest.

Teaching Artist: Mutante

Mutante (a self-chosen pseudonym) is a Latino male, but having grown up along the Mexican/American border, described his ethnicity as "Other," specifically, a "Tejangelino." We observed him four times using the OPAL instrumentation (See Appendix A; Lavadenz & Armas, 2012), had him fill out a survey and he participated in an over hour-long interview with myself, the principal researcher (See Appendix B.). Two researchers observed four lessons, two at each of the school sites, two different seventh-grade classes at "Carter" and two observations of the same second-grade class at "Steinbeck" school.

We observed Mutante teach the same lesson, having students design their own chair, in two different seventh-grade classrooms on October 5, 2017 at "Carter Elementary" school. In the first class, there was one EL classified as a Level 1, in the second class there were eight 1s and 2s; the majority of the students had been reclassified. During these observations, Mutante scored an average of 5.5 on both observations for the first OPAL domain, Rigorous & Relevant Curriculum. In this domain, he had students think critically about how they were going to design

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their chairs with questions such as, "Design your chair—how strong will it be? Think about what is it going to be used for? By whom? Have you heard the word 'ergonomics'?" (which he helped define) and "Think about the structure of your chair." Further, he asked them to think critically by asking, ""Why do you think a chair has parts that are [named] the same as human [body parts]?" Students had previously responded to the different parts of a chair as he visually pointed to them with, "seat," "legs," "back." He then asked them to say those same words in Spanish.

His average score for Connections was 4.1 for the first observation, 3 for the second. He scored higher in the first lesson because students had been to the museum and were familiar with the works of art he showed during the lesson. Thus, Mutante was able to capitalize on their prior knowledge and asked them numerous questions about their experience, specifically, about the chairs they saw and their reactions to them. He then had them think about those examples when designing their own chairs using Model Magic®. The students seemed very engaged with this material as it was something new to them. The TA allowed them to explore, manipulate, and play with the Model Magic®. During the same lesson with the second seventh-grade class, he asked about whether they had been to see the chairs. Students said they did not go on the field trip, so he was unable to make similar connections about their prior knowledge and experiences—as he had with the first class.

The third domain, Comprehensibility was 5.3 and 4.6 for the first and second observation, respectively, and an average score of 4.3 and 4.2 for the last domain, Interactions. This latter result occurred because, while he mostly did a whole group discussion, he did engage in dialogue with the students. He had students share their preferences for each chair he discussed, and had them share their reasoning for their preferences. In addition, during the art

making, he went around to individual students to provide feedback, tips, and discussed choices they ought to consider. For example, when one student was coloring in the material before sculpting it, he pointed out that she ought to be "thinking about what happens if you tint it *before* sculpting it" as it had resulted in the color changing once they manipulated the Model Magic® and the color got on her hands. After a quiet discussion with her, he reminded to the whole class to think about when they ought to paint their sculptures.

The other two observations of Mutante were in the same second-grade classroom, one week apart (November 6 and 13, 2017) at "Steinbeck Elementary." This class consisted of 22 students, 10 of whom were ELs (two were classified as 1s, three 3s, and five 4s). The first lesson focused on Chinese landscape painting and the second on images of Los Angeles using the works of LA based artist Carlos Almaraz. In these lessons, Mutante scored slightly lower in the Rigorous and Relevant domain than he did in his first two observations; observation #3 averaged a score of 5.2, observation #4 his average score was 4.5. In the Chinese landscape lesson, when discussing the painting, he challenged students by asking, "How would you describe a mountain to someone who had never seen one?" He probed them further, "What else do you notice?" However, students seemed to have difficulty in understanding the definition of "nature" (the image was of a natural landscape). He asked, "Where in nature have you been?" thus making connections to their personal lives. Several students responded with descriptions of trips to Las Vegas and Mexico. He followed up by clarifying that "When you drove to Las Vegas, you drove through nature, a desert." He checked for understanding and practiced different groupings by asking students to "Turn to your partner and share-what does nature mean? And where is the place in nature that you have been?"

In the fourth and final lesson, Mutante scored the highest in the Connections domain, 5.1, as he focused on LA landscapes for the lesson and thus spent a majority of the discussion by having students share their thoughts to questions such as "What do you know about LA?" Or, places in your neighborhood?" "Does this remind you of LA? Is it familiar? How so?" When students responded about what they saw in the painting, he made sure to follow up with individual students about their familiarity with objects in the painting such as bridges, lakes, and whether they had ridden in a boat, as depicted in the painting.

Throughout all four observations, Mutante would often ask students to translate some of the words during their discussion into Spanish, or would speak in Spanish. For example, he would say, "If you can hear me, clap *dos veces*" [two times]. Or, "Does anyone know how to say "landscape" in Spanish?" In addition, he would use an iPad to show various art objects from the museum's collection and zoom in to show details as students pointed them out during their observations and discussion of the artworks. Finally, during the art making, he walked around to individual students to discuss their artistic choices and gave them autonomy in the choices they made; all while continually providing feedback or pushing students to critically think about what they were creating. For example, during the lesson on Chinese landscape painting, he prompted, ""We are all artists." "We don't say, 'I am finished' or 'I'm done.' because you can always add to your landscape." And students responded by adding more elements and details. Table 9 shows Mutante's OPAL results for each domain for each of the four observations.

Table 9

Teaching Artist Mutante OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	5.50
	2	5.50
	3	5.25
	4	4.58
Connections	1	4.16
	2	3.00
	3	4.66
	4	5.16
Comprehensibility	1	5.30
	2	4.60
	3	5.70
	4	4.70
Interactions	1	4.37
	2	4.25
	3	5.50
	4	5.00

The following student artwork are images from the last lesson observed, second graders creating landscapes inspired by their neighborhood, using chalk pastels, the same medium as the artist, Carlos Almaraz.

Figure 2. Student Artwork A
Second grade student, chalk pastel landscape that includes a tree and sun.

Figure 3. Student Artwork B
Chalk pastel by second grade student depicting a palm tree and a lake with fish.

Figure 4. Student Artwork C
Inspired by Carlos Almaraz's landscapes of Los Angeles, second grade student's chalk pastel drawing of a building and bridge.
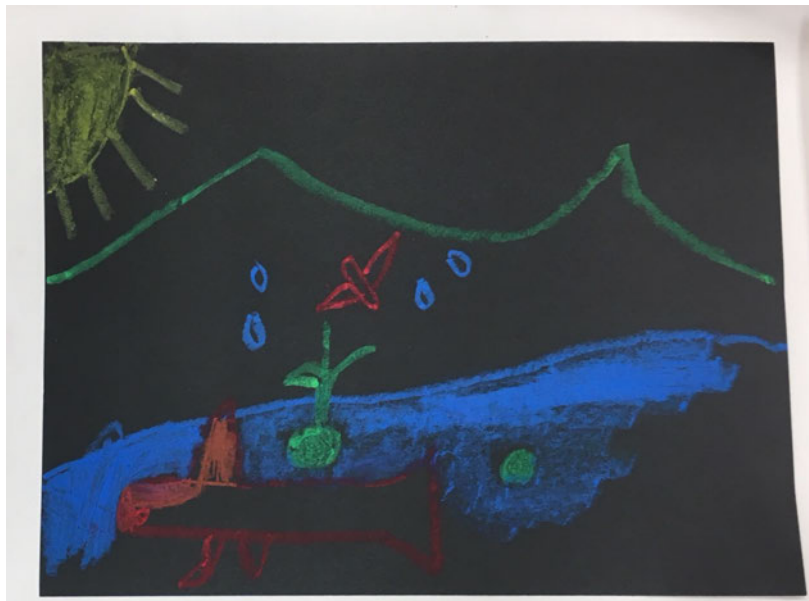

Figure 5. Student Artwork D.
Second grader's landscape drawing of a sun, mountains, and a red flower.

Teaching Artist: Nichole

Interestingly, Nichole (pseudonym) mentioned that she did not even know that the term teaching artist existed—she only learned the term very recently. However, she expressed that her exposure to the field as a TA has opened up a lot of opportunities for her as not only does she work within a museum setting, she also teaches at other nonprofits, working with foster youth in an after-school setting. As was the case for all the TAs, two of us observed four lessons to ensure inter-rater reliability. We observed four lessons: two observations of different sixth-grade classes and two observations of a special education fourth- to sixth-grade class at one school site, "Carter Elementary."

We observed Nichole teach the same lesson, sculpting clay amulets and decorating them with their own symbol, in both a regular sixth-grade classroom and a fourth- to sixth-grade special education classroom. In the sixth-grade classroom, 18 of the 36 students were designated as ELs, all 18 classified as 2 or 3. In the special education classroom, the majority (12 of 16) of the students were ELs, seven of whom were classified as either a 1 or 2; the remaining four students were Level 3.

These first two observations, conducted on the same day, were scored at an average of 2.9 and 3.5 for Rigorous & Relevant Curriculum; 3.1 and 3.1 for Connections; 3.7 and 4.0 for Comprehensibility, and 3 and 3.6 for Interactions. The first scores indicate the regular sixth-grade class; the latter scores indicate the special education classroom. Interestingly, she scored higher with the special education students in part because she took more time to introduce new vocabulary, and often drew images with the vocabulary words. For example, when introducing the concept of a symbol, she wrote the word, asked students to consider what a symbol means, and then began by drawing different shapes such as a heart, smiley face, and a peace sign.

Immediately, the students identified the symbols and what they represented. Students shouted "Love! Happy! And Peace!"

The third observation was conducted one week later, with the same special education fourth- to sixth-grade class. In this lesson, Nichole helped students make connections between the subject of the lesson and previous learning (2.2, a concept highlighted in the Connections domain) by revisiting what symbolism is by using an object they found interesting and were familiar with, a mummy, as noted in the exchange that follows. (Student responses for observations are noted in numerical numbers. Since student artwork included is from a different group of students, those are referenced by letters, for example, Student Artwork A, Student Artwork B, etcetera).

Nichole:	"[Do you remember] looking at this image?"
Student 1:	"I see a beetle."
Student 2:	"I see wings."
Nichole:	"What are we looking at?"
Student 3:	"A mummy."
Student 4:	"Tomb, Egyptian coffin."
Nichole:	"Where was it made?"
Student 4:	"In Egypt!"
Nichole:	"What were these symbols used for?"
Student 5:	"To protect!"

Furthermore, because she had been told by the classroom teacher the previous week that some of the students were nonreaders, she made sure to read aloud the symbolism associated with each image, as well as writing the word on the board.

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Next, since the objective of the lesson was painting the clay amulets that they designed with their own symbols, she then turned to the concept of color and symbolic associates of color to build on previous learning. She first asked them to name colors they could see around their classroom. She then asked them to name their favorite color and encouraged them to explain why it was their favorite. Nichole then explained that colors could be symbolic as well. Using the image of the mummy again, she informed them that for the Egyptians, "each color meant something." After this exchange, she asked them to think carefully about what colors they wanted to use to paint the symbol on their amulet based on the symbolism colors can represent.

The fourth and final lesson observed was with the sixth-grade class, the same class observed two weeks previously. In this class, 50% of the 36 students were designated ELs, most of whom were classified as a 2 or 3. The lesson focused on a concept in the sixth-grade history/social science curriculum that students were studying, the ancient Greeks, by introducing a Greek vase and discussing with students about what we can learn about societies and their history through the art they created.

Nichole scored an average of 3.1 for Rigorous & Relevant Curriculum, a 4.0 for Connections, 4.5 for Comprehensibility and 3.625 for Interactions. As observed in previous lessons, Nichole was careful to scaffold and build upon previous learning. Again, she revisited the ideas of symbols and asked what they stood for. A student replied, "An idea!" Another indicated, "Pictures stand for an idea." She then showed them an image of a Greek vase and engaged in a dialogue about what the image on the vase represented:

Nichole: "What do you think is happening?"

Student 1:   "Saying goodbye because they may be in a dire situation."

Nichole: "What happened before this?"

Student 2:   "War!"

Nichole: "What do you see that makes you say that?"

Student 2:   "Because [he has a] shield, spear, armor."

In amplifying student input by have them expand on their observations (3.2 in the

Comprehensibility domain), Nichole was able facilitate student autonomy by promoting active

listening (4.1 in Interactions domain).

In none of the four lessons observed did Nichole provide access to content and materials

in students' primary language, nor did she provide opportunities for students to transfer skills to

their primary language. Table 10 shows Nichole's average OPAL scores for each domain for

each observation conducted.

Table 10
Teaching Artist Nichole OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	2.91
	2	3.50
	3	3.41
	4	3.16
Connections	1	3.16
	2	3.16
	3	3.83
	4	4.00
Comprehensibility	1	3.70
	2	4.00
	3	4.20
	4	4.50
Interactions	1	3.00
	2	3.62
	3	3.62
	4	3.62

Teaching Artist: Omar

Omar cited his experience and extensive training in Common Core, lesson planning, unit

design, integrating STEAM, working with ELs, and object-based teaching. Two of us observed

four lessons to ensure inter-rater reliability, with the exception of the third observation when, due

to a scheduling conflict, only myself as the principal investigator observed the lesson. All four lessons observed over a 6-week span were of fifth-grade classrooms at "Carter Elementary."

We observed Omar teach the same lesson, having students create collages inspired by comics and the artist Jean-Michel Basquiat, in two different fifth-grade classrooms on October 10, 2017. The first class had two ELs classified as a Level 1 (one student had recently arrived to the country with virtually no English skills) and the rest of the ELs were classified as a Level 2 or 3. The second class had a substitute teacher and thus I was unable to get EL information despite repeated attempts to get the information from the regular classroom teacher. The third and fourth observations, conducted one month apart, were of the same fifth-grade class, where 12 of 33 students were classified as ELs, three Level 1s and nine Levels 2 and 3.

In the first two observations of the collage lesson, Omar scored an average of 4.75 (observation #1) and 4.58 (observation #2) in Rigorous & Relevant Curriculum; 5.16 and 5.3 in Connections; 5.1 and 4.4 in Comprehensibility and 4.625 and 4.125 in Interactions. Omar had some of the highest scores, averaging a "5" in indicator 2.1 in Connections ("Relates instructional material to social conditions in the students' community). He often used artworks students were interested in, such as comics of Superman, images of La Virgen de Guadalupe, and the pyramids in Mexico (in the third lesson); and ancient myths they are familiar with such as stories of Pegasus and Medusa in Greek mythology. Further, he would show the title of artworks and have students translate the title into Spanish. He also had students read the Spanish in the artwork, or had them translate a new vocabulary word into Spanish (indicator 1.6 in Rigorous & Relevant curriculum).

In the collage lesson, Omar facilitated a dialogue with students about artistic choices:

Omar: "Why did this artist put these two women together? [Wonder Woman and
                La Virgen de Guadalupe].

Student 2:   "Both are heroes!"

Omar: "What do we think is happening between the characters?"

After numerous student responses, Omar would often follow up by asking further probing

questions such as "Why do you think that? "or "What makes you say that?" or "How do you

know?" He advocated for students' individual interpretations of the artwork by noting, "People

think and see different things." During his interview, he describes the importance of providing

the opportunity for this type of dialogue because in his experience, due to schools' focus on

grading and testing, there is little opportunity for students to express themselves.

> So discussion openness, interpretation of something . . . that is a super rare thing that I
>
> have seen in classrooms. It's just facts, like facts you memorize, and you are going to be
>
> tested . . . it's not what I teach. It's, "What do you see, and how do you respond to it?
>
> Do you respond positively, negatively? Do you like it? Do you not like it?" … that form
>
> of communication to me, is really exciting because then you are building a community.
>
> (Omar)

The third and fourth observations were made in the same fifth grade classroom. The first

lesson centered on architecture from around the world. This lesson entailed looking at and

discussing images of architecture from around the world and sketching their own structures.

This was to be followed by transforming their 2D sketches to 3D structures the following week

(not observed). In the third observation, he scaffolded the lesson by having students look

critically at the architecture of their classroom. He asked them to analyze how it was made, the

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materials used, and to think about where lights, windows, and doors were placed. He then turned

to images on the iPad of structures they were familiar with, such as Egyptian pyramids, and

proceeded to show them pyramids from other societies, like the stepped pyramids in Mexico by

comparing and contrasting the structures (Comprehensibility 3.1). He transitioned to showing

them images of building from Los Angeles, and thus may have seen, such as the Griffith

Observatory and the Walt Disney Concert Hall. Throughout, he checked for understanding (3.4)

and explained key terms (3.3) such as "What is an observatory?" and then defined it when

students could not come up with a satisfactory definition.

The fourth and final observation took place one month later; of the same fifth-grade class

observed during the architecture lesson and was the culmination of the six-week residency. The

focus of this lesson was on landscapes. Omar went over the entire previous five weeks of

instruction by reminding students all of the artworks they had seen, artworks they had created,

and concepts learned.

Omar introduced the content-specific concept of landscapes by comparing and

contrasting (3.1) two different landscapes and asking students, "What do you see?" Student

responses included, "Mountain in the background." "Some mountains with snow; others don't

[have snow]." "Some are closer, taller." After one student used domain-specific vocabulary

"background," Omar used the iPad to zoom into that portion of the photograph and reviewed art

vocabulary (3.3) background/middle ground/foreground by gesturing to those specific locations

in the image.

Just as he discussed artistic choices made by the artist in a previous lesson, he encouraged

students to think about their own artistic choices when creating their own landscape. He asked

them to think about whether they wanted to use either portrait or landscape orientation and instructed them to "think about your composition."

Omar scored the lowest, an average of 3.4 in indicator 4.4 in the Interactions domain, using flexible groupings. While Omar provided a lot of one-on-one individual attention to students during the art making (this was most visible in the first observation, with the student that spoke virtually no English so Omar had to translate the entire lesson and provide instructions in Spanish), he mostly conducted each lesson as a whole group discussion. While he did allow multiple voices and interpretations of the artwork, and dialogue among the students about those interpretations, he did not encourage pair sharing or other types of flexible groupings. Table 11 shows the results of Omar's individual OPAL scoring averages for each observation.

Table 11
Teaching Artist Omar OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	4.75
	2	4.58
	3	4.50
	4	4.58
Connections	1	5.16
	2	5.33
	3	5.33
	4	4.50
Comprehensibility	1	5.10
	2	4.40
	3	5.60
	4	4.80
Interactions	1	4.62
	2	4.12
	3	5.00
	4	4.25

Teaching Artist: Pamela

Pamela, unlike the other TA interviewed, has extensive experience in a formal education school environment, and thus noted in her survey that she was "very experienced" teaching ELs and felt "comfortable" doing so. Two researchers, myself and an assistant, observed four

lessons, one third-grade classroom at "Carter," which consisted of 12 Level 1s and 2s; and three observations at "Steinbeck Elementary" school. One third-grade class at "Steinbeck" consisted of two Level 1 ELs, seven Level 2s, and six Level 3s. The second third-grade classroom at "Steinbeck Elementary," observed twice, one week apart, consisted of mostly Level 1 and 2 ELs.

The first lesson observed focused on introducing students to lines and shapes using an artwork titled *Getty Tomb* by artist Frank Stella. She began by identifying terms such as line, shape and pattern. She identified different types of lines such as "vertical," horizontal," and "diagonal" by both writing them on the board and using her body to demonstrate. She then checked for comprehension (3.4) by having students use their arms to create vertical, horizontal and diagonal lines. Further, she asked students to go up to the artwork to point out where in the painting they could see each type of line. Thus, she averaged a score of 5.3 in the Comprehensibility domain across all four lessons. She encouraged critical thinking by having students discuss the symbolism of colors as noted in the following exchange:

Pamela: "Colors have meaning. What meaning [could this color have?]."

Student 1: "Funeral."

Student 2: "Coffin."

Pamela: "Why do we associate black with funerals?"

She went on to engage in a dialogue with students about black and its association with funerals as the artwork is a black image with maze-like lines that create geometric shapes. She then instructed students to create their own artwork and instructed them to think about which geometric shapes they wanted to include in their artworks.

The next two observations, with two different third-grade classrooms, were of the same lesson, using shapes to create a collage, inspired by an artwork by the French artist Henri

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Matisse. For this pair of lessons, Pamela averaged a score of 3.5 for both lessons in Rigorous &

Relevant Curriculum; 2.5 and 2.6, respectively, for Connections; 5.6 and 5.4 for

Comprehensibility; and 3.8 and 4.1 for Interactions.

She began by asking students to remind her what they learned the previous week, and

asked them to show her "with your arms" the different types of lines they learned—thus relating

subject matter to previous learning (2.2). She then introduced the new lesson by asking students

whether they knew what collage meant. One student responded, "When you glue little pieces of

paper." She then went on to introduce new vocabulary, such as 'geometric' and compared this to

'amorphic' shapes the "opposite of geometric, or shapes found in nature." She then used two

different works of art to demonstrate these concepts (3.3) and checked for understanding (3.4) by

having individual students come up and point to both a geometric and natural shape in the

artwork. She also amplified student input (3.2) by prompting them to elaborate on their

definitions, or "expand your sentence," or "what do you see that makes you say that?" Further,

she facilitated a dialogue among the class by asking students whether "anybody wants to add to

what they just said?"

As students were creating their own artwork inspired by Matisse, Pamela prompted the

students to think critically (1.1) by instructing them to use concepts learned in the lesson,

"[Your] art must show both geometric and natural [shapes] and positive and negative [space]."

Further, after demonstrating how to cut different types of shapes, she promoted student

autonomy (4.1) by encouraging them to make different choices in their art making and informing

them that if they want to copy Matisse, it is okay, because their artwork "is by their own hand, so

it is original to you."

In this lesson, Pamela would often use informal assessment and adjust instruction while teaching (3.5). For example, when students seemed not to understand the word "intentional," she rephrased it by repeating and using "on purpose" instead. Also, after writing step-by-step instructions on the board that directed students to use "some" geometric and natural shapes, she changed it to a specific number, "Use five geometric and natural shapes" as students seemed to be confused about how many they had to include in their artwork.

The fourth and final observation was in a third-grade class at "Carter Elementary," conducted two days after the lesson at "Steinbeck Elementary." Due to a change in schedule (the previous lesson was cancelled), this lesson also entailed creating collages using Matisse. Despite the fact that this was her third time doing this particular lesson, her scores were almost the same across all domains, as she averaged a score of 3.6 in Rigorous & Relevant Curriculum; 3.6 in Connections; 5.5 in Comprehensibility, and 4.75 in Interactions.

In all four lessons, Pamela scored the lowest in providing student access to materials in their own language (1.5), transferring skills between their primary language and target language (1.6) (averaging 1 in both of this indicators), and relating instruction concept to social conditions in students' community (an average score of 1.1). However, due to the fact that she did often use visuals in multiple ways, such as using her body, having students use their arms, writing it on the board, having students point it out in the artwork, she had one of the highest scores in indicator 3.3 "Explains key terms, clarifies idiomatic expressions, uses gestures and/or visuals to illustrate concepts," averaging a score of 5.6. Table 12 shows Pamela's individual, average scores for each OPAL domain.

Table 12
Teaching Artist Pamela OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	3.33
	2	3.50
	3	3.50
	4	3.66
Connections	1	2.33
	2	2.50
	3	2.66
	4	3.66
Comprehensibility	1	4.70
	2	5.60
	3	5.40
	4	5.40
Interactions	1	3.75
	2	3.87
	3	4.12
	4	4.75

Teaching Artist: Quinn

Quinn was observed by two researchers—myself and an assistant—for four lessons to ensure inter-rater reliability. Of the four lessons, two took place at each of the school sites, one combined first- and second-grade class and a second-grade class at Carter Elementary and two observations of a second-grade and another of a third-grade class at Steinbeck. The first combined class had a substitute teacher, so I was unable to get EL statistics, despite repeated attempts. In the second class at Carter, 10 of the 20 students were ELs; two students were designated, as a 1 and 2, eight students were 3s and 4s.

The lesson to the combined first- and second-grade class consisted of looking at an ancient Chinese earthenware camel bearing gifts, from about 700 CE in the museum's collection. Thus, after students discussed the artwork, they were tasked with creating their own animal, and choosing a gift that they were expected to bring. In this lesson, Quinn scored an average of 3.58 for Rigorous & Relevant Curriculum; 4.16 for Connections; 5.1 for Comprehension, and 4.87 for Interactions.

Quinn introduced the artwork with by helping students connect subject matter (the artwork) with previous learning (their knowledge of camels) (2.2 in the Connections domain) with the following exchange:

Quinn: "What animal do you see?

Students yelled: "Camel!"

Quinn: "What do you know about camels?"

Student 1:   "They don't drink a lot of water for a long time."

Quinn: "Where do they store stuff?"

Student 2:   "In their hump!"

Later, he introduced the art activity by defining collage as "painting using paper" and "drawing using scissors" which students seemed to understand. He also put key words on the board and defined collage and noted that it was "a fancy word for cutting and gluing." In addition to showing the artwork from the museum's collection, Quinn showed artwork from previous students (as shown below).

For the second lesson, students discussed jobs that help people, and then created their own portrait of a worker using watercolors. In this lesson, Quinn had an average score of 3.1 for Rigorous & Relevant Curriculum; 4.16 for Connections; 4.6 for Comprehension, and 4.5 for Interactions, just slightly lower than the first lesson. Quinn began this lesson by brainstorming a list with students about professions that help people. As a class, they generated a list, which Quinn wrote down as students yelled their responses. After the brainstorming session, he showed two artworks, one was a picture of the Buddha, and in a group, discussed how what the Buddha was holding and wearing indicated his profession. In creating their artworks, Quinn encouraged students to include objects important for the profession, such as a stethoscope for a

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doctor, or a firehouse for a firefighter, or a pencil for a teacher—all of which were things suggested by students to indicate those professions.

The third lesson, also to a second-grade class entailed creating still lifes. For this lesson, he began by comparing and contrasting two still lives, one a more traditional, realistic still life, and the other that he introduced as a "mysterious" one. He had similar scores to the previous two lessons (3.3 for Rigorous & Relevant Curriculum; 3.16 for Connections; 4.6 for Comprehension, and 3.8 for Interactions). The biggest decline was one point in the Connections domain (4.16 versus 3.16) because this lesson focused on still lifes and thus did not really relate to instructional concepts and conditions in the students' community, as the previous lesson, which focused on professions within their communities.

The fourth and final lesson, a classroom of third-grade students, consisted of creating portraits. Quinn had similar scores as the three previous lessons, 3.25 for Rigorous & Relevant Curriculum; 3.3 for Connections; 4.8 for Comprehension, and 4.5 for Interactions. Again, similar to all his previous lessons, Quinn led a discussion about artworks from the museum's collection, and then showed the class samples from previous students. He also encouraged student autonomy (4.1) by comparing and contrasting two different approaches to the artworks (3.1). In this case, he showed them a realistic portrait and a more "creative" or abstract portrait. After showing the images, he provided students with choices of what type of paper they wanted to use, what colors they wanted include in their portraits, and whether they wanted to make more realistic or abstract portraits. He encouraged students by pointing out that, "Artists are unique, styles are unique." [It is] "Totally your choice." "Don't let your neighbor tell you what you should do."

Quinn often had brief, directed conversations about the works of art, and spent more time

discussing the process, techniques, and providing students with choices during the art making

process. In addition, he was careful to build on the previous week's learning (2.2) by reviewing

vocabulary, concepts, and student artwork. Students discussed the following image of a Chinese

earthenware camel (See Figure 6.) in the first lesson observed.

Figure 6. Funerary Sculpture of a Bactrian Camel
Earthenware sculpture of a camel from China, during the middle Tang dynasty, created around 700-800 C.E.

Student artwork from "Carter Elementary" School where students created animals bringing a

present using collage, inspired by the Chinese ceramic camel. As can be seen in Figures 7-11,

students had complete autonomy in their choice of animal and how they chose to depict each
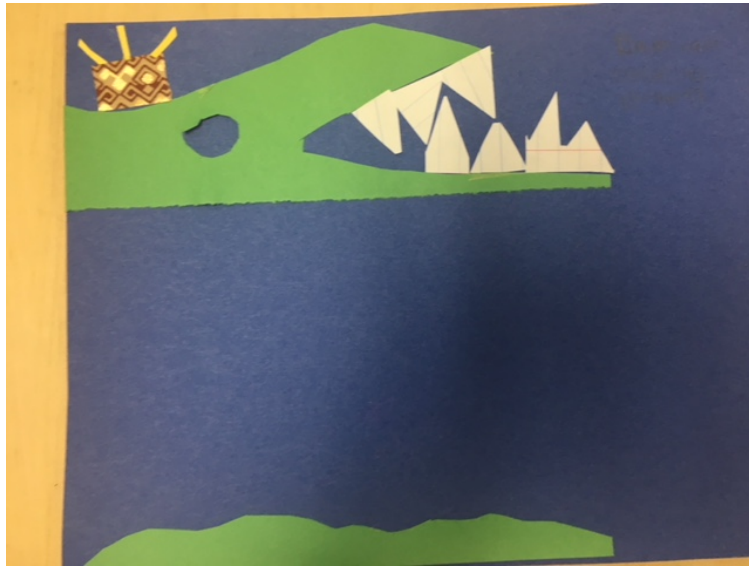
one, carrying gift(s).

Figure 7. Student Artwork E
 "Carter Elementary" second grade student's artwork showing a dinosaur bearing a gift on it's head.
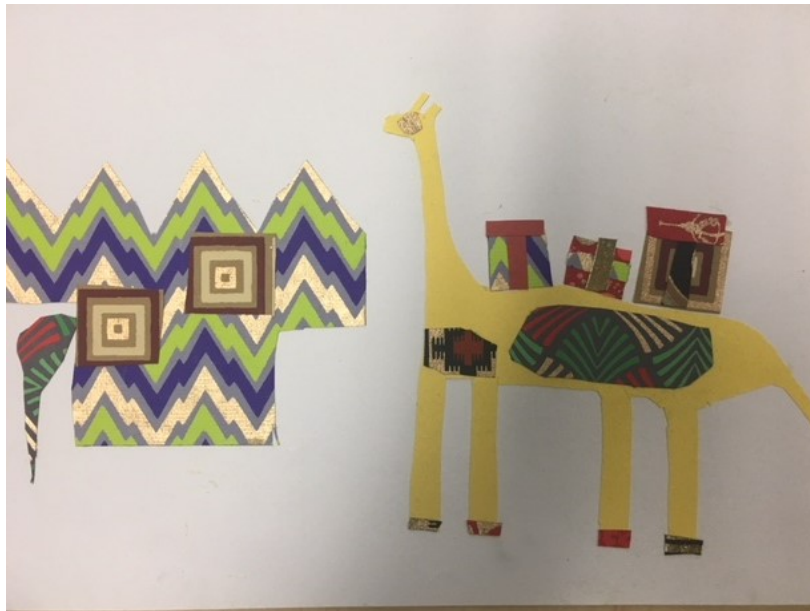

Figure 8. Student Artwork F
Mixed media collage of a giraffe bearing three gifts on its back. Second grade student.
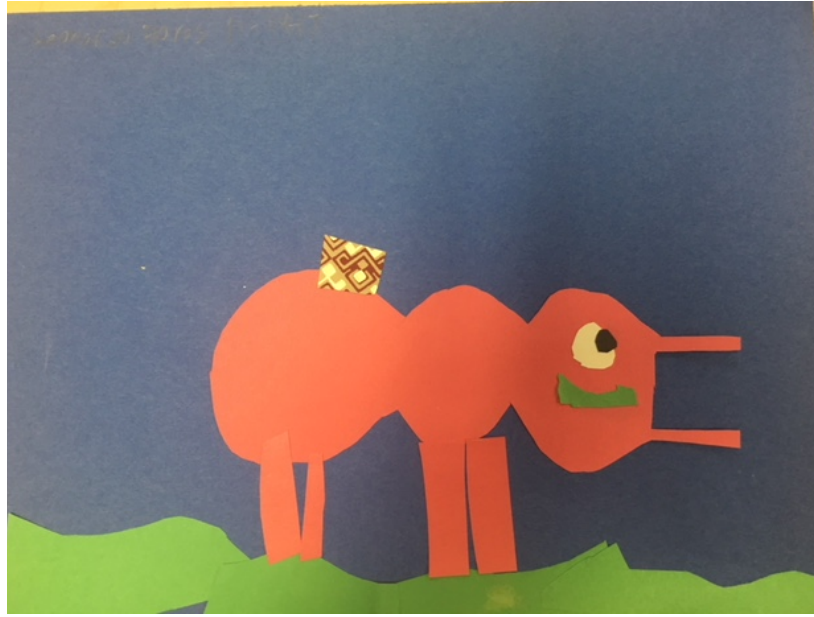
Figure 9. Student Artwork G
Second grade "Carter Elementary" student, depicting an ant walking on grass, bearing a gift.

Figure 10. Student Artwork H
A dog with a gift, second grade student at "Carter Elementary."

Figure 11. Student Artwork I.
Second grade student using paper collage to show a sheep, wearing a hat and scarf, bringing a gift of a snowman.

Quinn's average OPAL score for each of the four observation is noted in Table 13.

Table 13
Teaching Artist Quinn OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	3.58
	2	3.16
	3	3.33
	4	3.25
Connections	1	4.16
	2	4.16
	3	3.16
	4	3.33
Comprehensibility	1	5.10
	2	4.60
	3	4.60
	4	4.80
Interactions	1	4.87
	2	4.50
	3	3.87
	4	4.50

Teaching Artist: Ruth

Ruth is a 70-plus-year-old, self-taught artist, without a formal education but with over 25 years of experience working in the field. As she stated in her interview, although she has no formal training in education, "I have always been able to teach." All four lessons observed, by two of us, took place at "Steinbeck Elementary." Two observations, one week apart, of a first-grade class where more than half, 10/19 students were designated as ELs (Levels 1, 2 and 3). The other two observations were of the other first-grade class at "Steinbeck," where 12 of 21 students were ELs, five were Level 1, one was Level 2, five were Level 3, and one was Level 4.

The first lesson observed of Ruth entailed creating flowers. For this lesson, Ruth scored an average score of 3.5 for Rigorous & Relevant Curriculum; 4.3 for Connections; 5.1 for Comprehension, and 4.12 for Interactions. Ruth introduced the lesson by introducing a domain specific vocabulary (1.4), "texture" and invited students to describe some textures they were familiar with (2.2). Students shouted out things like "soft," "furry," "smooth," and "prickly." She then pointed out how these words are the same ones used for making and discussing art. She also made connections to students' life experiences by discussing where they see flowers and the kinds of gardens they have at their house.

Ruth continually provided frequent feedback and checked for understanding (3.4) by providing students with step-by-step instructions that she then monitored by walking around the classroom to see whether students are on task and following directions.

In the next lesson, she built upon the concept of the elements of art (line, color, form, shape, texture, and space) from the previous lesson, when she focused on texture, to focusing on line and color using Dutch artist Piet Mondrian. Scoring averaged 3.75 for Rigorous & Relevant Curriculum; 2.6 for Connections; 5 for Comprehension, and 4.37 for Interactions. She

introduced the lesson by saying, "Lines make up art. Colors make up art." She then invited

students to describe the lines and colors they see, "What do you see?" and then followed up with

clarifying questions. After student responses, she listed vocabulary on the board and showed

examples on the artwork further illustrate students' observations. In addition, she amplified

student input by restating and expanding (3.2) on their observations as is evident in the following

exchange:

Ruth: "When lines cross, what does it do?"

Student 1:   "Makes shapes!"

Ruth: "What shapes do you see?" [in the work of art]. How did Mondrian use

             space?"

Student 2:   "To make squares and rectangles."

In addition, she prompted critical thinking (1.1) and checked for understanding (3.4) when she

showed them another artwork by the same artist. Without prompting, students shouted, "That is

a Mondrian!" She asked them, "Why is this Mondrian also?" and then several students pointed

out similarities between both works of art. After discussing the lines and shapes they saw in the

work of art, she provided them with art materials where they independently chose how they were

going to use the lines to create shapes in their works of art. While students were given the same

materials, they were given complete autonomy to create their works of art. Several examples
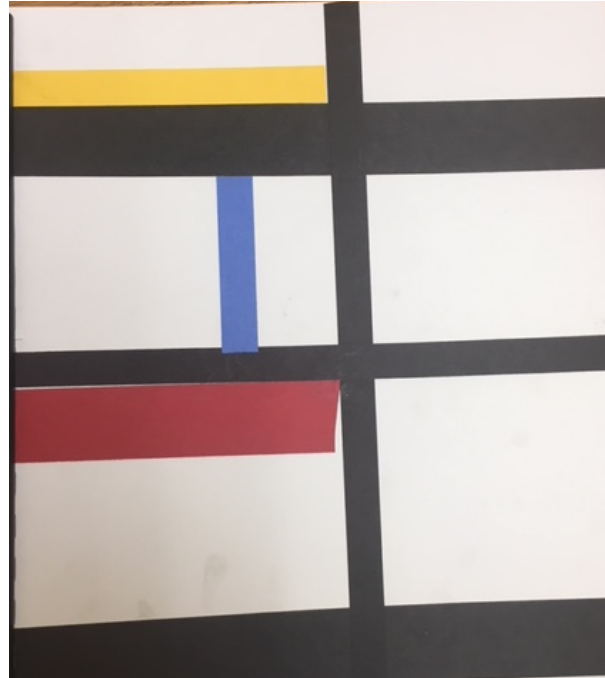
(Figures 12 through 14) follow:

Figure 12. Student Artwork J.
First grade student used three black horizontal and one vertical black line, with yellow, blue, and red.
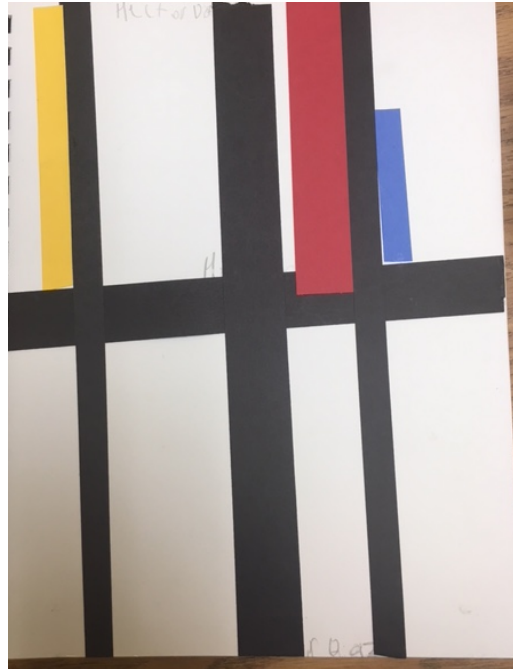
Figure 13. Student Artwork K.
First grader using three black vertical lines and one black horizontal line, with yellow, red and blue vertical stripes.

Figure 14. Student Artwork L.

Inspired by Mondrian, first grades student creates an X with black lines, with the addition f blue, red, and yellow stripes in between the spaces.

The next lesson observed was scaffolded to build upon the previous week's lesson. In reviewing the lesson (2.2), students remembered they made artworks similar to the artist, "Mondrian!" She also reviewed the art concepts learned (1.3), line and color. She then introduced the idea of 2D, by pointing out that the Mondrian painting was an example of 2D, and informed them that by raising or manipulating the lines, a 2D artwork would become a 3D object. She then modeled a step-by-step process of placing strips and gluing them down to create a 3D work of art (Figures 15-18). Moreover, she checked for comprehension by going around the room, pointing out student examples of their creativity; and to see whether they were following instructions. Finally, she had them think critically by instructing them to title their artwork.

The first example, *Figure 15*, was titled, *The Amusement Park.*

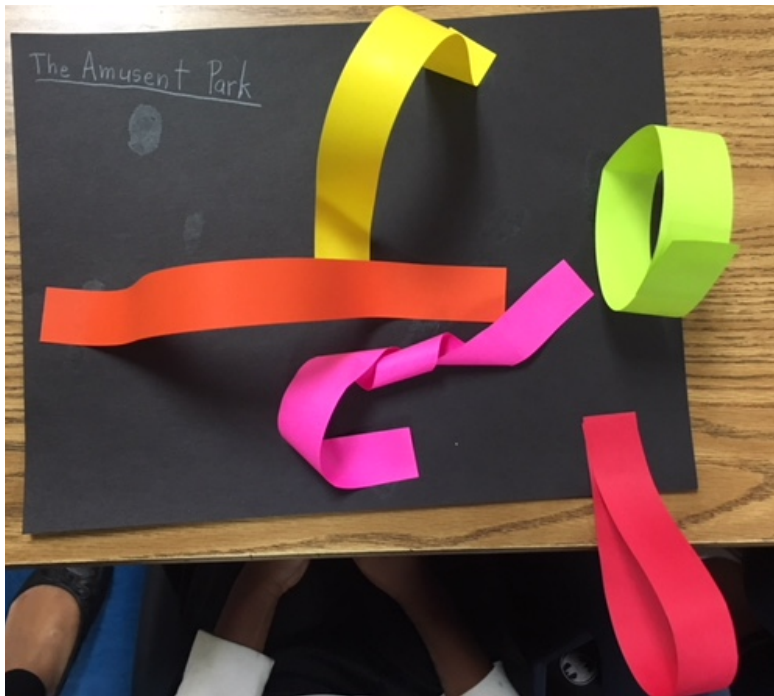*Figure 15.* Student Artwork M.
First grade student titled her artwork, *The Amusement Park.* She used multi-colored stripes on black paper.
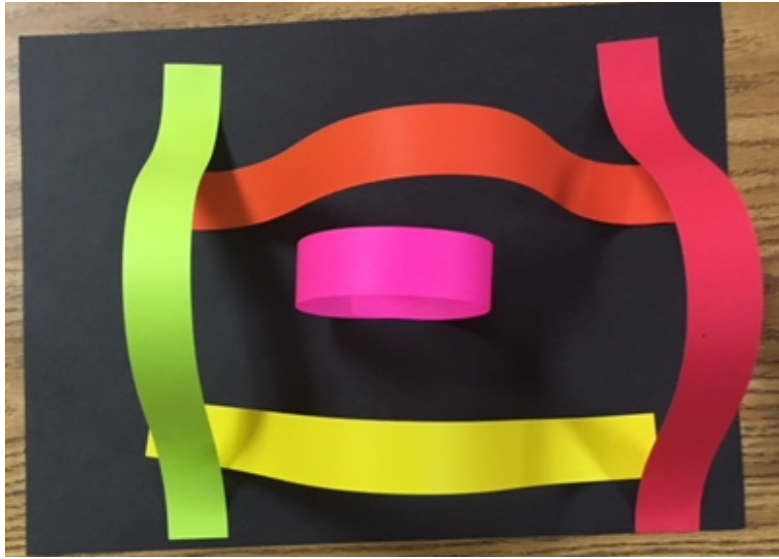
Figure 16. Student Artwork N.
First grade student created a 3D sculpture using parallel strips of paper, with a pink circular stripe in the middle.

Figure 17. Student Artwork O.
First grader using multi-colored strips to create a 3D circular shape.
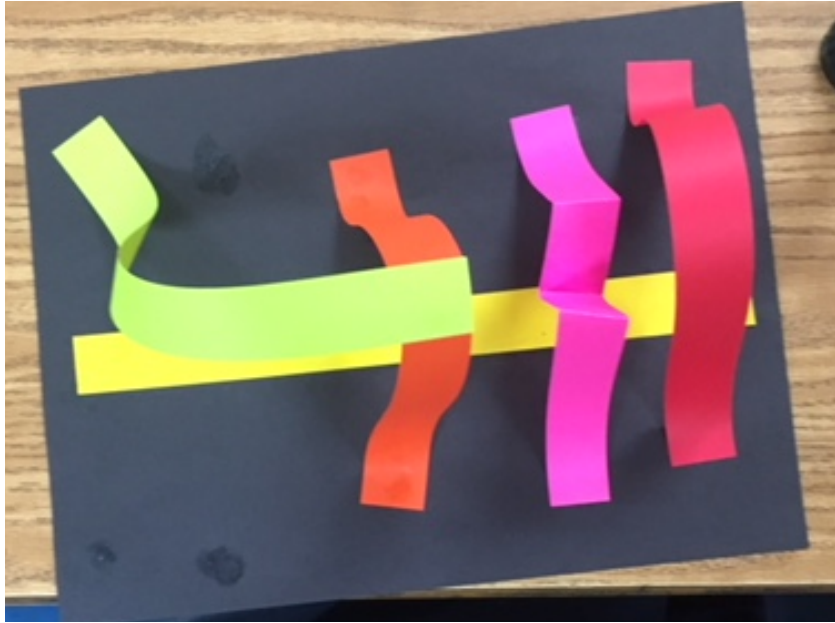
Figure 18. Student Artwork P.
Inspired by Mondrian, first grade student created a 3D sculpture using parallel strips of multi-colored paper over a yellow line.

The fourth and final lesson entailed having students create a winter landscape after discussing a

Chinese landscape on a scroll in the museum's collection. Here, she facilitated a dialogue as

noted in the following exchange:

> Ruth: "What season do you think this is?"
>
> Student 1: "Spring."
>
> Ruth: "Why do you think its spring?"
>
> One student noted that there were some flowers in the image and she associates flowers
>
> with spring.
>
> Student 2: "I think it looks like winter because it has snow."

As can be noted in this exchange, by allowing a dialogue among the students, they were

able to self-correct themselves and realized that the image represents winter, rather than spring—

yet the first student was able to articulate evidence from within the artwork for their initial response of a springtime landscape.

Ruth scored high in organizing the curriculum (1.3), scoring an average of 5.75; however, she did not score as well in providing access to materials in students' primary language (1.5) and providing opportunities to transfer skills between primary and target language (1.6), averaging in the mid 1s in both of those indicators. In addition, her lessons lacked connections to social conditions in the students' community (2.1), averaging a score of 2.75—typical scores for the majority of the TAs with the exception of the two Spanish-speaking TAs. Ruth's average scores for each observation for each of the OPAL domains are noted in Table 14.

Table 14
Teaching Artist Ruth OPAL Results

Domain	Observation	Average Score
Rigorous & Relevant Curriculum	1	3.50
	2	3.75
	3	4.25
	4	4.00
Connections	1	4.33
	2	2.66
	3	3.66
	4	3.66
Comprehensibility	1	5.10
	2	5.00
	3	5.60
	4	5.40
Interactions	1	4.12
	2	4.37
	3	5.37
	4	4.62

Summation

The quantitative data gathered from four separate observations of each TA provided rich data about which strategies for effect EL instruction were being implemented by the TAs—and which were not. Strategies such as providing materials in students' primary language (1.5) and opportunities to transfer skills between students' primary language and target language (1.6)

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were the lowest scoring among the TAs (averaging just 1.8 and 1.9, respectively). But in

general, strategies for effective EL instruction, such as critical thinking (1.1), averaging 4.97;

connecting subject matter concepts and previous learning (2.2), averaging 4.29; amplifying

student input by questioning (3.2), averaging 4.97; explaining key terms (3.3), averaging 5.2; and

facilitating student autonomy (4.1), also averaging 4.97—were all particular strengths of the TAs

as they scored the highest in these areas. Table 15 summarizes the average score for each of the

four observations for each TA in each of the four OPAL domains of effective EL instruction.

Table 15
Average Scores for OPAL Domains

Teaching Artist	R&R Curriculum	Connections	Comprehensibility	Interactions
Mutante	5.50	4.16	5.30	4.37
	5.50	3.00	4.60	4.25
	5.25	4.66	5.70	5.50
	4.58	5.16	4.70	5.00
Nancy	2.91	3.16	3.70	3.00
	3.50	3.16	4.00	3.62
	3.41	3.83	4.20	3.62
	3.16	4.00	4.50	3.62
Omar	4.75	5.16	5.10	4.62
	4.58	5.33	4.40	4.12
	4.50	5.33	5.60	5.00
	4.58	4.50	4.80	4.25
Pamela	3.33	2.33	4.70	3.75
	3.50	2.50	5.60	3.87
	3.50	2.66	5.40	4.12
	3.66	3.66	5.50	4.75
Quinn	3.58	4.16	5.10	4.87
	3.16	4.16	4.60	4.50
	3.33	3.16	4.60	3.87
	3.25	3.33	4.80	4.50
Ruth	3.50	4.33	5.10	4.12
	3.75	2.66	5.00	4.37
	4.25	3.66	5.60	5.37
	4.00	3.66	5.40	4.62

Teaching Artist Interviews

Each TA was asked to fill out a survey, and then I conducted a minimum of an hour-long

semi-structured interview with each participant. Coding and recoding were done cyclically. I

read and reread each individual transcript, allowing for patterns to emerge, and to look for ideas to help explain why those patterns exist in the first place (Saldaña, 2016). Initially, I pre-coded the transcripts, whereby I circled and highlighted participant quotes that seemed significant. During the next reading, I began to apply descriptive quotes to different quotes and passages. Finally, after noticing patterns, I noted these to categorize them into emergent themes (Saldaña, 2016). The following are the findings for each individual participant.

Teaching Artist Survey/Interview: Mutante

As is evident from the examples provided during the classroom observations and OPAL numeric results, Mutante noted in his survey that he was "very experienced" working with ELs and was "very comfortable" doing so. The last lesson observed, using LA artist Carlos Almaraz as inspiration for students to depict their neighborhood, is an example of a major theme that emerged from his interview—his description of living and teaching students in Los Angeles. "So that is the cool thing about living in Los Angeles, talking to students, too. It's interesting to hear where they come from, their stories. But also, yeah … just the dynamism, the dynamic element of Los Angeles, where we have this convergence of all these cultures to draw from and build." Later, he noted, "But that is the beauty of living in Los Angeles. We have these great monuments, we have artworks . . . there is a lot of renown architects and artists and musicians, and designers, and scientists." In addition to the city itself, he asked students to think about their place in it "…this is LA, they are from LA, you are from LA too. So, how are you going to add to what they did, the people in your community did?" When discussing the fact that he often uses Spanish and/or translates Spanish throughout his lessons, he noted that while he actively does so, he also tried not to alienate students that did not grow up speaking Spanish because, "we live in Los Angeles, the cultures of the world are here. So I kind of tell them that, kind of feel

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that, they are some of the smartest students in the world, because all the cultures of the world are here . . . so they [do not] have to travel to know these cultures, they know about them without having to think twice about them."

Another theme that kept remerging for Mutante was the fact that he wanted to challenge the concept of what art is, and what artists do, to both teachers and students. "I think," he said, "there is a lot of teachers that have little experience with art and so they have certain ideas of what art is. Art is like drawing something and make it look like photographic representation, but we are in the 21st century." Instead, he noted that he enjoys showing students, and their teachers, artworks that challenge conventions, works of art that makes the viewer think, question society, or use materials in a new way. He said, "I like experiencing art where you are asked to think a little bit, where questions are being asked. For me, I feel that is what the purpose of art is, instead of coming up with an easy answer." In short, he challenged them with the notion of the traditional definition of aesthetics, art that is realistic and looks pretty, with more contemporary views of what art could be and the ideas art can communicate.

He discussed a lot of what he wanted for the students, and expected from them, during his lessons: "I want it to be fun. I want it to be challenging. I want them to ask questions, learn new techniques, experiment with materials . . . . I try to come up with new lessons they can relate to … where I don't feel like I am the authority coming in . . . . I think I am more interested in students finding their own voice." He expressed the need to engage in a dialogue about themselves, their lives, and their experiences through discussions with the artwork he shared with them. In a theme that emerged from several artists, he noted that this type of teaching may be new to students—where they are asked to voice their opinion, express their individual selves, and explore issues through art-making. "We kind of create a dialogue, so

maybe we can start thinking of things differently, have discussion where maybe sometimes, because of a time situation with other classes, they don't really have as much time to talk about something."

As for his approach and engagement with ELs, he stated that since he speaks Spanish, he speaks to those students directly in Spanish. However, he stressed that, since he is mainly teaching about the visual arts, "…it is something I think that is very suitable to people from multiple languages." and thus challenged students to use their visual language to understand what he is teaching. For example, he recounted an incident in which he kept translating the instructions to several Spanish speakers. When the students expected him to translate a diagram he had just drawn on the board, he instructed them to look at what he drew and use the image as a way to understand the instructions, instead of just relying on the verbal instructions. Along the same topic of EL students, Mutante stated,

> Especially if their students are learning English for the first time too. So uh, yeah, I kinda, together we have that discovery, even if there is any kind of struggle [with the language], its healthy, and then once they go beyond that, it is even greater, championing experience for them. Visual arts is something I think that is very suitable to people from multiple languages, because we show them images, images from different cultures and the materials are hands on, so, regardless of where you come from, if you don't build something that is structurally [sound], like it is going to fall down. And regardless of the language you speak, you kinda have to make it stand up…

Teaching Artist Survey/Interview: Nichole

As noted in the OPAL scoring, Nichole scored lowest (1.5 and 1.6) in Rigorous & Relevant Curriculum domain. Not surprisingly, in the survey, she circled a 2 for both her

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experience in working with ELs, and comfort level in working with ELs. During the interview, she stated that she never thought to bring different resources such as bilingual dictionaries to the class (a similar idea expressed by most of the TAs). However, during a follow-up participant check-in, she did cite one example. She mentioned a lesson she facilitated where she wanted students to create a work of art that incorporates image and text—here she says that she was careful to bring magazines in both English and Spanish to use as resources and inspiration for their artwork.

Further, she reported that she has been more conscious of being more inclusive in this aspect of her work, as well as in the artworks she chooses to share with the students. "I had the unsettling realization that my elementary lesson consisted of artwork by white men. So I've been trying to make an effort to include a more diverse range of artists that incorporate these same themes in lessons I have already been doing."

While she indicated that she has no specific training with ELs, she stated that much of her work with that audience has been through firsthand experience and intuition. For example, she cited that working with families, children and adults with little or no English, in another museum program in the same neighborhood, had been particularly helpful. " …so I find that through the medium of and being hands-on, through body language, through enthusiasm … just through the art we can communicate pretty well." This experience, she stated, had helped her when working with EL students in a classroom setting, as she incorporated similar strategies. Strategies in her work with ELs included using hand gestures and body language to convey ideas and themes; carefully introduced new vocabulary by writing words next to images (as demonstrated previously in the discussion about symbolism); and provided as much individual and one-on-one engagement to make sure that everyone is understanding the content.

A key theme that emerged for this TA, as is evident by the high score in the Connections domain, particularly for upper grade levels, is the fact that she often tried to connect their lessons to their communities and their lives. For example, she mentioned several lessons she did around the time of the election of Donald Trump. Similar to other TAs interviewed as part of this study, she expressed the idea that it is important for students to have a voice, and she facilitated this by engaging them in dialogue and through the process of expressing themselves through the art— artwork often communicating ideas about their identity and the impact of current issues on their lives. During a follow up email exchange, she wrote about a lesson she taught using Dorothea Lange's iconic image of the *Migrant Mother*:

> The students seemed to respond most to *Migrant Mother*. They imagined what her journey might have been like and her living conditions based on her expression, clothing, gaze, etc. After, we discussed the Great Depression and the hardships that migrants and immigrants faced during this time. We talked about how photography and journalism can spread ideas and effect social change, but also…how words (such as "immigration" or "climate change") can evoke different reactions due to stereotyping or biases. After they shared examples of this, I asked them to create their own statement, within their artwork using words in current newspapers and magazines for inspiration. Some of the students, such as the one I originally referring to, was quite personal, expanding with their own words describing sadness, frustration, confusion, anger, etc. As a side note, this lesson was during the week of the Trump inauguration and everyone was on edge. I overheard students joking with one another in the hall about 'being deported'. Such a tough age as it is, and could see a lot of emotion and angst reflected in the artwork. (Nichole)

The idea of giving students a voice, all students regardless of culture, ethnicity, or language, seems to stem from a very personal place. Many of the TAs discussed the fact that they wanted to provide students, usually those that are not deemed successful in other subject areas or through traditional means of assessment of their learning, with opportunities to express themselves and demonstrate their intelligence. Much of these seemed to originate from the fact that the TAs personally identified with challenges in their own educational experiences, and expressed that art was the bridge that allowed them to attain success in their schooling. Again, to quote extensively, this TA had a particularly moving experience (edited for clarity):

> The teachers in my life and a huge impact on [me] especially my art teachers. When I was young I moved around a lot, so we moved from Colorado to New York to Maryland, Texas, and so I was just kind of always having to reform an identity in a new school, and I was incredibly shy to the point where a lot of teachers thought that there was something wrong with me. The teachers [who] really engaged with me were art teachers and so that I think had a huge impact on me. I think the benefits of being a teaching artist, teaching art is just for those students that are struggling in other areas, art can be a really great resource and a voice for those students as it was for me. I had a teacher [in] sixth grade, and it was a new school, and it just shows where I was because I can't believe I was doing this. I had a book we were reading and I was ripping up the pages into tiny pieces, and he, this teacher was an artist, and he saw that and instead of scolding me or mocking [me] it was very positive and he just kind of honed in on me "What is Nichole doing? It is so interesting the way you took this piece…" and used it a way to talk about art and bring that into the discussion. And that has always stayed with me because it was just a

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very kind gesture, it gave me confidence, and it also made me see that maybe it is art that

I am doing. (Nichole)

This TA also expressed that while the majority of classroom teachers seem to welcome

her, and the arts, into their classrooms, she is cognizant that she is just a visitor to the classroom

and sometimes feels she does not have any power. For example, she said she sometimes felt

helpless when she has noticed students getting yelled at or are being reprimanded by the

classroom teachers. Based on the personal experience she shared, she said that when she does

witness what she called "abusive" language she reaches out to the student—similar to how her

art teacher reached out to her. "I don't have as a teaching artist a lot of power in that situation.

But I do feel that I want to engage that student and encourage, give them encouragement when I

see something that I don't feel is right."

Teaching Artist Survey/Interview: Omar

Omar was one of two TAs that regularly used his knowledge of Spanish and tried to

include artworks from various cultures throughout the world. When discussing the lesson on

collage and his use of Spanish to translate titles, Omar stated that it was very deliberate on his

part as he thought it was important to use images and ideas from current popular culture that

students were familiar with, and thus would respond to. He felt it allowed students to

immediately identify with familiar objects so that he could introduce them to or challenge their

notion of their understanding of what art is. He expressed that often, students would say that

they cannot draw, or they did not know what art is. However, by showing them the range of art

through images in comic books, street art, photographs from familiar magazines, or artworks

from a museum, he wanted to illustrate that art and design is all around us. He also has students

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think critically about deliberate choice artists make, where they are going to display their art, and the ideas they communicate through their art.

As noted in the descriptions of his OPAL observations, Omar scored the lowest, an average of 3.4 in indicator 4.4 in the Interactions domain since the majority of his teaching was conducted as a whole group discussion. While he did allow multiple voices and interpretations of the artwork, and dialogue among the students about those interpretations, he did not encourage pair sharing or other types of flexible groupings. When I asked about this during his interview, he stated, "What I like, what I found, it really helps to create an environment where we are all together, creating in the same way … but I find that it [is] really important to be in one big group to do that, so that we understand that we are all together." And later, "The more we can have discussions and think about empathy and understanding other people and other points of view, that is very important to my own work as an artist and as a teaching artist."

Similar to Mutante, Omar stated that he was "very experienced" working with ELs and felt "very comfortable" doing so. When discussing particular EL strategies that he uses, he focused more on creating an environment where students felt safe to share their thoughts and opinions, as well as stressing to students that art allowed for a diversity of opinions. It was not until I pointed out during the interview, that certain strategies, like translating titles into Spanish, or writing new vocabulary on the board, that he was able to recall examples of when he utilized those strategies. For example, when introducing and reminding students about academic vocabulary used, such as "abstraction" or "abstract art," both of which he wrote on the board to help introduce these concepts to students. He also highlighted the fact that throughout his lessons, he is very deliberate in including artworks from all over the world, particularly art from areas of the world that are left out of the Western European art historical canon, such as Chinese

ceramics, Japanese paintings, and Islamic art. In particular, he liked including objects that had text:

> Yeah, I like when we can address, like the Frida Kahlo piece that says, "*Pinto con todo carino*." Frida Kahlo, she actually painted that on a little flag on her fruits and I like talking about that, to acknowledge Spanish speakers in the classroom and to talk about, text, I like talking about text in works so I like incorporating that into my teaching. Typically, I do that, again, depending on what age I am doing it, in whatever series of classes, they would have seen that experience and might show them, Chinese or Japanese paintings that incorporates text, I might also show them Islamic art that has text. So, I, so I try to bring in language, just from all over the world and art, a lot of art incorporates language. (Omar)

 As expressed by several participants of this study, Omar too often created lessons based on his personal interests and by personally identifying with students. "I try to do things I would have loved as a kid. Exploration of art? What can art be? because there is not a lot of opportunities to have it in public school. And, exploring it in ways that is relevant to them, relevant to their age, demographic." He explained that doing so was important to him, because as a person of color growing up, he feels that often, students lack the opportunity to tell their own stories. He told the following story of his college experience at a liberal, progressive college in the East Coast as an Angelino EL:

> So, it was interesting to be in that world, and being in college because I realized, well, as a person of color, as an immigrant, I have something already. Like, I don't need to be *given* something. What I need is the space. I need, opportunities to let me find that thing I need to give myself. And that's kind of the distinction that I think is hard with, teaching

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art, and education because a lot of people have great hearts and great intentions, but there is a distinction, right? There is a line between you are giving an opportunity, you are not giving, I am not giving anybody their voice, I want to give them the opportunity to *find* their voice, which is a process, it doesn't always present itself. It takes a while and may take them years, or it may take them other experiences, or maybe they will find it in this classroom. Or maybe they will come to the museum and find it [laughs], or maybe they will do something at home one day and will think back something that was taught somewhere at some time. (Omar).

Teaching Artist Survey/Interview: Pamela

Pamela scored an average of 1 in three indicators, relating instruction concept to social conditions in students' community, providing student access to materials in their own language, and transferring skills between their primary language and target language. During the interview in response to a question I asked about this, Pamela replied, "That is something, *not* something I do. [Laughs] I can barely fit in what I am trying to do. In this context, six weeks, it's very brief." However, because she scored strongly in her use of visuals and introduction to academic vocabulary, she noted in her survey that she felt very comfortable in teaching ELs.

In regard to this latter point, Pamela stated, "the biggest need is the language thing" and mentions that the majority of her students are ELs who speak Spanish. Therefore, she actively used strategies to help this student population and thinks writing new vocabulary, providing numerous tangible examples, and that using her body to act out words, are important because she remembered reading that if you physically do something with your body, you are more likely to remember it. Further, she stated that that is why she loves teaching art—that experiential, hands-on learning versus learning from a book or a lecture is much more powerful—and allows all

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students, including ELs, to have a voice. "Learning by making, like constructiv[ism], group learning, collaborative stuff, conversations. I feel that in a school atmosphere, especially a traditional one, there won't be that understanding. I mean, you are using objects from a museum, it's a whole other way of understanding education."

While she felt the arts are an important way for students to communicate ideas and express their creativity, she laments the fact that in her experience, students, and their teachers have very little experience with art. Moreover, that classroom teachers in particular, are uncomfortable teaching art. "I am a classroom teacher, I can't do art" or, "they just don't feel confident in their abilities" or often feel "they are too overwhelmed" are descriptions that Pamela used when we discussed teachers' comfort level with art. Interestingly, because of her substantial experience as a classroom teacher, Pamela found this explanation baffling, "You are a teacher, you can teach anything! I can teach anything . . . its like art is a different category or something. I don't feel confident about my math abilities, but I used to teach second graders math. I try to tell teachers…you guys are teachers, you can do it!" Another point she made was that another reason teachers felt uncomfortable with art is because art is messy, collaborative, and can be loud, so it gives teachers the impression that it is chaotic.

Due to her experience as a teacher and a mother (both of her kids went to a constructivist school), Pamela prioritized having students make connections to prior knowledge and their own lives. She did so by introducing artworks from cultures from all over the world, and actively sought input from the classroom teacher by soliciting information of what they are studying and tried to find artworks from the museum's collection that students could analyze, discuss, and use as inspiration to understand that culture better, as evidenced in the following exchange.

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"So I try to, definitely try to find ways they can understand by bringing it back to their culture, or, just opening it up . . . that brings up their personal experience." One example she sited was working with the Russian artist Marc Chagall, and the art, masks, costumes, and backdrops he created for Russian plays and operas. Using these as inspiration, she created a lesson that sought to make connections between students' lives and the art of Chagall.

I feel like I always try to make some kind of connections. When we were making masks, it was like, "have you ever been anywhere where you had to wear a mask?" And they would, "Halloween!" well, "Anything else?" In my culture, we have *purim*, and we wear masks. "Oh yeah, Day of the Dead!" or whatever. So, we, I, try to definitely find ways they can understand by bringing it back to their culture or, just opening it up at least to, you know … have you ever seen a backdrop? Where? Have you ever seen a theater, where? Well, what was it? Dance. Have you ever seen a dance? What kind of dance? So then, that brings up their personal experience. And then, okay, well, there is this other kind of dance, it's called ballet, you know. It's a little more strict [kind of dance]. (Pamela)

One of the most striking aspects of this interview was the passion and commitment that this TA felt for art, and for her students—so much so that at one point during the interview, she teared up.

One of the amazing things of introducing something to a person. You know, that is something amazing. Something moving, to introduce art, but also to share something that I love. You know, I think that's important, you have to love it. I cannot share something I am' eh' about. I have to be super passionate about it. I tried that, you know, like, with certain art pieces, [laughs] it doesn't work. [Laughter]. So I have to be super passionate

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about it. I think if I were there for months, it would be one thing, but we are talking about coming in and wowing them for six times. You know, getting them interested, that's the thing, of maybe they don't know nothing about art, I am the one that gets to tell them a little bit. And maybe one day they'll remember it and they'll say, 'I want to do that.' I feel like its opening up something for them that they don't have access to. So that feels very precious. Special. I feel lucky. I feel like I am going to cry [chuckles]. No, I do feel lucky.

Interviewer: "Why?"

Because I am there for that moment. I feel like I am going to cry. It's special. [Starts to tear up]. I can't believe this is being recorded. [Laughs] . . . but I don't know, teaching is very moving to me.

Interviewer: "How so?"

Because you are teaching something to someone, maybe for the first time. Maybe not. But, it's like opening up the world to someone. It feels like a big deal. Like a religious experience. It's like really, like a big deal. I guess, you can change someone's life, you know? I think that's why. [Starts to tear up, then laughs]. I am embarrassed. (Pamela)

Teaching Artist Survey/Interview: Quinn

Quinn is a TA who has been with the museum's residency program since its inception, thus making him the most experienced TA of any of the participants interviewed. In referencing his tenure in the program, he observed its evolution; from early in the program, when he was given a proscribed set of lessons that dictated which artworks he was allowed to share with students to its current version where he has more autonomy. He acknowledged that museum staff changed the curriculum to align it to the California State Standards, but that he had

complete control over what lessons and objects he could choose to align with those standards. And while he appreciated learning about those resources, rigid curricular standards are of "zero interest" to him—that he became a TA specifically because he does not have to address, nor be confined by, those types of formal assessments.

Despite the fact that he has over a decade of experience working within schools throughout Los Angeles County, and thus a large population of ELs, Quinn indicated in his survey that he had "some experience with EL students and felt "comfortable," but not "very comfortable" teaching them. Instead, he said that if he notices a child is not following along or a teacher tells him the student is an EL, he asks other students to help translate. However, he stressed that because his lessons do not focus so much on the cultural history or the conceptual aspects of the art, the fact that he focuses on processes and the hands-on art making helps ELs. "Because you know, what I'm teaching them isn't a lot of vocabulary; it's a lot of doing. I'll demonstrate and they watch and hopefully pick up, you know, the usage of the brush or the medium that we are using. And again, that is the most exciting part for me anyway."

Similar to comments shared by Nichole and Omar, Quinn expressed that he approaches his lessons based on the fact that he identifies with his students. For example, he stated that because he learns best through the use of visuals (he identified himself as a 'visual learner' repeatedly throughout the interview), he stated, "I pride myself on giving something accessible for them to do where they'll shine, and consequently, because I'm invested in it from that direction of wanting them to feel empowered, consequently the art that they do, I get really inspired by …."

This particular TA expressed an interesting dynamic with the classroom teachers. He stated that because teachers seem burnt out, he tries not to bother them too much beforehand, but

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quickly checks in before the beginning of the residency. He mentioned that while there are some very dynamic, vested teachers that seek to collaborate with him, more than half of the teachers he has encountered just seemed burnt out and see his presence as a relief to get their other work done. "…there's modeling, hopefully things they can that they can continue because they're not specifically trained in visual art, and yet a lot of their kids are visual learners. So, we behoove the homeroom teacher to sort of pay attention (laughs) to what we are doing"—but he often finds that they do not because they feel overwhelmed by all of the grading and other tasks they do while he is there teaching the art lesson. For this reason, he avoids the teachers' lounge because the culture is often relaying how burnt out they are and an overall negative place.

In defining the term teaching artist, Rabkin et al. (2011) addressed the circumstance that the uniqueness of the profession, centered on TAs creating their own artwork, is often inspired by the students they teach and their teaching practice. Quinn offered the most detailed and personal account of how this is the case for him. He stated that he prefers only teaching second, third, and fourth grade because he finds this age group particularly fearless, fascinating, and inspirational when it comes to creating art, as noted in the account below:

Quinn: I mean, it inspires me and it gives me ideas for my own art.

Interviewer: Okay. Any particular one that pops in your mind right now or . . . .

Quinn: I did a large painting based on a . . . . It's like a transparent double image, and one is a lizard that's very . . . . That was kind of inspired by, um, an artist name Charles Harper, Charley Harper. Anyway, he was a like sort of mid-century illustrator, but very-very sophisticated, adult, graphically drawn drawing, sort of transposed over ... And this I pretty much ripped off verbatim.

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Quinn: I made a photocopy of one of the students' drawing of a stuffed animal, of a dinosaur that was so cool. It was a linear, simple line drawing that if I had any tattoos, that would be a tattoo I would want on my body. It was just like this beautiful kind of, I don't know, channeling Aztec imagery, you know. Keith Haring, you know, I don't know, but it was like simple and it really hit me. I was excited by it, so I made a photocopy of his drawing and a year or two later I incorporated that drawing, very primitive, childlike intuitive drawing of a stuffed dinosaur layered over a very, more mature adult style drawing of a lizard and my own color sense and stuff, but I mean, you know, basically I can't take full credit for that painting because part of the drawing of it is verbatim something from a student.

Teaching Artist Survey/Interview: Ruth

In her survey, Ruth noted that she felt that she was "very experienced" and felt "very comfortable" teaching EL students. During her interview, she stated that she is very conscious of the vocabulary she uses, as illustrated during the OPAL observations, when she introduced the word "texture" to students. In addition, she stated that she often writes the vocabulary word on the board and then points to the corresponding object in the painting. Finally, she was very conscious of the fact that this may be the first-time students are encountering art, so she creates her lessons from the viewpoint of the student (another common theme pointed out by other participants).

Although not observed directly during the four lessons rated as part of the study, during the interview, Ruth claimed that she often does try to connect to students' lives and social

conditions. She recounted that through her work with other organizations and in other programs; she often brings up important references to students' cultures, such as the Day of the Dead—and then points out the similarities between different cultures. As an example, many practices that Mexicans use for Day of the Dead, such as honoring their ancestors, visiting gravesites, and putting flowers and special foods on their gravesites, are very similar things practiced within her own Japanese culture.

During her interview, she expressed why connecting to students' previous knowledge and cultures is of particular importance to her, "But if you cannot make the connection with them, it's useless. They will not ... It doesn't matter what you're telling them. They will not be involved. So you're always looking for the best ways to connect and have the kids excited. Partially, you're halfway there maybe because it's art."

Rea and Mercuri (2006) explain the importance of modeling as part of effective instruction for ELs. Modeling allows students to see concrete, step-by-step instructions that provides a foundation for their mastery of a skill or task (Rea & Mercuri, 2006). I asked Ruth about this during her interview as it was an observable action during the OPAL observations. Again, quoting from her interview about why she models and then circulates around the classroom, "And praise, uh, like, 'You're doing a good job.' And, and just keep on circulating around. You have to. You have to. You can't give directions and model, and then expect all the kids in the classroom to be able to get it."

I wanted to conclude with the a remarkable commonality that was noted in Rabkin et al.'s (2011) nationwide study, *The Teaching Artist Research Project*—TAs find the work deeply satisfying and feel they are making an impact on the world. All participants of this study expressed this sentiment. They expressed sentiments about how much they loved their job, their

love of art, and their hope to share art with their students. To quote in length about what she saw as being a benefit about being a TA:

> Oh my gosh. Everything. You get the chance to share, and not just share art, but share life experiences with, students. Because I'm thinking of what art we were looking at, but you know, I tell them my grandparents came from Japan, and they were first generation here. Um, you get to introduce them to artwork, to the museum. The kids, oh my gosh. I try to get badges [free membership badges for the museum] to the kids, and they are excited. They are excited because they have had, you know, one to six lessons with me, and they, they get it. The museum is an incredible place. They want those badges. You get to introduce that. Um, what else? It's like, it's the best thing in the world that you get to work in what you love. And I love teaching. I love working with the kids. Talking about artwork with them, and getting their take on it. So I get the best thing in the world. It's like I'm the luckiest person in the world. (Ruth).

Summation

Several patterns emerged from the qualitative data from the interviews. One theme that was prevalent among all the TAs was the fact that they wanted to provide an environment where students were challenged by the notions of art; spurred their creativity and critical thinking; and provided an opportunity for them to express themselves and have a voice. They all expressed a passion about art, their willingness to "share" and "expose" students to art since it was their "passion." Finally, several TAs expressed reservations and concerns about their relationships to classroom teachers. While they noted that the majority of the time they had mutually respectful relationships with the classroom teachers, some TAs recounted several instances when they felt

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powerless to intervene on students' behalf when they felt the students were not being treated respectfully or justly.

Conclusion

This study sought to answer the research question: To what degree are TAs from a large metropolitan art museum effectively addressing and supporting the arts education needs of Latino ELs' from a large, urban school district? Chapter 4 presented quantitative and qualitative data gathered from several sources, multiple OPAL observations in a classroom setting, OPAL analytical memos, surveys, and from one-on-one semi-structured interviews that demonstrates that overall, TAs are providing high quality arts education through effective teaching practices for ELs. However as noted previously, quantitative data gathered indicates that the TAs can improve in some areas. Notably, they scored lowest in two indicators, (1.5) providing materials in students' primary language; (1.6) providing opportunities to transfer skills between students' primary language and target language. However, TAs often did include strategies for effective EL instruction, and scored highest in their practice of teaching critical thinking (1.1), connecting subject matter concepts and previous learning (2.2), amplifying student input by questioning (3.2), explaining key terms (3.3) and facilitates student autonomy (4.1). Saunders and Goldenberg (2010) and Snow and Katz (2010) emphasize the need for speaking and listening as an important component for English language development. Through open-ended, sustained discussions about works of art, the TAs effectively implemented this strategy—as noted by all of us researchers during classroom observations and supported by OPAL numeric scoring. This was further articulated in the surveys and interviews as common themes expressed by the TAs included having students think critically about art, providing students with an opportunity to have a voice, and making connections between the art and students' lived experiences.

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Chapter 5 includes a discussion of the findings, their significance, implications for the classroom and the museum education field, as well as recommendations for further research.

CHAPTER 5

CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS

The intent of this study was to analyze whether instructional practices by teaching artists (TAs) from a large metropolitan museum were effectively addressing the needs of Latino ELs' arts education. Despite the fact that quality arts education has the strongest impact on the school achievement of minority and low-income students, they are less likely to have access to the arts (Ingraham & Nuttall, 2016; Rabkin et al., 2011). The findings suggest that the six TA participants of this study are demonstrating good teaching skills in regard to ELs; but there are several areas that need to be addressed, to more effectively serve this audience. It is important for both museums and schools, TAs and classroom teachers, to understand the effect of the arts on the educational experience of ELs, as well as to demonstrate effective instructional practices (Brouillette et al., 2014). This chapter includes a summary of the study, analysis of the findings from the quantitative data gathered using the OPAL instrument, analysis of the findings from the surveys and one-on-one interviews, and recommendations for further research.

Summary of the Study

A pair of researchers, myself and two assistants, conducted multiple observations of each individual TA participant of this study using the OPAL instrumentation at two public elementary schools in a large, urban school district. Both schools, with largely Latino populations from lower socioeconomic backgrounds, have limited access to the arts. Almost half of each school's student body is comprised of EL students. We conducted observations during the second year of a two-year artist residency with a large metropolitan museum. Four observations of each individual TAs were conducted by two of us over the course of eight weeks. Data from each of

the four domains and 18 indicators in the OPAL were gathered and tabulated. I, principal

researcher, then tabulated the data for the six TAs to get an overall average group score for each

indicator (See Tables 4-7.). After the quantitative data gathering and analysis, I conducted one-

on-one semi-structured interviews with each TA. I then transcribed, read several times, and

coded to identify major themes of each individual interview.

Discussion of Findings

The OPAL observations, as well as individual interviews, revealed several themes, many

of which support the findings of Rabkin et al.'s (2011) nationwide study, *The Teaching Artist*

Research Project. Analysis of the data through the lens of both of these researched-based tools,

(OPAL and the Rabkin et al. study) uncovered themes that this study seeks to address: To what

degree are TAs from a large metropolitan art museum effectively addressing and supporting the

arts education needs of Latino ELs' from a large, urban school district?

Teaching Artists' Perceptions of EL Students

With the exception of indicators 1.5 and 1.6 in the Rigorous & Relevant Curriculum

where on average the TAs scored "low"—as a group, the participants of the study mostly scored

in the high "middle" range (two 3s, eleven 4s) and "high" range with three scores of 5s.

Interestingly, despite the fact that they do not have formal education training, TAs practice good

teaching as they scored in the middle or high range in 16 of 18 indicators. The OPAL indicators

and Rabkin et al.'s (2011) study of good teaching supported themes that emerged during TA

interviews. Although Rabkin et al.'s study did not directly address ELs, their findings indicated

that strategies used by TAs as part of their practice—being student centered, value students'

individuality, emphasis on creating a classroom community, and allowing students to

demonstrate understanding through an art form—are all strategies that are effective for EL students, as indicated on the OPAL instrument.

The following remarks by the TAs demonstrate their openness and willingness to responding to their students and their lived experiences, both of which are demonstrate a constructivist teaching approach.

"It is important not to over plan and just be willing to be open because each student has different kinds of needs." (Nichole)

"So one of the things I tell my students is, be proud of your own style. You are the only one in the universe that can make your artwork. I am a professional artist, Pablo Picasso couldn't make the artwork you make, the museum would be so boring if all the artwork looked the same."

(Mutante)

" … that form of communication to me, is really exciting because then you are building a community, people understanding each other …." (Pamela)

"There [are] kids who are struggling academically, and they say that art is the place and time for them to shine. And the kids feel fantastic when they do their artwork." (Ruth)

Dialogical Model: Listening and Speaking

Providing opportunities for students to express their opinions, thoughts, and insights into works of art—as witnessed in the classroom, and as expressed by TAs—is particularly valuable as a constructivist approach to teaching ELs and sociocultural theory as participating in discussions is a social process. In fact, research shows that one of the most important components for ELs is providing opportunities for listening and speaking (Rea & Mercuri, 2006; Saunders & Goldenberg, 2010; Snow & Katz, 2010). Typically, most classroom discussions are

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centered on *initiation-response-evaluation* (Wells & Arauz, 2006). In this type of classroom discussion, a teacher asks a question, a student responds, and the teacher evaluates the response; and then repeats the process. Often, this limits discourse among students and "provides little or no opportunity for students to voice their own ideas or comment on those of others" (Wells & Arauz, 2006, p. 380). Instead, class discussions should be dialogical, a discussion as a means of exploration of ideas and opinions, rather than simply for evaluation. Vygotsky (1978) remarked on the importance of dialogue, as it allows knowledge to be co-created through conversation and questioning. After this process, negotiated meaning emerges. As described in Chapter 4, TAs often asked open-ended questions to engage students in dialogue. Questions included, "What do you see that makes you say that?" "How do you know?" or "Does anybody want to add to what they just said?"

Wells and Arauz (2006) cited the importance of engaging in a dialogical model, as it "involves a much more active participation by Learners in which they *construct* and progressively improve their understanding through exploratory transactions with the *cultural world* [emphasis added] around them" (p. 379). These two emphasized terms deserve further explanation. The literature review revealed that most museum educators adhered to constructivism (Ebitz, 2005)—that knowledge is co-constructed with others through discussion and the learner's previous knowledge (Vygotsky, 1978). For ELs, connecting to previous learning is important, OPAL indicator 2.2, "helps students make connections between subject matter and previous learning" (See Appendix A; Lavadenz & Armas, 2012). In this indicator, TAs scored an average of 4.295. This score was based on several factors, namely, due to the fact that TAs visited classrooms over the course of six weeks, they were often cognizant of reviewing the previous lessons and asking students what they had learned. In addition, during the

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interviews, Pamela discussed the importance of constructivism in her personal life and how it informs her teaching, "My kids went to a constructivist school, so I really like that kind of teaching. Their language skills are so much higher, when you have to collaborate, your language skills get better. When you have to listen to others, your language skills get better."

Student discussions centered on the cultural world are particularly relevant given the context of this study; students were engaging in dialogue centered on objects, primary sources, from cultures around the world. Again, the TAs discussed the importance of working from art objects: "I mean, you are using the objects from the museum, so, it's a whole other way of understanding" (Pamela); "Um, you get to introduce them to artwork, to the museum. The kids, my gosh … The museum is an incredible place" (Ruth). "I don't think I did that before [use art objects to begin the lesson]. It wasn't like a necessity. . . Now I feel the benefits so much, so now I feel naked if I don't have a work of art to start with [laughs]" (Nichole).

This finding was particularly interesting and could be a key component of high quality visual arts lessons. In Brouillette et al.'s (2014) study that found that EL students in particular benefited from high-quality arts lessons, researchers decided to eliminate the visual arts and decided to only focus on dance and drama lessons for the second year of the program. They found that because the visual arts lessons focused on the art-making, students were not given as much time for oral language development. "Although the students had enjoyed the visual arts lessons, there was little verbal interaction as children painted, molded clay or fashioned collages" (Brouillette et al., 2014, p.16). The visual arts lessons in this study are different. Because TAs are employed by the museum, it is expected that their lessons be based on artworks from the museum's collection (See Appendix C; Vihos, 2006). Thus, TAs began their lessons with an open-ended, object-based discussion, followed by hands-on art making. This, I think, is "the

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missing piece of puzzle: an effective and engaging way for teachers in primary grades to engage in structured academic talk with their students" (Brouillette et al., 2014, p. 15). Brouillette et al. (2014) gathered data from student performance from the CELDT and found that students that engaged in dialogue during arts lessons improved their listening and speaking skills. While the study discussed here did not address student performance, TAs' emphasis on student-centered dialogue supports indicators of effective teaching for ELs.

Art as a Vehicle for Student Voice and Autonomy

Due to their focus on student-centered teaching, the next highest scores included indicator 1.1 (engages students in problem solving, critical thinking and other activities that make subject matter meaningful) and 3.2 (amplifies student input by questioning/restating/rephrasing/expanding/contextualizing), both averaging 4.975. These OPAL scores were borne out in the follow-up interviews. Teaching artists indicated that they felt they promoted critical thinking in their lessons and facilitated dialogue with the students through open-ended questions about the works of art, allowing students to provide input and making personal interpretations about the works of art—both of which are important for constructivist learning and teaching. To quote some teaching artists:

> [Where] it is team effort, where I really don't feel like I am the authority coming
>
> in…where I think I am more interested in student finding their own voice …
>
> (Mutante)
>
> So I really focus on, ideally, on them having a voice or a statement through their art that
>
> reflects on social identity, current issues, [and] how they are affected by that. (Nichole)

[Classroom teachers often are] looking for a specific answer. And for me with art, I am not looking for a specific answer. The only think I am looking for is for students to find their own voice. (Omar)

[Making art] … everyone needs an outlet. You know a place to express themselves and I think a lot of people don't have that. It's just another way to express yourself.(Pamela)

[When shows a work of art] I ask, what do you see happening in the art and if you were the artist … what materials do you think you would've used to make this art? To get them sort of critically thinking about making art. (Quinn)

And because I work with the littlest kids, they're kinda shy, and maybe kind of afraid of saying something. And no matter what they say, it's of value, and I talk to them. It's of value. (Ruth)

Students Feel Uncomfortable with Art

Another major theme that emerged among the TAs was that, in their experience, many students were unfamiliar with art. Coupled with the fact that the TAs were very experienced with an art form, indicator 3.3 (explains key terms, clarifies idiomatic expressions, uses gestures and/or visuals to illustrate concepts), unsurprisingly, generated the highest score, an average among all TAs of 5.295. Teaching artists were very thoughtful and careful when introducing new language. Because they expected the vocabulary to be new to the students, they offered simple definitions (*collage* as" painting using paper") (Quinn), often wrote the words on the board while simultaneously showing the term on the image, or had students use their body and gestures to check for understanding. For example, with the last point, TAs asked students to show them a vertical, horizontal, or diagonal line using their arms or bodies.

Because of severe cuts to arts funding, art institutions, with their collections, are

providing necessary arts education. Museums have been providing this type of arts education for

decades (Rabkin et al., 2011; Remer, 2003), yet the impact of their teaching practices in terms of

addressing ELs has not been addressed. This study sought to do so—the implications for schools

and museums are addressed in the subsequent sections.

<center>**Teaching Artists' Perceptions of Teachers of ELs**</center>

Teaching Artists and Classroom Teachers Can Learn from Each Other

Rabkin et al.'s (2011) study of over 3,000 TAs found that while they do not have

traditional teaching experience or a deep familiarity with curriculum standards, they nevertheless

bring a creative energy into the classroom. The study found that the majority (two thirds) were

highly educated in their field and that despite the lack of job security, they really enjoyed their

work and they saw themselves as contributing to their communities. These too were apparent

among the TA participants of this study.

Rabkin et al. (2011) also addressed the dynamics between the classroom teacher and the

TA. Rabkin et al.'s findings indicated that TA introduced innovative teaching practices into the

classroom—practices that are not as structured, are more open-ended, and are student-centered.

The TAs in this study mentioned this as well—with both a positive and negative effects.

Because TAs were guests in a classroom, some felt that out of respect for the classroom teachers,

they could not bring in certain materials into the classroom, such as paint—thereby limiting

students' exposure to certain media. As one TA stated (edited for clarity),

> You know, can you paint in a room, uh, probably not. Painting in a classroom when you
>
> are a visitor is kinda like spilling red wine all over someone's white carpet. It feels a
>
> little bit, [for] a lot of teachers, it's their space, it's like, their house, and you come in and

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you're like, "We are gonna do this! Are you okay with that?" I feel like sometimes you

have to be a little delicate, they are really happy to have someone come in so they can do

something in the corner, like correct papers for an hour. But, don't mess up the room. So

that's a little tricky and I don't think you can remedy that, I mean, you either say, oh well,

or you don't. Like in my case, I am uncomfortable with it. I can't really say oh well,

because I am going to see them again next year. And I want to be invited to the party

with the white carpet. (Pamela)

Similarly, other TAs have acknowledged that they bring chaos, messiness, or noise into teachers'

classroom because the art making sessions they lead often involve discussion, collaboration, and

use of different types of materials. While some found classroom teachers accepting and even

encouraging such practices, others did not.

This same attitude prevented TAs from feeling like they bring in content and materials in

students' primary language, indicator 1.5 in the OPAL, resulting in the lowest score in the

OPAL, averaging just 1.87, among all TAs. For example one teaching artists indicated that she

did not feel she could as she was only a guest in the classroom, "…not having a lot of power

because I don't know, it's not my class, so I am more of the guest, the visitor" (Nichole)

Teaching Artists and Classroom Teachers: The Dynamics

These differing perspectives among classroom teachers and TAs can lead to tension and

insecurity (Burnaford, 2003). The reasons are twofold. Teachers feel uncomfortable teaching art

(Brouillette et al., 2014; Rabkin et al., 2011) and as visitors to the classroom, TAs can have

awkward relationships with classroom teachers.

Overall, TAs found that classroom teachers were very supportive of their presence and

championed the arts; they understood the benefits that the arts bring to their students. "The

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teachers say how much the kids need art," stated Ruth, the TA who had over 25 years of experience. However, several artists pointed out how the classroom teachers often yelled at the students and they felt uncomfortable addressing them, as visitors to their classroom. Three examples follow:

> You know. I think a lot of these kids are yelled at a lot so. I mean, even in the classroom. "Shush! Quiet! And so I feel like, um, they could trust me by the end. That I was just letting them have an experience and think about things and try things. (Pamela)
>
> It is a pretty u-unspoken but understood thing between me as a visiting, you know, someone visiting from the museum with the homeroom teacher. I mean, they kind of intuitively understand my position and I intuitively understand their position…It's very copacetic. Very infrequently does something come up. In the 10 years I've been teaching I've only seen one teacher go so, he had been there many, many, many years, but he was being just cruel to the students, throwing books and slamming them down and yelling and having ... I mean, I-I really think that maybe he was starting to get dementia. He wasn't that old. I mean, maybe he was 60-ish, but he was acting like ... Like dementia. Like-like ... Y- I can't imagine that he had always behaved that way as a teacher in that school because he'd been there for decades. But I finally got the courage myself to go and report him to the administration. That's the only time in 10 years I've ever taken anything to the administration. (Quinn)

And finally to expand on an earlier quote from teaching artist Nichole about her experience of sometimes feeling powerless in the classroom:

. . . just, just verbal, where oftentimes it can be, I find it abusive. I shouldn't say often, but there have been times where, you know, the yelling, the things that are said, and how to, what to do in that circumstance when I know I don't have, as a teaching artist, have a lot of power in that situation. But I do feel that I want to engage that student and encourage, give them encouragement when I see something that I don't think is right. Luckily it hasn't been a super common thing, but it has been a challenge. You know, for instance, like there was a time when this little boy, I think it was in second grade, and he was um, just sad. I think he got frustrated with his art and so he had his head down. And his teacher was calling him out, and like "What's wrong with you!" And like, I can't remember the words that were used, but it was almost like, "are you being a sissy" kind of language and so, that kind of thing, where you know . . . and not knowing what to do in that situation. (Nichole)

While these can be challenging in terms of the dynamic of the relationship, as expressed by the TAs, it was not very common. Instead, the classroom teachers appreciated their knowledge and expertise and welcomed lessons in a content area that they felt uncomfortable teaching. Thus, having TAs in the classroom can be an opportunity to learn from each other and form a partnership that builds on each other's skills and strengths. Classroom teachers can provide deep knowledge of pedagogy, while TAs can model and demonstrate their expertise in a specific medium (Purnell, 2005). Teaching artists can model different modes of teaching that classroom teachers may not feel they have the time or skills to facilitate, about a content area that they may not feel comfortable teaching. Often, arts get cut for students to spend more time on core academic areas, yet as Brouillette et al. (2014) concluded, the arts may be the area that can

be the most engaging and effective way for students to engage in more and higher quality oral language discussions.

Teachers Feel Uncomfortable Teaching Art

As indicated previously, historically, art education has focused on the technical skills of creating art. Many classroom teachers feel they lack these skills and thus feel uncomfortable teaching art (Brouillette et al., 2014; Rabkin et al., 2011). Based on their varied experiences with classroom teachers, the TAs in this study further supported the finding that teachers feel uncomfortable teaching art. In addition to the comment my Pamela quoted earlier, other TAs stated:

> And so a lot of teachers don't have experience with art. They think art is supposed to be a certain thing. They have these ideas of pretty/ugly, good or bad. I think within their own teaching scheme, they are supposed to have this kind of rubric, [otherwise] how do they know the student is successful in learning something?" (Mutante)
>
> "I get the impression that during the first visits, sometimes they don't feel confident with art and will say things like, "I'm not an artist, so whatever you think!" but once they get more familiarized with the materials and techniques, that tends to go away. (Nichole)

This study found evidence of how teaching artists in the K-8 classroom can impact art instruction for EL students. The implications of findings for both formal educational institutions like schools and informal educational spaces like museums are discussed in the following sections.

Implications for Schools

Teaching artists, most of whom do not have formal education in pedagogy, can nevertheless model good teaching strategies for classroom teachers. For example, they engaged students through different approaches to teaching, much of it centered on facilitating student-

centered dialogue. For example, when students are allowed to simply discuss their observations of a work of art, one teaching artist stated, "… the kids are amazing what they come up with, what they say, what they notice" (Ruth). Building upon Krashen's (2003) comprehensible *input* hypothesis (the learner's developmentally appropriate exposure to the language), researchers have also emphasized the importance of the *output* (the production of language by the learner), as well as the *interaction* (learner participation of social conversations in the language; Snow & Katz, 2010). Thus, the role that all three, *input, output,* and *interaction,* play in ELs development is key to their progress in becoming proficient in English—hence the importance of providing opportunities for students to listen and speak in an academic setting (Saunders & Goldenberg, 2010)—evidenced in teaching practice of TAs in this study.

Moreover, TAs allow students to demonstrate their understanding of content through hands-on art making. These opportunities allow some students to succeed where traditional high-stakes testing may not allow them to do so (Brouillette et al., 2014). Also, the arts allow students autonomy of decision-making and allow for critical thinking as they discuss works of art, artistic intent, and how they make decisions about their own art-making process. Teaching artists see themselves as partners with classroom teachers: "I kind of encourage a partnership…so maybe they can start intersecting some of the concepts we are working on . . . so they can start inserting some of the teaching and different methods, you know, the imagery we are using" (Mutante). They also seek ways to tie to their curriculum: "I ask what are you studying right now? Or, are you studying the Civil War or Reconstruction? Okay, we can look at the growth of cities, the growth of art, modernism, maybe we can look at factories and tis idea of how art changed relating to the times" (Omar). At the same time, classroom teachers can provide TAs with guidelines and their knowledge of pedagogy and curricular standards.

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Classroom teachers are trained to provide lessons that adhere to state and national standards—areas that few TAs have familiarity with, including participants of this study.

Implications for Museums

Teaching artists model good teaching and provide opportunities for the arts when quality arts education is not accessible to some of our most vulnerable students—those students that are poor, minority, and/or ELs. Because many classroom teachers feel uncomfortable teaching art, TAs can serve as trainers of teachers in this subject area. Further, because museums provide objects from cultures from throughout the world, they can give students access to object-based teaching. As mentioned previously, visual arts lessons that only focus on art-making may not be as effective in helping the listening and speaking skills of ELs (Brouillette et al., 2014). However, by providing teaching strategies that focus dialogue based on an object from the museum's collection, museums can provide "the missing piece" to high quality visual arts lessons.

Another implication for museums is through the utilization of the OPAL as a coaching instrument for training museum educators about effective teaching practices with ELs. By using it as an observation tool of museum educators, the OPAL can used to conduct observations and the anecdotal evidence cited within the instrumentation can be used to coach museums educators in those areas that may score lower. Conversely, higher OPAL scores can help the museum plan and promote high quality programming for EL museum visitors.

In addition, museums can use their partnerships with school communities to better incorporate formal education elements of assessments, such as aligning to content standards. Teaching artists can learn more about curricular standards to align their lessons more closely to what students are familiar with and are learning. Due to the dynamics of the situation, TAs are

guests in a classroom, many feel that they cannot bring in other materials in students primary language or allow students to transfer their skills between their primary and target language (It is important to note that during a three year study of OPAL observations of classroom teachers, they had lower scores on both of this indicators as well (Lavadenz & Armas, 2010)). Nevertheless, museums ought to provide more training in these areas. The museum can also provide further training in working with different audiences, specifically ELs. Findings in this study indicated that TAs intuitively practice effective strategies for teaching ELs, however, some still felt uncomfortable doing so, or felt further professional development was necessary.

Despite several logistical issues raised, such as time, teachers feeling burned out, or some that view integrating art as yet one more thing they have to do; more collaboration between the TA and the classroom teacher would be mutually beneficial—both of whom can help in providing a rich, arts-enhanced learning experience for ELs. Although the museum encouraged TAs to co-teach the last lesson with the classroom teacher, participants reported that this rarely happened. Despite two years of arts integrated lessons in their classrooms, professional development at the museum site, four sessions of professional development from museum staff at their school sites, classroom teachers still felt uncomfortable teaching art. Thus, the museum ought to either revise their expectations that 20 hours of contact time is sufficient to help teachers become comfortable with art or provide more support for classroom teachers by guiding them through a visual arts lesson.

Connection to Sociocultural Theory and Constructivism

Learning language is a social process (Vygotsky, 1978). Going to museums is a social process (Falk, 2009; Hein, 1998). Lavadenz and Armas (2010) stated that learning should be a process of discovery through dialogue with teachers and peers. Findings in the study indicate

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that through their approach of facilitating dialogues centered on works of art, TAs are providing ELs with opportunities for speaking and listening that they may be lacking in traditional school settings.

Further, since constructivism requires active participation of the learner and learners, they come to different interpretations depending on their individual back ground (Hein, 1998); thus museums provide opportunities for multiple types of engagements. Since objects in museums contain multiple stories and multiple meanings, Hein argued that museums are natural settings for social interaction and learning and ideal spaces for constructivist teaching and learning. For, museums provide novel, interactive settings that allow experiential learning and engagement. Based on constructivist pedagogy, Hein (1998) advised museums to engage visitors through multiple entry points; provide a wide range of learning modes; present a variety of points of view; use visitors' life experiences; and allow for experimentation that allows visitors to draw their own conclusions.

Because meaning emerges through the interplay between individuals acting in social contexts through mediators such as language, symbols, and tools—Hein (1998) argued that objects in a museum setting can be mediators to engage the learner. For, the content of education is constructed, through negotiated meaning through dialogue between the teacher and the students (Lavadenz & Armas, 2010). Thus, it is something that is transmitted *by*, not *to* someone.

Recommendations for Future Research

The findings in this study highlight the need for further research in several areas. First, given this study addressed only one museum program, a similar study with other museums that offer arts education residences at school sites would be beneficial. Comparison of results of the

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TAs, their knowledge and comfort level teaching ELs, their approach to teaching visual arts lessons (whether they spend as much on a dialogue centered on works of art as participants of this study did), and their relationships with classroom teachers, would be necessary to gauge effectiveness.

Secondly, an important area for further research would be interviews with the classroom teachers for their views and perceptions of the arts and the TAs. Interviewing classroom teachers would be significant to either confirm or challenge findings of this study that pertain to the arts and their relationships with the TAs. Classroom teachers would be asked about several factors such as their attitudes toward the arts; their assessment of the TAs' lessons; and their perceptions of EL student engagement with the arts. It would also be beneficial to hear from classroom teachers about their relationships with TAs and inquire about what type(s) of professional development was necessary to increase their comfort level with the arts. Since the TAs expressed that very few of the classroom teachers they encounter are willing to co-teach a final lesson as part of their multiyear partnership, it is assumed the teachers' comfort level has not increased. Therefore, it would be beneficial to inquire about why teachers do not feel comfortable and to see what the museum can do and/or provide them to increase their comfort level—a major objective of the museum's residency at the school sites. An essential component of the program is meant to demonstrate the benefits of the arts and ultimately to change teacher practice by having them implement arts integrated lessons into their classrooms. It would be interesting to do a longitudinal study with classroom teachers to see whether any of them did in fact do so; and gauge why others did not.

Thirdly, and most importantly, analysis of student artwork of ELs, and interviews with those students would address whether students' needs are being effectively addressed and

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whether they feel they are getting a quality arts education. Also, data on their oral language development in terms of listening and speaking skills would be interesting to assess, as a form of comparison to Brouillette et al.'s (2014) study on the effectiveness of visual arts lesson.

Finally, another area for further research recommended would be to observe the teaching that happens within the museum setting. The majority of museums offer school field trips, led by volunteer museum guides, docents. Using the OPAL instrument, it would be interesting to conduct observations of the docents to determine whether the teaching that happens within the museum setting is comparable to the teaching at the school sites by teaching artists.

Conclusion

The purpose of this study was to examine whether the instructional practices of TAs from an encyclopedic museum were providing a quality arts education to ELs and thus effectively addressing the needs of ELs. The findings of this study found evidence that TAs practice good teaching and their relatively high scores in the OPAL indicate that it is teaching that addresses many of the needs of ELs. Furthermore, this study provided content validity in the visual arts, an area that was only marginally observed during the establishment of the OPAL protocol (observations occurred primarily in language arts, ELD, and math lessons in the elementary level, and language arts, math, ELD, history-social science, and science classrooms at the secondary level) (Lavadenz & Armas, 2012). However, TAs do not feel comfortable or feel they can provide materials in students' primary language and provide opportunities to transfer skills between their primary language and primary language. Museums ought to provide more professional development for their staff in this area. The findings also suggest that further research ought to be conducted with EL students to better determine whether their experiences with art dialogue and art-making is enhancing their art education—this is especially important

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since many schools lack access to quality arts instruction. This study, the first to address effective teaching by museum staff of ELs in the K-8 classroom, is a first step in holding museums accountable in training their staff and making museums as welcoming and inclusive as they claim they would like to be.

OBSERVATION PROTOCOL FOR ACADEMIC LITERACIES│OPAL©

The OPAL is a research-based tool for observing teacher practices and classroom interactions from sociocultural and language acquisition perspectives. Academic literacies are defined as a set of 21st century skills, abilities, and dispositions developed through the affirmation of and in response to students' identities, experiences and backgrounds.

Components of Empowering Pedagogy	Implementation Scale				Evidence and Next Steps
	Low 1-2	Med 3-4	High 5-6	Not Observable n/o	
RIGOROUS & RELEVANT CURRICULUM	The curriculum is cognitively complex, relevant, challenging and appropriate for linguistically diverse populations.				
1.1 Engages students in problem solving, critical thinking and other activities that make subject matter meaningful. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o	Evidence				Next Steps
1.2 Facilitates student and teacher access to materials, technology, and resources to promote learning. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
1.3 Organizes curriculum and teaching to support students' understanding of instructional themes or topics. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
1.4 Establishes high expectations for learning that build on students' linguistic and academic strengths and needs. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
1.5 Provides access to content and materials in students' primary language. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
1.6 Provides opportunities for students to transfer skills between their primary language and target language. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
CONNECTIONS	Teachers are mindful about providing opportunities for students to link content to their lives, histories, and realities to create change.				
2.1 Relates instructional concepts to social conditions in the students' community. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o	Evidence				Next Steps
2.2 Helps students make connections between subject matter concepts and previous learning. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					
2.3 Builds on students' life experiences and interests to make the content relevant and meaningful to them. 1 │ 2 │ 3 │ 4 │ 5 │ 6 │ n/o					

Teacher Name ___ Grade ___ Subject ___ ELD level(s) ___ Lesson Focus ___ Date ___

(Lavadenz & Armas, 2012)

OBSERVATION PROTOCOL FOR ACADEMIC LITERACIES | OPAL ©

Components of Empowering Pedagogy	Implementation Scale				Evidence and Next Steps
	Low 1-2	Med 3-4	High 5-6	Not Observable n/o	
COMPREHENSIBILITY	Instruction allows for maximum student understanding and teachers utilize effective strategies to help students access content.				

	Evidence	Next Steps
3.1 Uses scaffolding strategies and devices (i.e. outlines, webs, semantic maps, compare/contrast charts, KWL) to make subject matter understandable. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
3.2 Amplifies student input by: questioning / restating / rephrasing / expanding / contextualizing. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
3.3 Explains key terms, clarifies idiomatic expressions, uses gestures and/or visuals to illustrate concepts. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
3.4 Provides frequent feedback and checks for comprehension. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
3.5 Uses informal assessments of student learning to adjust instruction while teaching. 1 | 2 | 3 | 4 | 5 | 6 | n/o		

INTERACTIONS	Varied participation structures allow for interactions that maximize engagement, leadership opportunities, and access to the curriculum.	
	Evidence	Next Steps
4.1 Facilitates student autonomy and choice by promoting active listening, questioning, and/or advocating. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
4.2 Makes decisions about modifying procedures and rules to support student learning. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
4.3 Effectively communicates subject matter knowledge in the target language. 1 | 2 | 3 | 4 | 5 | 6 | n/o		
4.4 Uses flexible groupings to promote positive interactions and accommodations for individual and group learning needs. 1 | 2 | 3 | 4 | 5 | 6 | n/o		

Teacher Name _____ Grade _____ Subject _____ ELD Level(s) _____ Lesson Focus _____ Date _____

(Lavadenz & Armas, 2012)

APPENDIX B

Teaching Artist Interview/Survey

Thank you for your time and honesty. I wanted to assure you that all of your answers will remain anonymous and confidential and no one will have access to your answers. I have some general questions about your career and practices a teaching artist.

1. What types of opportunities do you give to the classroom teacher prior to going into his/her classroom to learn about their students? If so, how do you use the information about students and student interests to plan your lesson(s) and/or selecting works of art?
   2. Lavadenz & Armas, 2012

3. How do you plan your lessons? Can you discuss your process? In designing your lessons, what are important factors do you consider? (e.g., grade level, school curriculum, and artworks, medium).
4. In designing lessons, how do you consider the needs of the students? Which needs do you address through your lesson(s)? Probe: How do you plan for group work (e.g., whole class, small group)?

5. In designing lessons, how do you consider students' prior knowledge, cultures and languages, as well as personal connections?

6. How do you relate instructional concept to social conditions to students' cultures and communities when you create lessons?

7. Do you implement particular skills or strategies in working with English learners? If so, which ones?

8. What resources or in what ways can you provide students with access to content and materials in students' primary language?

9. What do you see as some of the greatest benefits to being a teaching artist?

10. What are some of the greatest challenges?

11. What types of support do you think you still might need, if any?

12. Is there anything that I haven't asked you about your role that you think is important for me to know?

Thank you, if there are other questions that emerge after this interview, may I contact you later for a follow up?

Teaching Artist Survey

These are general questions about you as a teaching artist. Please fill out the survey below.

Q1 What year were you born? _____

Q2 How long have you worked as a teaching artist? _____

Q3 What is your ethnicity? Do you consider yourself …

1	White or Caucasian	2	Black or African American
3	Hispanic White	4	Hispanic Non-White
5	Asian	6	Native American or Pacific Islander
7	Other, please specify:		

Q4 What is the highest level of formal education you completed?

1   2 year Associate's Degree (AA or AS)
2   Bachelor's Degree (BA or BS)
3   Masters or other advanced degree

Q5 Do you think you were adequately trained to work as a teaching artist when you began

working in the field? Circle one. YES/NO

Q6 What is your educational training as a teaching artist? Check all that apply.

☐ Common Core Training   ☐ Integrating STEAM

☐ Lesson Planning   ☐ Working with English Learners

☐ Unit Design   ☐ Object-based teaching

☐ Other. Please describe _____

Q7 What is your experience in working with English Learners?

Little to no experience   Some experience   Very experienced

    1   2   3   4   5

Q8 How comfortable do you feel working with English Learners?

Uncomfortable	Somewhat Uncomfortable	Comfortable	Very comfortable	
1	2	3	4	5

Q9 Is your highest degree in...

1   Fine arts or a specific art form

2   Education or teaching

3   Another field

Q10 Which grades do you work with most regularly:

Pre-K K   1   2   3   4   5   6   7   8

APPENDIX C

First Grade Curriculum Materials

FIRST GRADE CURRICULUM MATERIALS

LACMA's Permanent Collection

THESE CURRICULUM MATERIALS PRESENT SIX ARTWORKS FROM THE permanent collection of the Los Angeles County Museum of Art (LACMA). The goal of these materials is to have students view art objects from various cultures, describe the objects, and consider their commonalities and differences.

A Shinto sculpture from Japan in the shape of a fox and a lithograph by twentieth-century African-American artist Romare Bearden are featured in these materials. Two highly decorated plates are also included. One plate is from the Maya culture, painted with the image of a mythological bird who was a messenger of the lords of the under-world. The second plate, made in sixteenth-century France, is decorated with a ceramic snake and an assortment of other animals found in nature. Two landscape paintings are also included in the materials; one, a twenty-foot hand scroll, was made in China over two hundred years ago. The other painting illustrates the Southern California landscape, painted by contemporary artist David Hockney.

Each of the six objects is accompanied by background information. Suggested activities for looking, thinking, and writing are included to assist students as they explore the artworks. The activities are also designed to have students connect the objects to their own experiences. Developed in alignment with Grade One California State Content Standards for Visual Arts and English Language Arts, these materials are designed for classroom use and intended to stimulate critical thinking, support creative expression, and promote meaningful experiences with works of art.

(Vihos, 2006)

Plate with Mythological Bird

MEXICO, MAYA, AD 200–600

THIS CERAMIC PLATE WAS MADE BETWEEN 1,400 and 1,800 years ago in present-day Mexico by an artist of the Maya culture. The image painted on the plate is a depiction of the *muan*, a supernatural mythological owl that serves as a messenger of the lords of the underworld. Like other birds, owls such as this were considered by the Maya to be omens or messengers between humans and the divine. Due to their natural affinity for night and caves, owls held special ties to the dark underworld.

- *What are some clues that tell you that this creature is a bird? Based on the way he is depicted, what kind of personality does he seem to have? Is there anything about the way he is shown that tells you that he is connected to the nighttime?*

The plate is painted with red, cream, and black slip. Slip is a kind of liquid clay made of finely ground pigment, clay, and water, which is applied to the surface of the clay vessel using a brush. When the plate is fired, in this case in a pit, the slip fuses onto the surface creating a long lasting, colorful finish.

- *This stylized owl is made from different kinds of lines and shapes. How would you describe the lines on this plate? What types of shapes do you notice?*

Plates like this were used for both functional and funerary purposes. Marks on the plate's surface indicate that it was used, possibly during large feasts associated with religious observations, marriages, and victory celebrations, all of which formed an important part of life for the Maya. Noble men and women could display their power and success by providing guests with generous quantities of fine food and drink served on elaborately decorated plates and vessels. When a noble man or woman died, friends and relatives placed ceramics in the tomb that contained food and beverages for the deceased; many plates have been found in burial contexts, including tombs.

- *What special occasions do you and your family celebrate with food? Who attends these celebrations, and why are they held? Does your family use special plates or dishes at these events? If so, what makes them special?*

Maya artists, such as the one who created this plate, were integral members of elite Maya society; some were even the sons of kings and queens. Maya artists wore elaborate clothing and fine jewelry, and were highly educated members of the nobility. In addition to being trained in the arts of the court, artists were trained in mathematics, history, and mythology. They were capable of working in a variety of media other than ceramic and paint, including stone, wood, paper, and stucco.

(Vihos, 2006)

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PLATE WITH MYTHOLOGICAL BIRD
MEXICO, MAYA, A.D. 200–600
CERAMIC, DIAMETER: 14 IN.
GIFT OF THE ART MUSEUM COUNCIL IN HONOR OF
THE MUSEUM'S TWENTY-FIFTH ANNIVERSARY M.90.168.13
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(Vihos, 200

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