

2019-04-01

Uncovering One Teacher's Knowledge of Arts Integration for Developing English Learners' Reading Comprehension: A Self-Study

Tina RaLinn McCulloch
Brigham Young University

Follow this and additional works at: <https://scholarsarchive.byu.edu/etd>

BYU ScholarsArchive Citation

McCulloch, Tina RaLinn, "Uncovering One Teacher's Knowledge of Arts Integration for Developing English Learners' Reading Comprehension: A Self-Study" (2019). *All Theses and Dissertations*. 7377.
<https://scholarsarchive.byu.edu/etd/7377>

This Thesis is brought to you for free and open access by BYU ScholarsArchive. It has been accepted for inclusion in All Theses and Dissertations by an authorized administrator of BYU ScholarsArchive. For more information, please contact scholarsarchive@byu.edu, ellen_amatangelo@byu.edu.

Uncovering One Teacher's Knowledge of Arts Integration for Developing
English Learners' Reading Comprehension: A Self-Study

Tina RaLinn McCulloch

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of
Master of Arts

Terrell Alan Young, Chair
Timothy G. Morrison
Stefinee Esplin Pinnegar

Department of Teacher Education
Brigham Young University

Copyright © 2019 Tina RaLinn McCulloch

All Rights Reserved

ABSTRACT

Uncovering One Teacher's Knowledge of Arts Integration for Developing English Learners' Reading Comprehension: A Self-Study

Tina RaLinn McCulloch
Department of Teacher Education, BYU
Master of Arts

The purpose of this study was to explore what I, a general education classroom teacher, know about using arts integration to build English Learners' (ELs') reading comprehension. As the primary researcher, I am a fifth-grade, general education teacher in an intermountain West, Title 1, urban school where the typical classroom contains over 50% EL students. The study's two other participants were Martha, the director of the university's arts partnership, and Camilla, a fellow faculty member who integrates arts into her curriculum. This qualitative Self-Study of Teaching and Teacher Education Practice research methodology was utilized to uncover my knowledge of teaching practices and pedagogy while simultaneously focusing on student learning (LaBoskey, 2004; Loughran, 2007; Pinnegar & Hamilton, 2009). I used Miles and Huberman (1994) to examine three arts-integrated curriculum units, first and second annotations, and critical friend commentaries in order to uncover the practical and theoretical influences resident in my teaching (Fenstermacher, 1984; Miles & Huberman, 1994; Pinnegar & Hamilton, 2009). The findings revealed five main themes: arts integration, reading comprehension, intentional planning, teacher knowledge, and class culture. Arts integration increased ELs' abilities to build requisite schema, acquire essential vocabulary, and attend to oral reading fluency to increase text comprehension. Furthermore, by understanding these themes and their subcategories, I uncovered my tacit knowledge (Polyani, 1967) as it related to my decision-making process for using arts integration. Likewise, the self-study methodology allowed me to articulate my personal practical knowledge of ELs' needs and why I employed art-integrative practices to introduce and reinforce content area understandings.

Keywords: qualitative self-study research, arts integration, reading comprehension, English learners, critical friends

ACKNOWLEDGEMENTS

My first expression of gratitude is for Seth, my husband, who encouraged me to pursue this graduate degree then; he willingly shouldered the majority of childcare and household responsibilities. My children Nolan, Hannah, Samuel, Chiz, and Eve also deserve praise for their sacrifices and support.

I also would like to acknowledge and thank my committee: Dr. Terrell Young, committee chair, for his expertise on children's literature and support during the program's course work. Thank you, Dr. Stefinee Pinnegar; she is a true teacher educator and led me to trust myself enough to call myself an educator and advocate of arts integration pedagogy for English learners. Lastly, Dr. Timothy Morrison provided a way for me to gain a clearer understanding of reading comprehension. This work benefited from all of their input and attention to detail.

Several colleagues contributed to my arts integration journey and they are deserving of praise. They are Cally Flox, Scott Flox, Coleen Bevins, Chris Roberts, Alana Buttars, Teresa Love, Tara Carpenter, Dr. Amy Miner, and the students of my elementary classes.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGEMENTS	iii
TABLE OF CONTENTS	iv
LIST OF FIGURES	vii
CHAPTER 1: Introduction	1
Statement of the Problem.....	3
Statement of Purpose	5
CHAPTER 2: Review of Literature	6
Arts Integration	6
Arts integration defined.	7
Arts integration in practice.....	8
Reading Comprehension.....	11
Definition of reading comprehension.	11
Basic components of reading comprehension.....	13
Schema for reading comprehension.....	14
Vocabulary for reading comprehension.....	15
Fluency for reading comprehension.....	16
Motivation for reading comprehension.....	17
English Learners	18
Arts Integration for Reading Comprehension of ELs.....	20
Schema for ELs.....	21
Vocabulary for ELs.....	21

Fluency for ELs.....	22
Motivation for ELs.....	23
CHAPTER 3: Methods.....	24
Study Design.....	24
Context and Participants.....	25
Data Collection.....	27
Data Analysis and Trustworthiness.....	30
Limitations.....	35
CHAPTER 4: Findings.....	37
Arts Integration.....	37
Reading Comprehension.....	39
Schema for reading comprehension.....	41
Vocabulary for reading comprehension.....	43
Fluency for reading comprehension.....	46
Intentional Planning.....	48
Intentional planning for English Learners.....	50
Intentional planning for student needs.....	53
Inadequate curriculum materials.....	55
Teacher Knowledge.....	59
Teacher pedagogy.....	59
Teacher content area knowledge.....	62
Teacher professional development.....	63
Teacher personal experiences.....	64

Class Culture.....	66
Classroom culture promotes student efficacy.....	68
Classroom culture utilizes collaboration.....	70
CHAPTER 5: Curriculum Planning Process	75
Curriculum Planning.....	77
Three Triggers That Initiate Arts Integration	79
Arts-Integration Planning Process	82
Arts Integration Curriculum Design	89
Conclusion to Curriculum Planning Process	93
CHAPTER 6: Discussion and Conclusion.....	95
Themes and Subcategories.....	96
Theme of arts integration.....	96
Theme of reading comprehension.....	97
Theme of intentional planning.....	98
Theme of teacher knowledge.....	99
Theme of classroom culture.....	100
Curriculum Planning and Design Process	101
Implications	103
Further Research.....	105
References.....	108
APPENDIX A: Critical Friends’ Prompts and Probes	125
APPENDIX B: Themes, Codes, Definitions, and Exemplars	126

LIST OF FIGURES

<i>Figure 1.</i> Curriculum planning, a process of analyzing standards, materials, and students' needs	76
<i>Figure 2.</i> Arts-integration planning and curriculum design process	84

CHAPTER 1

Introduction

What did I know and what could I do to make math remediation effective and entertaining for a group of students who scored in the lowest third on the fraction assessment? This group primarily contained Hispanic English Learners (EL) who read below grade level. In addition, one particular student became disruptive to the learning environment in order to mask his insecurities of being unable to read. This left me pondering, how I could create a high interest, hands-on fraction remediation with minimal reading? If I met the disruptive student's idea of fun, everyone would engage.

Consequently, I wondered how I taught my own children the size of fractions and how-to compare them. First, they learned through the practical experience of measuring wet and dry ingredients when baking cookies or other foods. They enjoyed their games of nestling the assorted measuring-cups together. Additionally, my children learned to distinguish between the increments of whole-, fourth-, half-, and five-eighths-inch measurements from the summer afternoons sewing basic clothing or quilts. Alas, those were fine, one-on-one parent and child activities, but infeasible for 12 students in the three, 20-minute remediation sessions for a math fraction standard.

Then the idea struck me, use Ed Emberley's (2006), *Picture Pie: A Cut and Paste Drawing Book*. The visually interesting creations would engage students' interest and provide them an artistic, hands-on math experience. First, they would trace and cut whole circles from construction paper, then form fractional portions by symmetrically folding and cutting halves, fourths, and eighths. As students created their fractional manipulatives in pursuit of the necessary pieces to arrange a marine animal, their conversations indicated their levels of understanding. A

sample conversation from a student was as follows: “The tail needs a smaller triangle, it is not a fourth, maybe an eighth. These pieces need to be cut in half again.” Here, this student demonstrated the mathematical concept that larger the denominator, the smaller the unit fraction.

The fraction fish remediation was successful. This contextualized math experience led students to compare the relative sizes of basic unit fractions and draw conclusions of the size of fractional units. Additionally, the reluctant learner loved art projects, and the pictorial, step-by-step instructions increased his success. He relished demonstrating his competency; furthermore, he could show off to his peers by adding his own unique touch. The hands-on activity of creating their own manipulatives and re-assembling them in creative ways did not feel like their typical math remediation. The students mounted their fraction fish on construction paper and displayed the artwork on an underwater-themed bulletin board. Furthermore, fast finishing students wanted to create fraction fish of their own design or provide some aquatic plant life for the mural; without a pattern, they fashioned octopus, jellyfish, crabs, and sea grass. Furthermore, they were able to identify their creations’ basic fractional units.

In summary, I found the students were hungry for anything artistic. They actively engaged during the remediation and demonstrated marked improvement in their ability to compare fraction sizes in the reassessment. Consequently, I decided to use this fraction fish lesson to give students exposure to basic unit fractions and their comparative sizes at the beginning of the fraction unit. The medium of art provided a hands-on, contextual way to communicate these basic mathematical concepts.

I knew Ed Emberley’s graphic artwork from my own children’s experiences using the artist’s how-to books to arrange the fractional parts of geometric shapes into recognizable animals, automobiles, and assorted objects. Previously, I discounted my lived experiences but

upon reflection, I realized I acquired practical teacher knowledge during the years I nurtured my own children. Furthermore, I understood how children learned through hands-on investigations, and this knowledge formed foundational elements of my pedagogy.

By entering the teaching field in my forties, I felt my colleagues, parents, and even students expected me to be as capable as a well-seasoned teacher. At the beginning of my career, I felt my lived experiences did not contribute to classroom practice and knowledge but after several incidents like the one illustrated above, I discovered my life outside of the classroom was a fertile ground of experience in content, context, children, and connection (Beauchamp & Thomas, 2009; Day, 2012). Moreover, my lived experiences shaped my teacher identity.

Statement of the Problem

The high-stakes testing and economic downturn of the past decade shifted the focus of students' school days into a concentrated time for mathematics, reading, and test-taking strategies. On a state level, governors and legislatures cut the funding for arts, libraries, and physical education in order to pay for testing (Ravitch, 2013). Resources and time allocations for other subjects have decreased or disappeared altogether from students' school experience. This means that schools allow little time in their schedules for learning experiences that are not directly tied to learning math or reading. In fact, federal monies are designated for curriculum and remediation in mathematics and reading acquisition in elementary school. The impact of federal mandates has been especially punitive towards arts programs in Title 1 schools serving disadvantaged student populations (Eisner, 2001; Every Student Succeeds Act, 2015; No Child Left Behind Act, 2001).

Therefore, students are stuck in the test-taking frenzy that permeates the school culture. I have noticed an increasing disengagement among my students. This was particularly apparent

when I transitioned from a non-Title 1 school to my current teaching position six years ago. The typical class roster has 50 percent EL students. This population of students is served a “heavy dose of basic skills” along with a weekly onslaught of required progress-monitoring assessment measures to provide administrators the required monitoring data (Ravitch, 2013, p. 235). This focus translates into an additional hour of remediation each day for math and reading for students not performing on grade level. Oftentimes, students find themselves at a loss to find real-life, meaning-making contexts amid the focused skill remediation. Therefore, by integrating arts activities into mathematics and language arts during Tier 1 instruction time, my students can have opportunities accessing content in novel, yet context-rich ways. This emphasis on integration moves toward a more balanced curriculum experience (Burnaford, 1993). Arts-integrated lessons broaden students’ educational experiences by modifying the delivery of commercially-produced curriculum products, and remediation efforts, while adhering to the content matter standards and objectives (Cornett, 2015; Eisner, 2009).

Lastly, the bulk of the current research on arts integration is quantitative in nature and studies how students’ test scores increase as a result of engaging in arts-integration curricula. In these studies, participants experience arts integration as part of an art-centered magnet, charter school, artist-in-residence program, or an art specialist working in tandem with general education classroom teachers. The increased proficiencies are based upon either a school’s culture that is committed to an arts-based education, or to a formally trained artist’s influence using a single art form (Grant, Hutchison, Hornsby, & Brooke, 2008; Jacobs, Goldberg, & Bennett, 1999; Rinne, Gregory, Yarmolinskaya, & Hardiman, 2011). Bresler (1995) noted that there has been a dearth of research from among ordinary schools and general education teachers. There is also limited

information concerning teachers' efficacy using arts integration and how it manifests within their practice.

Statement of Purpose

There are three parts in the problem outlined above. Two focus on students in Title 1 schools and the third addresses the arts-integration research. The first problem is the intense focus on mathematics and reading, which reduces arts and other elective class offerings that support students' personal development in Title 1 schools. The second problem is the amount of time relegated to remediation. The last problem is that current arts integration research focuses on either a specialist or specialized schools to provide an integrated curriculum. Therefore, this qualitative research will contribute to the arts-integration literature specifically for general classroom elementary education teachers, with no formal arts training, employing a variety of art forms in teaching reading comprehension to ELs. The purpose of this study was to explore what I, a general education classroom teacher, knew about using arts integration to build EL reading comprehension.

CHAPTER 2

Review of Literature

This review of literature is an aggregate of three topics: arts integration, reading comprehension, and English learners (ELs). First, the review of literature discusses the theoretical foundations and definitions of arts integration. The second topic considers reading comprehension, specifically the mental processes used to create meaning from a text. Finally, a description of ELs, their difficulties with reading comprehension, and what the current research suggests about using arts integration to assist ELs' reading comprehension.

Arts Integration

Arts integration provides students an authentic, interactive learning environment by utilizing arts' products and processes for instruction in other academic subjects (Eisner, 1999; Wong, 2012). Bandura and Adams (1977) explain that these meaning-making art opportunities create psychological experiences that strengthen expectations of personal effectiveness. Arts-integrated lessons increase student social interactions, provide models, and make connections among the art forms, subject matter content, and the students' lives (Burnaford, 1993; Goldberg, 1997). As students interact in this social environment, they extend their independent capabilities through the scaffolding of peers and teachers, thereby utilizing Vygotsky's (1930-1934/1978) zone of proximal development. According to research by Goodlad, Mantle-Bromley, and Goodlad (2004), many primary and secondary students find the arts intrinsically motivating. This occurs because the arts process fosters the conditions of experimentation, discovery, and choice (Eisner, 2002). The net effect of arts integration is the increase in students' effort and persistence due to the engaging nature and the authentic connections to other subject areas (Bandura & Adams, 1977; Grant et al., 2008; Jacobs et al., 1999; Rinne et al., 2011).

Arts integration defined. The definition of arts integration developed by the Beverley Taylor Sorenson and the BYU Arts Partnership (2017) was used for this research:

Arts integration is an approach to teaching in which students are engaged in creative processes by exploring, reflecting, interpreting, connecting, applying, and demonstrating knowledge of specific objectives in multiple content areas. Integration occurs when learned and applied skills in multiple content areas synergistically and authentically connect to each other. Authentic integration reflects students' life experience and prepares them to contribute positively to society. (p. 8)

This definition recognizes the same elements included by similar organizations. They also recognize that “arts integration in schools is essential to the human experience” for both the students and teacher (Beverley Taylor Sorenson & the BYU Arts Partnership, 2017, p. 8). The ultimate objective is producing conditions where we honor students as creative individuals who form interpersonal relationships as they co-construct understandings about the world around them (Goodlad et al., 2004). This framework provides multiple pathways where art, other subject areas, and context, intertwine for noteworthy learning and growth. Cornett (2015) adds that arts integration combines “diverse elements into harmonious wholes” and these “synergisms are valued because individual elements maintain their integrity, for the ‘sum is more than all the parts’” (p. 31).

The Beverly Taylor Sorenson and the BYU Arts Partnership (2017) recommends a focus upon the content and skills of the Utah Core Standards. Any arts integration should promote the authentic and natural relationships among subject areas. Integration best occurs as lessons focus on a central theme and produce measurable outcomes. Each teacher's preparation and confidence

determine the selection of the integrated art form. Arts integration promotes authentic, contextual experiences for students to encounter academic content in an intrinsically motivating way.

Educators increase exposure to vocabulary as they build background knowledge through an art form into a specific content area. Students will require this foundational schema and vocabulary as they analyze and interpret the content area texts.

Arts integration in practice. A large body of research provides quantitative data supporting the effectiveness of arts integration to increase students' test scores. These studies conclude that arts-integrated schools outperform control schools in both reading and mathematics on statewide standards-based public-school assessments (Grant et al., 2008; Greenfader & Brouillette, 2013; McFadden, 2012; Scripp & Paradis, 2014; Smith, Brandon, Lawton, & Krohn-Ching, 2010). One example found that as teachers employed theatrical techniques, "underachieving students became socially confident and articulate" (Grant et al., 2008, p. 68). The drama activities built schema and developed a way for students to imitate a literary character's development. Afterwards, students accessed the literature via multiple personal connections. A second theater arts integration study reported that students of low socioeconomic status were "twice as likely to score in the Advanced Proficient range" on the state standardized language arts test than their control counterparts (McFadden, 2012, p. 89). Additionally, Scripp and Paradis's (2014) three-year longitudinal study found students who received arts-integration instructional methods in conjunction with their arts classes outperformed the control in both math and world languages. This body of research supported my decision to alter the imbalance of mathematics and reading instruction in my classroom to reflect a more balanced curriculum approach that utilized arts inclusion. I did this to support my students' learning without endangering their test score outcomes.

The example of creating fish from fractional parts and arranging them in artistic ways for an underwater scene, presented in the introduction lies on the spectrum of arts integration.

Bresler (1995) defines my use of art in this case as affective, subservient arts integration. The artful fraction fish was meant to hook students with visual models, art materials, and a hands-on, schema-building experience with fractions, while delivering the mathematical remediation in a manner other than numerical. In this case, the art objectives were neither considered nor addressed in the lesson plan, but the art process taught the mathematical concept. This positive experience propelled me to pursue arts-integration pedagogy.

Arts integration has three components: first, who delivers the instruction; second, how the art is employed for instruction; and third, the students' responses. The first component delineates who delivers the arts instruction, such as an arts specialist, a temporary artist-in-resident, the general classroom teacher, or a co-teaching effort between an artist and the general classroom teacher. The second component defines the instructional purpose of the art forms. Bresler (1995) defines several different types of arts integration, based upon purpose: arts infusion, content enhancement, and an interdisciplinary or thematic approach. In arts infusion, the art form serves as motivation to gain content area proficiency, and the art standards are not addressed. In arts-integration content enhancement, either the art standards or other content standards are addressed. An example would be to use drama standards to introduce and view a video of a poem's dramatic reading, then use it as a model for ELA fluency standards. The third component is the interdisciplinary or thematic arts integration approach. These approaches increase exposure and balance to both art and content-area standards (Bresler, 1995; North Carolina Department of Cultural Resources, North Carolina Department of Public Instruction, & A+ Schools Program of the North Carolina Arts Council, 2014; Silverstein & Layne, 2010). Students experiencing

interdisciplinary arts integration create meaning, make connections, and demonstrate mastery of the content area standards by also attending to the art forms' standards (Bresler, 1995; Marshall, 2005).

One of the aims of arts integration is transferability of skills and knowledge among academic disciplines. As Dewey (1910) explains, "one thing carries us over to the idea of, and belief in, another thing. It involves a jump, a leap, and going beyond what is surely known to something else" (p. 26). A knowing guide leads to transference of the arts experience by being explicit about the cross-curricular subject matter pathways (Catterall, 2005; Dewey, 1910; Eisner, 1999; Vygotsky, 1930-1934/1978).

Transfer of learning has two prongs: first, a dispositional attitude, and second an increase of cognitive ability. Deasy (2003) notes, "participation in the arts tends to increase attendance and student's educational aspirations" (p. 16). Therefore, involving students in highly intrinsic, motivating activities is meant to improve students' dispositional attitudes, so they may develop the personal attributes of risk-taking, hard work, stamina, creativity, critical thinking, collaboration, and communication (Deasy, 2003; Eisner, 1999). As students' focus increases during the learning or performing of an art form, neural networks combine to develop concentration, memorization, and attention to detail. Researchers saw structural changes in the neuroimaging of children's brains who engaged with sustained attention during the art form's rehearsal (Posner & Patoine, 2009). These students demonstrated enlarged cognitive ability to focus, which may transfer into executive functioning skills for other learning activities (Posner & Patoine, 2009; Rinne et al., 2011; Vygotsky, 1930-1934/1978). Posner and Patoine (2009) describe examples of transferability that music and visual arts training improved students' phonological awareness and reading fluency. A second example referenced how visual arts

improved performance in geometry tasks and increased math calculation skills (Posner & Patoine, 2009).

The second transfer of learning is the correlation between the arts and other content areas. For example, music, folk and fine art, as well as literature and period dramas anchor the study of culture, geography, and history. A collaborative dialogue between a well-informed teacher and the students, examines connections among art, history, science, mathematics, and literature with the art forms providing context, connection, and scaffolding to understanding the other content areas (Dewey, 1934; Eisner, 2009; Vygotsky, 1930-1934/1978). Catterall (2005) explains that reflective communication extends and enriches the students' critical thinking as they grasp the interconnectedness between the subjects.

Reading Comprehension

Reading comprehension is a complex process, built upon many factors (National Reading Panel (NRP) & National Institute of Child Health & Human Development (NICHD), 2000). To begin, I will outline the definition of reading comprehension on which this study is based, and then list what the literature identifies as essential components of reading for upper-grade elementary students. Lastly, I will enumerate the reading comprehension elements this study addresses: fluency, vocabulary, schema, and motivation.

Definition of reading comprehension. Reading comprehension is fundamental for learning. Durkin (1985) defines reading comprehension as a mental process of keeping track of meaning or synthesizing ideas presented within a text. Rosenblatt (1988) explains, "meaning does not reside ready-made 'in the text' or 'in' the reader but happens ... during the transaction between reader and text" (p. 1369). The Reading Study Group (2002) combines both Durkin's and Rosenblatt's definitions as, "The process of extracting and constructing meaning through

interaction and involvement with written language” (p. 11). This study will use the RAND definition of reading comprehension. Furthermore, meaning is constructed at the intersection between the reader’s abilities and the way content is organized by discourse style, genre, vocabulary load, and linguistic structure (RAND, 2002).

Reading comprehension occurs within a sociocultural context where the reader, the text, and the activity intersect and influence one another (RAND, 2002). As they read a text, readers apply their cognitive, motivational, language, and background knowledge to build comprehension. As readers practice, their abilities improve; for example, rereading single or similar texts improves fluency as words become familiar and automatically recognizable. Exposure to multiple texts on a single topic may reinforce content-specific vocabulary or content area knowledge, which in turn expands the reader’s context, language, and schema (RAND, 2002; Rosenblatt, 1988). However, not all text encounters are positive. If a text is too difficult, the reader is unable to use the text for understanding, and may adversely affect the reader’s motivation (Afflerbach, Cho, Kim, Crassas, & Doyle, 2013; Allington, McCuiston, & Billen, 2015; RAND, 2002).

There are three distinct levels of reading comprehension; Kintsch (1974) refers to these as surface level, text-base, and situational model comprehension. First, surface level comprehension is decoding a text’s words. Second, is a superficial or basic text-based level understanding for instance a word’s meanings and ideas link to a reader’s schema (Kintsch & Kintsch, 2005). The third is the situational model of comprehension, where mental representations link readers’ background knowledge to their comprehension goals and they employ a variety of inferences to deeply comprehend the text (Kintsch & Kintsch, 2005). Optimal comprehension transpires when a reader transacts with a text and their schema to create

mental representations as they extract meaning according to their intended purposes (Kintsch & Kintsch, 2005; RAND, 2002; Rosenblatt, 1988).

“A reading activity involves one or more purposes” (RAND, 2002, p. 15). The purpose of text engagement may be externally imposed, such as a school assignment or when readers self-impose a purpose as they read for pleasure, personal interest, and necessity (RAND, 2002). The reader’s reaction to the purpose draws upon cognitive and affective attributes. One consequence of engaging in a reading activity is an increase of schema for future encounters; and secondly, if the reading purpose is application, text comprehension increases one’s ability to perform a task.

The reader, the text, and the activity happen within a sociocultural setting. This framework acts as a mediator and influencer on the meaning the reader constructs. As readers interact with each other, teachers’ scaffolding allows readers to combine their cognitive, language, schema, and motivation to perform beyond their independent abilities (Vygotsky, 1930-1934/1978). According to Rosenblatt (1994), readers bring a “funded experience” from among “multiple physical, personal, social, and cultural factors” and organize meaning during reading (Rosenblatt, 1994; p. 1370). Therefore, students bring outside sociocultural factors into their reading experiences such as economic status, ethnicity, family, and neighborhood culture. Other dynamics that contribute to sociocultural context include the school and classroom culture, organizational groupings for reading activities, access to multiple texts, and technology (RAND, 2002; Rosenblatt, 1994).

Basic components of reading comprehension. The basic components of reading comprehension are phonological awareness, understanding alphabetic principles, and decoding (NRP & NICHD, 2000; Pressley, 2002; Snow, Burns, & Griffin, 1998). Next, frequently

occurring words are memorized for instantaneous recognition (LaBerge & Samuels, 1974; Pressley, 2002; NRP & NICHD, 2000) leading to oral reading fluency (NRP & NICHD, 2000; Pressley, 2002). These reading skills are identified as the “main enabling skills and significant predictors of later reading achievement” (Paris, 2005, p. 187). For this reason, these print-based skills are extensively addressed in the lower elementary grades.

Students in upper-elementary grades utilize the meaning-based skills and learn to extract and construct meaning from texts. Their prior knowledge shapes their text comprehension. Also, the current text provides prerequisite schema (Pressley, 2002). Additionally, the reading comprehension component of vocabulary, a deep understanding of the words in a text, improves with text exposure. All of the above reading components are cognitive in nature, but according to Afflerbach et al. (2013) affective factors, such as self-efficacy and motivation, are just as essential to reading comprehension. Students demonstrate these affective factors by reading extensively (Pressley, 2002; Stanovich, 1986; Wigfield et al., 2008). This study concentrates on the following reading comprehension components: schema, vocabulary, oral reading fluency, and motivation, as they are the primary focus for an upper elementary grade teacher.

Schema for reading comprehension. Gestalt is the mental organization connecting previous experiences and knowledge to current encounters. Anderson and Pearson (1984) provide Gestalt background as a segue to schema, which is the process of perceiving, storing, and retrieving information from memory. Activating schema is an essential cognitive process to incorporate novel information into memory (Keene & Zimmerman, 1997; McNamara & Kintsch, 1996; Robb, 2003). Frey, Fisher, and Hattie (2017) affirm that new levels of knowledge are built upon previously-acquired foundations. Therefore, activating schema before, during, and after reading increases comprehension through linking key details of a text to previously laid neural

pathways (Block, Parris, Reed, Whiteley, & Cleveland, 2009; Keene & Zimmerman, 1997; McNamara & Kintsch, 1996). A reader's schema also creates expanded representations of knowledge and modifies a previous surface knowledge, allowing learners to capture deeper levels of understanding (Frey et al., 2017; McNamara & Kintsch, 1996).

At times, readers do not possess the necessary schema for reading comprehension to occur. Gelzheiser, Scanlon, Vellutino, Hallgren-Flynn, and Schatschneider (2011) recommend teachers increase content exposure through multiple related texts. The first text reading introduces vocabulary and basic concepts. Subsequent texts and further readings extend newly-acquired schema and vocabulary. As readers combine meaning from the multiple texts, they can recall important details, engage in discussions, and make further connections (Keene & Zimmermann, 1997). Crucial comprehension links evolve by reading related texts and over time, readers develop the ability to access more challenging and complex texts (Block et al., 2009; Gelzheiser et al., 2011). Schema develops through exposure to multiple texts and connecting it with previous experiences.

Vocabulary for reading comprehension. “Reading vocabulary is crucial to the comprehension processes of a skilled reader” (NRP & NICHD, 2000, p. 43). I will discuss three ways to learn vocabulary. The first occurs indirectly, such as grasping word meaning from context and usage. The second vocabulary acquisition method utilizes the orthographic and phonologic parts of words that contain specific meaning. The third form of vocabulary learning is explicit instruction using a dictionary or other means to learn unknown terms (Clark, Jones, & Reutzel, 2013; Echevarria, Voyt, & Short, 2013). Indirect vocabulary development occurs over time through extensive reading, listening, and multiple contextual exposures (Duke, Pearson, Strachan, & Billman, 2011; Mahdavi & Tensfeldt, 2013). Another indirect method of vocabulary

acquisition is through a word's relation to other words. This is referred to as shades of meaning or nuanced contrasts (Duke et al., 2011; Mahdavi & Tensfeldt, 2013; Shanahan, 2005). Extensive reading, interpersonal communication, and expanding background knowledge contribute to developing vocabulary.

The second vocabulary strategy is the use of orthographic and phonological features of words to create word meaning within a context of the passage (Gelzheiser et al., 2011; Kintsch & Kintsch, 2005). Word parts, such as prefixes, suffixes, Latin and Greek word roots, and phonograms, are taught during explicit instruction of phonics, spelling, and vocabulary (Rasinski, Padak, & Newton, 2017). When morphological stems are found in written text or listening passages, these word parts create meaning indirectly.

Finally, explicit vocabulary instruction typically occurs before text exposure; thereby freeing cognitive capacity to aid text comprehension. Student receptivity of vocabulary words heightens as words are learned in an interactive, expressive format (Duke et al., 2011; Mahdavi & Tensfeldt, 2013). Clark et al. (2013) advocate for explicit instruction of academic language, such as transition or cue words. These signal words subtly indicate text structure and provide the reader with hints to the text's purpose, subsequently supporting reading comprehension (Duke et al., 2011).

Fluency for reading comprehension. Oral reading fluency is a combination of rapid, efficient word recognition, and syntax. To read fluently is to read a text with appropriate rate, accuracy, and expression. This occurs when there is a large reservoir of known words and a pool of rimes to allow effortless decoding of unfamiliar words (Rasinski, Rupley, Paige, & Nichols, 2016). According to RAND (2002), "expressive reading may depend on a thorough understanding of text" (p. 13). Hence, familiarity of context and vocabulary increases one's

fluency. Therefore, fluency is a strong predictor of reading comprehension (Jenkins, Fuchs, Broek, Espin, & Deno, 2003; Neddenriep, Fritz, & Carrier, 2011; Rasinski et al., 2016; Stage & Jacobsen, 2001). Comprehension falters when readers hesitate for decoding processes or the words processed per minute are markedly low (Jenkins et al., 2003; Stage & Jacobsen, 2001).

Fluency is developed by reading practice. One reading fluency practice is the repeated oral reading of a single passage until all the words are read with automaticity and natural phrasing (Kuhn, Raskinski, & Zimmerman, 2014; Rasinski, Homan, & Biggs, 2009). The NRP & NICHD (2000) recommends that a teacher or reading partner provide systematic guidance and explicit feedback during oral reading fluency practice. Rasinski et al. (2009) recommend the use of song lyrics, poetry, speeches, and scripts for repeated readings. When readers engage with texts intended for oral production, they attend to each fluency component. For example, concentrating on word recognition and punctuation until the piece is read smoothly with proper phrasing would be a benefit of repeated readings. Then, voice inflection adds emphasis as attention to meaning is conveyed by dramatic effects. Therefore, repeated reading of the same text assists readers to develop the skill of oral reading fluency.

Motivation for reading comprehension. Motivation is a key element to reading comprehension. According to Afflerbach et al. (2013), motivation, engagement, and self-efficacy influence students' interactions with the reading process. When students believe they will be successful in reading activities, they have incentive to act (Bandura & Adams, 1977). Motivated students read a great amount. They read purposefully with sustained effort, through a variety of texts, and persist even when encountering difficult passages (Afflerbach et al., 2013; Cantrell et al., 2014; Guthrie et al., 2004; Stanovich, 1986). Furthermore, Ryan and Deci (2000) outlined several motivational factors of reading. These are: social interaction, choice, and purpose. Social

interaction increases the sense of belongingness that maybe exemplified in collaborative group projects. To increase choice, students self-select texts from a variety of genres and read with the end purpose of contributing essential information to the group's final project (Berliner & Biddle, 1995; Guthrie et al., 2004; Miller & Meece, 1997).

Likewise, teachers support struggling readers by providing scaffolding, explicit vocabulary instruction, and reading strategy instruction. When a classroom's culture supports reading competence, autonomy, and relatedness through a balance of intrinsic and extrinsic motivational factors, students engage and view themselves as readers (Ryan & Deci, 2000; Guthrie et al., 2004; Pressley, 2002; Wigfield et al., 2008). Pressley (2002) and Guthrie et al. (2004) agree self-efficacy in low-achieving students rises as they set reading goals, produce meaningful connections in content areas, and collaborate in reading-related tasks. Accordingly, motivation, engagement, and self-efficacy are basic to students' reading comprehension success. Therefore, a balance of both cognitive and affective factors should be addressed for students to successfully extract and construct meaning from text (Afflerbach et al., 2013; RAND, 2002).

English Learners

This section of the literature review will define EL students and explain why arts integration is an appropriate pedagogical choice to attend to EL students' need for contextualized, collaborative support for reading comprehension. Furthermore, teachers' strategic use of specific art forms provides students with fluency and vocabulary practice. This allows time and multiple texts for students to develop schema. Lastly, the appeal of arts offers intrinsic motivation.

In 1994, LaCelle-Peterson and Rivera presented the term "English Language Learners' (ELL) to refer to students whose first language is not English and encompasses both students

who are just beginning to learn English and those who have already developed considerable proficiency” (p. 55). Recently, the Every Student Succeeds Act (2015) modified ELL to “English learner” (EL) and categorizes ELs as children ranging from pre-K to twelfth grade who come from an environment where English is not the primary spoken language. These EL students experience difficulty with all aspects of language—listening, speaking, reading, and writing—which impedes their access to academic content as taught and assessed in American classrooms without additional language supports (August & Erickson, 2006; Ramsey & O’Day, 2010).

Since the 1990s, the numbers of students requiring EL services have risen throughout the United States (Whatley & Batalova, 2013). Nine percent of the student population is classified as ELs (Whatley & Batalova, 2013). The U.S. Census Bureau estimates 63 percent of the EL population is Hispanic/Latino; 77 percent of the group was born in the United States (National Clearinghouse for English Language Acquisition, 2013). In the 2013-14 school year, the EL student enrollment of Utah’s schools included 38,700 students, approximately 6 percent of the state’s student body (Sugarman & Geary, 2018).

EL students quickly acquire conversational English skills. Despite this, ELs may not have sufficient grasp on vocabulary and complex language structures in content areas (Grasparil & Hernandez, 2015). Accordingly, ELs benefit from academic and content area language supports throughout their primary and secondary school careers. Yet, school district personnel and general education classroom teachers are constrained by limited resources and time. Therefore, many search for effective practices to educate ELs alongside their native language peers (Ingraham & Nuttall, 2016). Greenfader and Brouillette (2013) suggest that arts-integration activities provide EL students this requisite support.

Arts Integration for Reading Comprehension of ELs

Arts integration provides social, low-risk scaffolding for developing listening, speaking, reading, and writing skills in student-to-student and student-to-teacher configurations.

Conversations led by more advanced English speakers provide frameworks for important learning experiences. Thus, art integration provides EL students access to the academic curriculum at their developmental level (Greenfader & Brouillette, 2013; Ingraham & Nuttall, 2016; Palmer Wolf, Holochwost, Bar-Zemer, Dargan, & Selhorst, 2014). Furthermore, arts activities reduce academic pressure and contextualize academic vocabulary with visual representations, body language, and physical activities (Graham & Brouillette, 2016; Smithrin & Upitis, 2005). EL students use concrete contexts to make meaning and extend their capabilities to communicate beyond speaking and writing (Ingraham & Nuttall, 2016).

Arts integration strengthens curricular connections by encouraging students to “dig deeper and explore more” (Snyder, Klos, & Grey-Hawkins, 2014, p. 21). Palmer Wolf et al. (2014) enumerates the skills of observation, discussion, and research surrounding art disciplines. Catterall (2005) suggests viewing and creating artwork that promotes building inferences among experience, the art context, and the content area. Artistic processes give EL students a space to reflect, discuss, apply, and reflect again.

Additionally, dramatization of characters and sequencing of events in stories employs students’ imaginations while increasing ELs’ ability to comprehend literature at their developmental levels (Medina & Campano, 2006; Palmer Wolf et al., 2014; Rinne et al., 2011). Drama allows students to embody text comprehension through gesture and movement, “especially valuable for ELs as it allows them to inject their own cultural understanding into the story” (Greenfader & Brouillette, 2013, p. 173).

Schema for ELs. Limitations among ELs' text comprehension occur when contexts imply a shared background culture. Thus, the lack of common schema makes comprehension difficult. Echevarria et al., (2013) encourage awareness and use of students' native cultures and current home experiences. Furthermore, the use of culturally-relevant literature grants openings for ELs to guide their fellow classmates through their unique backgrounds (Daniel, 2014). Wright (2015) recommends using whole-group think-aloud to generate schema before, during, and after reading. A think aloud can lead to making a framework of new, common connections in order to support text comprehension. Shanahan and Beck (2006) state it is advantageous for students to encounter several texts covering the same topic during a unit of study wherein key vocabulary is repeated, background schema is broadened, and Lexile levels may be differentiated. Examples of multiple connected texts are textbooks, graphic novels, infographics, news articles written for students, primary source documents, and student-generated texts.

Vocabulary for ELs. Francis, Rivera, Lesaux, Kieffer, and Rivera (2006) report that comprehension "difficulties reflect underdeveloped vocabulary and insufficient exposure to print" (p. 26). Therefore, low vocabulary levels negatively affect comprehension, even though individuals may read the words fluently (Cummins, 2008). Grasparil and Hernandez (2015) suggest that extent of academic vocabulary knowledge may predict the proficiency of reading comprehension for Latino EL students. Vocabulary development progresses when words are connected to a student's home language, read in multiple formats, and repeated in written and oral communications (Shanahan & Beck, 2006).

EL students have trouble learning abstract words. Equally problematic are workbook exercises to increase vocabulary acuity by use of dictionaries, context clues, and synonym worksheets (Shanahan & Beck, 2006). August and Erickson (2006) and Grasparil and Hernandez

(2015) have determined that ELs use interactive conversations with native-English proficient classmates to acquire vocabulary by listening to the words, watching body language, facial expressions, and learn to recognize syntax. Therefore, in order for ELs to be successful with school-based language tasks, teachers need to address ELs' vocabulary needs by modeling language usage, selecting multiple texts for repeated vocabulary exposure, and promoting meaningful interactive conversations.

Fluency for ELs. Many researchers note that oral reading rates, words correctly read per minute, for ELs are typically within proficient range (Francis et al., 2006; Grasparil & Hernandez, 2015; Rasinski et al., 2016). Even so, EL students reading within proficient reading fluency ranges do not reap similar benefits in reading comprehension as do their native-English counterparts (Shanahan & Beck 2006). These normal oral fluency rates indicate that these EL students are efficient decoders. The literature refers to students who are able to identify and say words, yet lack understanding of word meaning or passage comprehension, as “word callers” (Grasparil & Hernandez, 2015; Quirk & Beem, 2012).

Purposeful fluency practice, coupled with discussion and interaction with native speaking students, facilitates EL text comprehension (Juel, Biancaros, Coker, & Deffes, 2003). These purposeful, meaning-making activities include choral readings, puppet shows, and readers' theaters. They practice expressive fluent oral reading and an EL reader may mimic the narrator of an audio performance to develop proper pronunciation and voice inflection. In their study, Rinne et al. (2011) found the arts process of rehearsal provided effective cognitive means to increase long-term retention. Drama and music provide naturally-motivating ways to rehearse material, as these modalities emphasize oral language through pronunciation, timber, and motion (Greenfader & Brouillette, 2013; Kuhn et al., 2014; Rasinski et al., 2009). EL students require

not only fluency practice for efficient word recognition and pronunciation, but they demand contextualization and discourse with native English speakers.

Motivation for ELs. “What works with native-speaker populations *generally* works with English-language learners,” state Shanahan and Beck (2006, p. 437). Engaging students in challenging, cooperative, collaborative work filled with conversational opportunities with native English speakers promotes text discussion (August & Erickson, 2006; Echevarria et al., 2013). Arts integration provides general classroom teachers with curriculum tools to improve contextualization and increases ELs’ access of academic content. Research studies show that arts integration increases student motivation, engagement, learning, and relevant curricular connections (Greenfader & Brouillette, 2013; Smithrin & Upitis, 2005). Graham and Brouillette (2016) found that when science content was presented via an art form, EL students gained greater access to academic content. Arts multimodal methods, along with collaborative conversations, were associated with better English language arts skills in a study completed by Palmer Wolf et al. (2014). There is compelling evidence for general classroom teachers to embrace arts integration as a means of strengthening curricular connections to boost EL reading comprehension (Greenfader & Brouillette, 2013; Ingraham & Nuttall, 2016; Palmer Wolf et al., 2014).

CHAPTER 3

Methods

This chapter outlines the design and methodology of this study, which explored what I, a general education classroom teacher, know about using arts integration to build English Learners' (EL) reading comprehension. Three annotated curriculum units were examined to reveal my embodied knowledge of applying arts integration for ELs reading comprehension. My critical friends' commentaries triangulated this knowledge. Furthermore, I sought to uncover the practical and theoretical underpinnings of my knowledge by uncovering my unit design process.

First, I provide an overview of the methodology and why it is appropriate for this study. Second, I describe the research context and purpose, and include a description of the study's participants and why they were chosen. Third, I discuss the study's data sources and data collection process. Last, I articulate the analysis process employed in the study.

Study Design

This qualitative Self-Study of Teaching and Teacher Education Practice research methodology (S-STTEP) enables me to uncover my knowledge of teaching practices and pedagogy while simultaneously focusing on student learning (Loughran, 2007; Pinnegar & Hamilton, 2009). The design of this study embodied LaBoskey's (2004) five S-STTEP characteristics that are fundamental in employing this research methodology: (a) self-initiated and focused; (b) improvement aimed; (c) interactive; (d) use of multiple, primarily qualitative, methods; and (e) exemplar-based validation. By using Miles and Huberman (1994), I took an ontological stance to examine my own teaching pedagogy, in order to uncover the practical and theoretical influences resident in my curriculum-making practice (Fenstermacher, 1984; Pinnegar & Hamilton, 2009).

Polanyi (1967) explains that uncovering one's tacit knowledge through awareness of the particulars and their relationships can lead to improved practice. This study contributes to the teaching research conversation from the perspective of a general education teacher who uses arts integration pedagogy to facilitate ELs' reading comprehension. Consequently, by analyzing and extracting the various elements within my curriculum unit plans, I reveal my tacit knowledge, and showing how I gained explicit understanding and connections in my teaching practice. Bullough and Pinnegar (2004) explain that S-STTEP, "requires of its practitioner involvement in an on-going quest for greater good, more productive ideas, more interesting and enlivening relationships, better forms of communication, a purer sense of one's obligations, and richer sense of one's own and others' possibilities" (p. 328). The S-STTEP research methodology allows for systematic documentation and annotation of practice that may propel future improvement and lead toward the creation of a living educational theory (Pinnegar & Hamilton, 2009; Whitehead, 1989).

Context and Participants

I am a 50-year-old Caucasian, married female. I graduated in 1993 with a Bachelor of Arts degree in liberal arts with a minor in Spanish. In 2010, I began teaching full-time after earning my teaching license and an English as a Second Language endorsement through post-baccalaureate programs. Since then I have been a general education elementary teacher, with six of those years at my current position in an intermountain West, urban, Title 1 school where roughly 50% of my students are ELs. During the 2015–2017 school years, I participated in a two-year arts leadership professional development series focused on classroom teachers' development, implementation, and advocacy of arts integration.

Two colleagues agreed to be participants in this S-STTEP study as critical friends. Their collaboration made this research interactive (LaBosky, 2004). These trusted colleagues collaborated and engaged in written and face-to-face dialogues. In order to interrogate the data for this study, the two critical friends reviewed my curriculum units, annotations, and analyses. Their outsider positions probed the explanations of my pedagogical reasoning as I identified my implicit knowledge revealed within the curriculum units and annotations (Loughran, 2007). Consequently, they challenged my assumptions, questioned my reasoning, and expanded my interpretations (Pinnegar & Hamilton, 2009). Furthermore, their insights helped me view my data clearly and heightened my awareness of and my ability to unpack my personal practical knowledge (Clandinin & Connelly, 1989; Fletcher, Chróinín, & O’Sullivan, 2016; Russell & Schuck, 2004).

The first critical friend, Martha (pseudonym), is the founding director of an art partnership located in a local university. Her responsibilities include coordinating, teaching, and advocating for arts integration among the area’s five school districts through professional development workshops and conferences. She has taught dance, math, and P.E. in public schools and has obtained a master’s degree in Educational Leadership. She is involved with a statewide network to advocate for an arts-rich experience for school children.

The second critical friend, Camille (pseudonym), has 20 years of teaching experience and earned a master’s degree in teaching. She employs arts integrative practices in her classroom instruction, has an English as a Second Language endorsement, and is a fellow faculty member at my school. Camille’s practical knowledge lies in assisting ELs to become acclimated to school, acquire conversational English skills, and master basic reading skills.

Each critical friend possesses expertise in the areas explored in this study. Their interactions, dialogues, and text annotations pushed me to uncover what my curriculum unit plans reveal about my knowledge of using art integration to promote ELs' reading comprehension. They were selected because of their knowledge, experience, and commitment within their specialized arenas. Secondly, I knew they would provide expert feedback on my arts integrated curriculum unit plans and first annotations so I might improve my arts integration pedagogy to promote EL reading comprehension.

Data Collection

The data collection for the study began with three of my own teacher-created, arts-integrated curriculum unit plans. I selected them as examples from which my study's purpose could be explained. To the unit plans, the data collection also included first and second annotations, and critical friend commentaries. Below is a brief description of each content area, the integrated art form, and what the annotations and critical friend commentaries contain.

1. The science with ceramics (visual arts) unit plans provided students an opportunity to demonstrate the conservation of matter and distinguish the factors that produce physical and chemical changes in matter.
2. The reading comprehension using pantomimes (drama) unit plan was created so students would be able to communicate their reading predictions and story summarizations to others through pantomime.
3. A yearlong poetry unit plan involved drama standards and served as fluency remediation, vocabulary instruction, and a review of the elements of literature.

According to LaBoskey's (2004) criteria for self-study, multiple data collection sources are required. Therefore, the curriculum unit plans were examined using three separate lenses.

The data collection periods were labeled as first annotations, critical friend commentary, and second annotations. Each will be defined and explained below.

The *first annotations* are my initial explanation of my understandings of EL student needs that led me to create the arts-integrated units. This data source was created primarily for my critical friends. Consequently, the first annotations described my reasons for combining certain art forms with specific content area demands and the pedagogical practices I employed during instruction. The unit plans and first annotations were arranged in side-by-side columns. The first annotation explanations were situated across from the corresponding unit plan sections, thereby allowing my critical friends to view unit plans and to reference relevant first annotation explanations. This allowed them to comment not only on my curriculum plans, but also on my pedagogical knowledge and practical judgment of arts integrated experiences for the aim of improving ELs reading comprehension.

The *second data source* included written commentaries by my critical friends, Martha and Camille. I provided them a prompts and probes guide (see Appendix A) that contained three sections: overarching questions, categories of consideration, and types of evidence. These related to arts integration, EL, and reading comprehension pedagogy and teaching practices. According to Fletcher et al. (2016), these questions and categories framed the purpose of the study in order to advance my knowledge of my pedagogy and to uncover my practices' tacit understandings. Additionally, the critical friends were welcome to comment on other observations they made about the curriculum unit plans and first annotations. Russell and Schuck (2004) detailed that through professional conversations, teacher practice is enriched. They explained that within critical friendships, dialogue is instrumental for scrutinizing one's knowledge and practice of teaching. My critical friends interrogated my annotations and questioned my fidelity to both arts

integration and second language acquisition (Loughran & Northfield, 1998; Pinnegar & Hamilton, 2009; Russell & Schuck, 2004). On occasion, Martha's and Camille's elaborations referenced their own experiences, research literature, and additional resources. Finally, their commentaries asked questions I had not yet considered, but could deepen my attention to arts integration, reading comprehension, or EL pedagogical practices (Costa & Kallick, 1993; Russell & Schuck, 2004).

During the data collection cycle, each critical friend received one curriculum unit plan per week for three consecutive weeks. The curriculum unit plan, first annotation, and critical friend commentaries were arranged side-by-side in a three-column layout, thereby allowing them to insert their personal commentaries as they read across the columns (Samaras & Sell, 2013). For this study, the critical friend dialogue was transmitted as an electronic file and each critical friend's commentary was added independently of the other critical friend.

The third, and final, data collection source was the set of *second annotations*. These were created as I responded to the unit plans and first annotations using the same prompts and probes guide I provided my critical friends (see Appendix A). This guide prompted me to critically reflect upon both the curriculum unit plans and the first annotations in a fashion similar to my critical friends (Brookfield, 1995). Pinnegar and Hamilton (2009) support the second round of annotations for increased depth to my understandings, for as “we engage in a study of our practice and what we know in practice, the potential for increasing the knowledge of practice is never diminished” (p. 51). The second annotation responses to the overarching questions illustrated my knowing of the: (a) ELA, science, and art content area standards; (b) the wide variety of EL student needs; and (c) important past student interactions that allowed a perception of understanding beyond my abilities to communicate through writing or speaking. By extending

my reasoning to include my perceptions, intentions, and life experiences, the second annotations were predominantly personal narratives, which served as anchors to the evidence within the curriculum unit plans and first annotations (Clandinin & Connelly, 1989).

The following abbreviations have been assigned to reference the three curriculum units, first and second annotations, and critical friends' commentaries. The curriculum unit plans are referred to as UP, science and ceramics as SC, poetry as P, and reading and drama as RD. Annotations and commentaries are abbreviated as first annotations as FA, second annotation as SA, and critical friend commentaries as CFC. To facilitate references to curriculum unit plans, annotations, and critical friend commentaries, they are assigned a page number and a line number. In references to the data, abbreviations for the page number(s) will follow the source and the line number(s) follows the colon. So, a reference to the science and ceramics curriculum unit plan, page eight, line 327 will look like SC.UP.8:327. An example of a poetry curriculum unit plan, first annotation, page seven, lines 298 through 301 reference will appear as P.FA.7:298-301.

Data Analysis and Trustworthiness

Qualitative research analysis requires datum to be distilled into categories and viewed by their connections. Maxwell and Miller (2008) state that categorizing occurs as the data show similarities unbound by time or location, whereas connections or contiguity-based relationships demonstrate the "influence of one thing on another" (p. 462). Through this data analysis process, I sought similarities and connections among the three data-collection points—the first annotations, second annotations, and critical friend commentaries—in order to reveal what I knew about using arts integration to teach ELs reading comprehension. Marshall and Rossman (2016) suggest that a qualitative researcher should "read, reread, and read through the data once

more to force the researcher to become intimate with the material” (p. 217). Therefore, the qualitative data analysis steps described below did not occur in a linear fashion, but in an inductive approach of recursive coding cycles (Miles & Huberman, 1994). This method was necessary to expose my knowledge of my pedagogy, curriculum design process, and content knowledge in order to reveal my knowledge-of-practice (Cochran-Smith & Lytle, 2004). My aim for using S-STTEP research methodology was to uncover my knowing and to examine where I have been, who I am now, and to improve my future teaching practice (LaBoskey, 2004; Pinnegar & Hamilton, 2009).

To initiate the data analysis, I organized the curriculum unit plans, the first annotation, and the second annotation, into three columns. The unit plan sections were aligned with the corresponding first and second annotations. The analysis included reading a single portion of the curriculum unit plan, followed by examining the corresponding first annotation, and then the second annotation. This progression allowed a complete examination of each curriculum unit plan segment. The first annotations contained my knowledge of the practical and pedagogical aspects of designing the arts-integrated curriculum unit. The second annotation narratives portrayed the experiences the ELs and I had interacting with the curriculum unit, thereby illustrating my knowing in the first annotation. Furthermore, the second annotations expanded my practical teacher knowledge, as related to a specific EL student’s response or the overall effect of the arts-integrative practice upon EL reading comprehension.

As I read across the data collection sites, I used *a priori* codes, based upon the conceptual framework, to note references to arts integration, ELs, student needs, reading comprehension, intentional planning, and teacher knowledge. This process was repeated until all three curriculum unit plans, and the corresponding first and second annotations had been analyzed. This first

reading uncovered that many text segments aligned with multiple *a priori code* categories. For example, a single sentence within the annotations could be considered as arts integration, reading comprehension, and meeting ELs' student need. Therefore, these multi-coded sentences required further study, since the first reading and coding experience did not reveal my tacit understandings to lead towards the documentation of understanding of my practice of using arts integration to build EL reading comprehension.

The subsequent readings decomposed the *a priori* coded sections of the first and second annotations. This was achieved by revising the coding process in what is defined to as an "extension," which means to return to earlier coded sections and further interrogate them in a new way (Lincoln & Guba, 1985, as cited in Miles & Huberman, 1994, p. 62). I used this process to break the larger, *a priori*, multi-labeled coded sections, into smaller, single-labeled segments. Consequently, more accurate coding opened my understanding to view particular relationships between my initiations of arts-integration practices and linked them to specific EL reading comprehension needs (Bullough & Pinnegar, 2004; Putnam, 2004). For example, I introduced all three curriculum unit plans with the Visual Thinking Strategy (VTS), an arts-integration instructional practice where students respond to open-ended questions about a carefully selected art piece to surface a subject area's schema and receive indirect instruction of the academic and content area vocabulary. The subsequent readings of the data yielded a variety of connections and initial classifications among the identified codes. Moreover, the extended analysis connected the data's relationship to the research literature.

At this point in the data analysis, I attended to my critical friends' contributions. After receiving their electronic responses, I labeled and consolidated Martha's and Camille's commentaries into one document and aligned their responses to the corresponding curriculum

unit and first annotations sections in a three-column format. This organization allowed me to analyze the data while uncovering shared, independent, and conflicting ideas (Miles & Huberman, 1994). The critical friend commentaries were analyzed according to the *a priori* and emergent codes found during the analysis of the first and second annotations. To conclude, one noticeable theme emerged from the critical friend commentaries as they both spoke multiple times of the pedagogical practices, I employed to establish a distinct classroom culture.

After the coded annotation and commentary segments were classified according the *a priori* and emergent codes, the connections were becoming evident, but it was still difficult to place within themes or subcategories (Maxwell & Miller, 2008). In response to this dilemma, I organized a list of themes, codes, definitions, and exemplars (see Appendix B). First, this task required the creation of overarching themes and I selected the initial *a priori* codes of arts integration, reading comprehension, ELs, intentional planning, and teacher knowledge as these themes. Second, I defined each theme using the research literature. Third, in an inductive, reiterative data analysis process, I combed for the clearest exemplars among the first annotations, second annotations, and critical friend commentaries. Consequently, this process met LaBoskey's (2004) fifth characteristic of S-STTEP methodology for exemplar-based validation. Furthermore, I provided evidence of my pedagogical and practical knowledge by anchoring them with evidence found in the curriculum unit plans, first and second annotations, and critical friends' commentaries. The Miles and Huberman (1994) iterative analysis strengthened the trustworthiness of these findings and allowed the reader to determine the soundness and relevance of the research and the findings that emerged.

The data analysis process of organizing themes, codes, definitions, and exemplars (see Appendix B) enabled me to recognize overarching themes and classify their subcategories. This

process also clarified the connections among the identified codes, because of similarities found within the corresponding annotations or commentaries. These will be discussed in the order presented in Appendix B.

The first theme is arts integration and the subcategories are arts integration, drama, and poetry. The theme reading comprehension not only included the subcategories of schema, vocabulary, fluency, but also, listening, speaking, reading, and writing. The ELA standards were referenced in all the reading comprehension subcategories. Surprisingly, the analysis process identified a new connection among the themes; from the conceptual framework, ELs were classified as an independent theme, but during this organization process, it became a subcategory within the theme of intentional planning. In the end, the theme of intentional planning included the subcategories of ELs, student needs, and inadequate materials. The theme of teacher knowledge surfaced during the data analysis, with the following subcategories: pedagogy; subject knowledge; professional development; and personal experiences. The last theme identified was classroom culture; it emerged from the critical friends' commentary data analysis, but once identified, incidents were also found among the first and second annotations. The subcategories of class culture are self-efficacy and collaboration. The data became comprehensible as a result of creating the list of themes, codes, definitions, and exemplars (see in Appendix B), and I commenced to recognize my knowledge of using arts integration to build EL reading comprehension.

At this point I wrote analytic memos, which served to uncover interactions, elaborate upon ideas, and connect information that surfaced among the first annotations, second annotations, and Martha's and Camille's critical friend commentaries (Pinnegar & Hamilton, 2009; Richardson & Placier, 2001). These memos were emailed electronically to both critical

friends for their perusal prior to our peer debriefing. This moved my analysis into the intersubjective space identified by Stern (2004). This intersubjective space was created among Martha, an arts integration advocate and program director for arts integration professional development, Camille, a school colleague who employs an arts integrated pedagogy and recognizes the language and literacy needs of our EL population, and me, the general-education classroom teacher conducting this self-study. This intersubjective space was critical, because awareness of the present moments I enact within the curriculum led me to reconsider the past, and will lead me to transform the future (Stern, 2004).

Furthermore, triangulation with my critical friends provided credibility to the research findings. My critical friends and I participated in a peer debriefing to review and clarify the intent of their commentaries. These discussions led to verification of my findings and analysis. Pinnegar and Hamilton (2009) explain that dialogue includes “inquiry, critique, evidence, annotation, and response” (p. 90). By member checking, I attended to their critiques by incorporating the agreed-upon changes into my final document (Fletcher et al., 2016).

Limitations

This study contains several limitations. First, as S-STTEP research, I am both the researcher and the researched (Labosky, 2004; Pinnegar & Hamilton, 2009). As the principal participant, I created the unit curriculum plans. Then, I recorded first annotations after reflection upon the curriculum units according to the study’s purpose of art integration and EL reading comprehension. The second annotations were my responses to the curriculum units using the critical friend prompts and probes guide (see Appendix A) as a template in an attempt to capture what I know about using arts integration for EL reading comprehension. To address the issue of trustworthiness, an electronic dialogue with my two critical friends enforced accountability to

core standards and objectives, arts integration practices, and EL pedagogy. Furthermore, my critical friends' written, and face-to-face dialogues confirmed several insights, questioned my practices, and expanded my interpretation (Russell & Schuck, 2004). After negotiating with my critical friends, I drew conclusions and implications for my future practice.

Therefore, generalizations cannot be made to apply to other teachers' practices or classroom experiences. Instead, I intend to create a rich view of a teacher's experience using arts integration for ELs' reading comprehension. According to Putnam (2004), it is a study of the particular where we find value through interrogation of the data to draw out the implicit and embodied knowledge. Hence, this research may inform other general education teachers in the collaborative and motivational use of arts integration to facilitate EL reading comprehension by enriching schema, increasing vocabulary acquisition, and improving fluency. Even though this study described my experience in a limited context and results are not generalizable, the themes discovered through the S-STTEP may be helpful for those who provide arts partnerships, artist-in-residence, and other arts-integration professional development opportunities for general classroom educators. Likewise, this study may encourage general education classroom teachers to participate in arts-based professional development and arts collaboration opportunities available to enable them to effectively implement an arts integrated curriculum.

CHAPTER 4

Findings

Five themes account for my knowing of arts integration to build EL reading comprehension: *arts integration, reading comprehension, intentional planning, teacher knowledge, and classroom culture*. In analyzing the data, the first four themes, which I identified in the literature, became *a priori* codes and were evident in the curriculum unit plans, annotations, and critical friend responses. However, the final theme of classroom culture appeared as an emergent theme during the data analysis of the critical friends' dialogues. Each of the themes, their subcategories, and the corresponding definitional elements were grounded in the research literature. An organized list of themes, their definitions, and attached exemplars are located in Appendix B. Below I will explain my understanding of each theme and its subcategories. Then I will demonstrate the evidence of uncovering this tacit knowledge by using recorded incidences from the data collection sources.

Arts Integration

Within the theme of arts integration, I examine the use of arts-integration pedagogy as a general education classroom teacher. In this, I do not perceive myself as an arts specialist, but I do use my knowledge of the arts to motivate students and create access to other academic content areas. The arts allow students to explore, reflect, interpret, connect, and demonstrate their mastery of other content area standards (Beverly Taylor Sorenson & the BYU Art Partnership, 2017). Through this research, I uncovered my use of strategically planning arts-integrated curriculum units as one means to support ELs in developing schema, vocabulary, and fluency for increased reading comprehension (Cornett, 2015; Greenfader & Brouillette, 2013). Therefore, this study's purpose is to uncover my practical knowledge of utilizing arts-integration pedagogy

to build EL reading comprehension, and by so doing, I provide a unique contribution to the research literature. I will illustrate the arts integration theme with two examples, one from drama, and the other from ceramics, visual arts.

First, I know, drama creates an opportunity for students to internalize and embody their reading texts (RD.FA.1:10-12). This brief statement reveals my understanding how drama processes and techniques increase ELs' text exposure and interaction with other readers to facilitate better reading comprehension. Reading comprehension strategies are accessed through the drama activity as students access their schema, employ predictions, and make inferences to transform their own body language and voice into that of their character. Moreover, drama multiplies students' contact with the text and provides three additional points where the students transact with the text, first in rehearsing, second, in performing, and third, in viewing others perform. Lastly, the ELs' performance demonstrates their text comprehension and their portrayal may exceed their limited speaking or writing vocabularies.

Next, the science and ceramics curriculum unit (SC) exemplified my knowing of the arts integration theme as I wove art and content area standards using Bresler's (1995) definition of the cognitive, co-equal platform to teach the arts and science standards simultaneously, each supporting the understanding of the other. This interweaving of arts with other content area standards provided ELs with context and concrete examples that increased their observations, perceptions, and higher critical thinking skills (SC.CFC.3:123-124). My annotations indicated I have a personal, practical knowledge of ceramics that informed my science teaching to support ELs' mastery of intended science-learning outcomes of conservation of matter, and the chemical and physical changes that may occur with matter (Clandinin & Connelly, 1989). Regarding this

unit plan, Martha confirmed that the selection of ceramics was an exceptional integrative experience for demonstrating the science concepts in an authentic manner (SC.CFC.3.130-131).

My practical teacher knowledge of an effective pedagogy reveals my understanding of how to design a curriculum that combines art, art skills, and other content areas standards to develop EL students' literacy competency. Furthermore, I uncovered my content knowledge of augmenting provided teacher lesson plans and curriculum materials with a variety of resources adjusted to benefit ELs (I will discuss this further in Chapter 5). In summary, this study uncovered my knowing of how arts integration builds ELs' reading comprehension, so they may meet the grade-level content standards identified by the Utah State Board of Education.

Reading Comprehension

The second theme is reading comprehension, and students in the upper elementary grades, after mastering decoding skills in their previous years of schooling, focus on extracting and constructing meaning as they read to learn. In this study, I use the RAND (2002) definition for reading comprehension: "The process of extracting and constructing meaning through interaction and involvement with written language" (p. 11). Students' mastery of academic content requires high levels of reading comprehension. Additionally, I uncovered my knowing about the subcategories of schema, vocabulary, and fluency. I attended to the development of these in the order presented above, as they are requisite for ELs to construct meaning. Furthermore, I know that ELs need to simultaneously develop English language proficiency in listening, speaking, reading, and writing. Therefore, the unit plans intertwined the reading comprehension subcategories with opportunities for them to listen, speak, read, and write.

The following provides an example of my knowing how arts integration builds English reading comprehension for a new-to-the-country EL student. In this lesson, I use famous

paintings, a text from the commercial ELA basal, and tableau, an interactive drama activity. At significant junctures in the text, the class would stop reading and engage in a VTS whole-group discussion about a related famous work of visual art. Martha's commentary extended my interpretation, "You have made connections between various types of learning opportunities: reading visual art as text and using it like a shared read, and whole-class shared reading and conversation all to build vocabulary and context" (SC.CFC.3:113-118). Afterwards, a tableau drama activity assessed EL students' reading and listening comprehension.

The drama enriches students' reading experience by drawing them into the action of story as a participant within a tableau, or frozen picture; small groups of students determine what each character will represent. Then they recreate the image by positioning themselves to resemble the artwork and freeze in place. The audience questions the frozen actors about their characters. The actors respond with their understanding of their character's traits, the setting, and any background information drawn from the text; in this case, what they draw from the painting, the VTS discussion, and the basal reader. In reference to this experience I wrote, "Comprehension is built upon experiences as the above example using drama for reading comprehension revealed" (RD.SA.5:193-197).

In the tableau of *Washington Crossing the Delaware* (Leutzel, 1851), the above-mentioned EL student chose to be a soldier pushing ice floes away. She sat with concentration fixed on her face and eyes looking toward an imaginary ice floe. Her arms extended with muscles taut grasping the imaginary oar to keep danger away from the barge. After being selected to speak, she said with a voice full of determination, but while chattering her teeth, "I must keep the ice away. We need to fight for freedom."

The EL student's actions revealed that, even though she had limited English language ability, she comprehended the text. This illustrated my knowing how to use an art-integrative pedagogy using VTS discussions of significant art works to enhance understanding of the basal reader's complex text. In the drama activity, she portrayed one of Washington's soldiers going to Trenton on Christmas night. She used what she read from the text, drew inferences as she used the painting as a second text reference, and engaged with her classmates in a way that created meaning, explained her character's purpose, and demonstrated her text comprehension.

This revealed my knowing how to apply arts pedagogy for a performance assessment of EL reading comprehension. Camille remarked that using tableau is, "An interesting and engaging way to teach reading comprehension" (RD.CFC.1:36). Moreover, this uncovered how to assess EL students in a manner other than using verbal or written methods. Instead, I used a performance assessment to allow students an opportunity to reveal their understanding. The arts integration gave ELs greater access to the content, increased collaboration between EL and native English speakers, and provided variety to assessment measures. Indeed, I know that performance promotes ELs' ability to meet grade-level academic and content area language standards, even when their English literacy is just beginning to develop.

Schema for reading comprehension. Schema is the first subcategory in the theme of reading comprehension. I know schema is the door to comprehend text. Constructing schema requires students to connect their personal understandings, prior knowledge, and current learning experiences together. Furthermore, the reader's personal experiences and general background knowledge of the text form context and initiate meaning making (McNamara & Kintsch, 1996).

I know, due to the diversity of my students' ethnic backgrounds, low socio-economic status, and varying degrees of English language acquisition, having a typical pre-reading

discussion to access schema would not adequately meet the prerequisite demands for reading comprehension. Therefore, my findings demonstrate my knowing how to use the arts-integration practice of VTS (Goldberg, 2005; Yenawine, 1998), a whole group discussion based upon students' responses to a picture or artifact, to provide ELs a pre-reading opportunity that extracts and constructs schema. This strategy invites students through open-ended questioning to generate conversations that surface or build students' background knowledge prior to engaging with content area texts (Echevarria, Frey, & Fisher, 2015). These instructional conversations are not lectures, but intentionally-planned exchanges that generate student contributions (RD.UP.3-4:119-126). According to my knowledge of EL language development, I provide scaffolding when I use the same opening question, "What do you see?", then extend it with a follow-up response, "Why?" or "Tell me more." These predictable questions create multiple opportunities for all students to participate. Moreover, ELs can paraphrase the responses of more proficient English-speaking classmates. Furthermore, I know when ELs paraphrase what other students say; they demonstrate essential listening and speaking skills.

The following evidence illustrated my knowing to access schema in the SC unit plan through the VTS dialogue. For this unit's introduction, I used the painting, *The Alchemist* (Ryckaert, 1612-1661). The students' conversation about the picture drew out how these scientists studied and experimented. They created a long list of facts about alchemy's tools and processes. The painting's conversation provided the schema for a book excerpt titled, "The Birth of Alchemy" from *Poison: Deadly Deeds, Perilous Professions, and Murderous Medicines* (Albee, 2017). This text enumerated the historical facts about alchemy and its ties to our science unit on matter. Additionally, the students spontaneously connected the painting and our shared text to the magic in various Harry Potter books and one student mentioned Rumpelstiltskin's

turning straw into gold as another example of alchemy (SC.UP.3-4:106-164 & SC.FA.4:138-142).

The SC unit plan exemplified my knowing how to assist ELs to capitalize on ties between the artwork, their own background knowledge, and texts to reveal their own literacy experiences in order to deepen their schema. Now students were ready to access the required science texts. Likewise, Camille's critical friend commentary affirmed, "Excellent choice to utilize a VTS to make this concept concrete! Using the arts is a wonderful way to expose students to art and to expand their worldview" (SC.CFC.1: 24-26). This example revealed my knowledge of how the VTS experience surfaced schema to facilitate ELs' reading comprehension. It increased their ability to extract, construct, and interact within collaborative conversations about the artwork, their previously read texts, and new science texts (RAND, 2002).

Vocabulary for reading comprehension. Within the theme of reading comprehension is the vocabulary subcategory. Here I uncover my knowing of promoting ELs' vocabulary acquisition to foster reading comprehension. ELs rapidly acquire conversational vocabulary within months of entering English-immersion classrooms, but in order to be successful academically, I know they also must gain specialized academic and content area vocabularies. I understand I must be explicit in teaching students how to learn new vocabulary, its' proper use, and syntax. Additionally, I realize ELs need learning strategies to acquire vocabulary directly by using dictionaries, glossaries, and text features and indirectly such as gathering word meaning from context clues, text formatting, punctuation, Greek and Latin roots, and affixes. Furthermore, students need repeated practice and exposure in listening, speaking, reading, and writing settings, as found in small group dialogues, whole-group discussions, and by reading multiple texts on the same topic and writing using sentence stems to gain familiarity with

academic and content area vocabulary. When ELs voluntarily use new vocabulary words in their speaking and writing they reveal they have acquired additional vocabulary. Below I illustrate my knowing of explicit vocabulary instruction by drawing examples uncovered by these findings.

The following example, from the RD unit plan, illustrates my knowing of what words may pose difficulty for ELs. After previewing the basal story, I knew the students needed explicit vocabulary instruction for the word “lure” to comprehend the story’s climax. Therefore, I planned a VTS arts-integration pre-reading activity that taught the required vocabulary. I displayed examples of fishing “lures,” as I knew many students could correctly identify them; moreover, they would be able to share their home languages' word for lure. Also, I sought to access personal experiences, as I knew this would give them an opportunity to explain the function of a fishing lure (RD.UP.3:98-129). At the conclusion of the whole group discussion, the students possessed the necessary schema and vocabulary to comprehend the story’s climax. This example uncovers my knowing of combining VTS with explicit vocabulary instruction to improve ELs’ text comprehension.

Also, within these findings, I uncovered a second knowing about EL vocabulary acquisition rising from students’ misconception. Students equate their ability to decode and pronounce words with understanding each word’s meaning. When I shared this finding with Camile, she shared the strategy she uses to help students recognize the words they do not understand by asking them to find words that would stump the teacher. This game produced a list of words whose definitions were unfamiliar to the students. Therefore, I employed a similar tactic using the week’s poem. I have students self-select several unfamiliar or interesting sounding words and then find the definitions using an on-line dictionary. Students often encounter several definitions for each entry; they must use the poem’s context to determine the

correct word meaning and write it in the poem's margin (P.FA.4:151-160). This vocabulary activity ends in whole-group collaborative sharing of the poem's interesting word choices and accompanying definitions (P.FA. 4:157-179 & P.UP.3: 130-132). This is the second example of an explicit, direct vocabulary instruction practice designed to improve ELs' reading comprehension. Over time, EL students recognize when their comprehension falters due to a passage's unknown and unfamiliar words. Likewise, they acknowledge their text comprehension increases because of efforts to identify these unknown words and use a dictionary to determine their meaning. Many begin to enjoy the process of discovering word meanings. Camille's commentary summed it up as, "Falling in love with words is essential to fully engage with vocabulary" (P.CFC.1:33-34).

Across the school year, I provide explicit instruction for various text features and text structures that build reading comprehension and provide vocabulary access. These include practice noticing the bold print content words and the glossary containing quick access to key word definitions. I instruct on a variety of grammatical features, such as commas, parentheses, and italicized text that identify other important text information. I directly teach and review the academic language we encounter in phrases, such as "which means," "defined as," "also," "compared to," "in contrast of," and many others. The research confirms that vocabulary acquisition is foundational to EL reading comprehension. The student-empowering, contextual practices I employ attest to my knowledge of how to assist ELs to identify unknown words, and how to acquire correct definitions of words to improve reading comprehension (Guthrie et al., 2004; Shanahan, Fisher, & Frey, 2016). I understand EL reading comprehension increases when ELs have the ability to use the tools for direct vocabulary acquisition such as dictionaries and

text glossaries, as well as indirect vocabulary acquisition through helpful text features and structures.

Fluency for reading comprehension. In this study's theme of reading comprehension, the third subcategory is fluency. I know fluent readers use an appropriate rate, sufficient accuracy, and expression to comprehend text (LaBerge & Samuels, 1974; Rasinski et al., 2016). The presence of this subcategory in the reading comprehension theme reveals my understanding that student fluency is best practiced using a read-aloud text, such as poetry. Shanahan et al. (2016) explain:

Teachers should give them lots of practice with reading the same text, as well as instruction to help them develop a stronger sense of where to pause in sentences, how to group words, and how their voices should rise or fall at various junctures when reading aloud... True fluency is not merely lining up one sentence after another and reading them aloud quickly; it's also maintaining understanding across a text. (p. 61)

I understand that by using mentor student readers alongside ELs to engage in the poetry fluency practice not only focuses on the words read per minute, but provides a context to stimulate reading comprehension. By reading with native English speakers, ELs hear word pronunciations, voice inflections, intonation, and phrasing (Rasinski et al., 2016; Young, Rasinski, & Mohr, 2015). This attention to expressive oral reading facilitates prosody and conveys the poem's message to the listener. Furthermore, the daily multiple readings of the poem give students the essential practice for improved oral reading fluency (P.FA.3:134-137). In response to my first annotations, Camille verified the importance of my choice to use poetry with her comment:

At a recent training, for a new reading program, they addressed why we need to reintroduce Mother Goose rhymes and then add poetry to beginning reading programs. It is to build phonemic awareness, one of the basic five reading skills. The repetitive practice and context used in practicing many beginning-reading concepts such as beginning sounds and high frequency words. I have used songs much the same way you have used poetry. Integration of arts, music or poetry, carries home concepts in a pleasing and engaging way. (P.CFC.1:5-12)

The poetry unit plan uncovered my practical teacher knowledge of how I provide instruction and practice to address problems non-fluent EL readers face. First, the daily poetry recital is a social interaction among peers. Moreover, the poetry recital is different on each weekday, so students address a different aspect of fluency and comprehension over the course of the week. For example, on Thursdays the poem is read independently to a seat partner, then on Fridays the students are organized into various configurations to dramatize the poem's final performance (P.FA4:139-144). Lastly, the poetry unit plan reveals my knowing of how to support fluency development by taking advantage of the remediation effect of repeated readings to meet students' sight word recognition and prosody needs without labeling the readers as struggling (P.FA.3:99-104 & P.CFC.1:33).

To summarize, I reveal my knowing of how to intentionally select various art forms to deliver context and create connections between the content area standards, lesson materials, and reading selections to facilitate ELs' reading comprehension. Additionally, the Common Core ELA standards provide objectives for listening, speaking, reading, and writing. I understand how to use them in tandem with arts standards and integration practices to foster ELs' language proficiency along with reading comprehension (Echevarria et al., 2013). Likewise, I demonstrate

my knowing that reading comprehension for EL students includes: (a) acquiring conversational, academic, and content area vocabulary (Francis et al., 2006; Grasparil & Hernandez, 2015); (b) broad subject reading to increase schema (McNamara & Kintsch, 1996); (c) multiple exposures to reading passages to increase reading comprehension and fluency (Kuhn et al., 2014; Quirk & Beem, 2012); and (d) opportunities to discuss personal and world connections to the texts (Gelzheiser et al., 2011).

Intentional Planning

The third main theme of this study is intentional planning, which circumscribes my pedagogical practices, classroom procedures, and knowledge of my grade level content areas as I design curriculum unit plans (see Chapter 5 for a discussion of the arts-integration curriculum design process). The following subcategories of this theme are ELs, student needs, and inadequate materials. My curriculum units, the annotations, and critical friends' commentaries reveal that throughout my arts-integration design process. I carefully consider the pedagogical practices that facilitate EL reading comprehension, with students' prerequisite needs, against the commercial curriculum materials. Furthermore, the data analysis reveals my knowing which art forms create synergistic ties to other content area standards.

The intentional planning process requires I know the content area standards, commercially-provided curriculum materials, and testing requirements. The curriculum units address both content area and arts standards, and I consider the school's time constraints and accessible resources. Ultimately, the goal of these deliberations is to foster ELs' access to the content area and arts standards by addressing schema, vocabulary, and literacy needs. I know when the provided curriculum materials include sufficient EL language supports or if additional texts and scaffolding are required to promote their reading development. This study's intentional

planning theme revealed I knowingly create a milieu wherein ELs experience an environment of trust, respect, and optimism that leads them to focus on learning.

Within the theme of intentional planning, I uncovered my knowledge of which art forms synergistically combine with other content areas. For example, the ceramics process in visual arts provided a material that illustrated the science standards of matter including its conservation and physical and chemical changes. Next, I matched drama's pantomime to the reading comprehension strategies of prediction and summarization. Finally, in the last curriculum unit, I used the art form of poetry to practice fluency, provide vocabulary instruction, as well as integrate science, history, and character education. Likewise, the poetry unit provided an opportunity to instruct and assess across the ELA standards for listening, speaking, reading, fluency, grammar, conventions, and writing (Duke et al., 2011; McNamara & Kintsch, 1996).

Through this study, I revealed my understanding of how I prepare materials and texts to promote ELs' reading comprehension especially when encountering something novel. I know the effectiveness of VTS whole-class discussions (Goldberg, 2005; Yenawine, 1998). Evidence of my knowing is demonstrated by the intentional planning and preparation of PowerPoint slides containing artwork used in each of the curriculum unit plans (SC.LP.3:97; P.LP.4: 139; RD.LP.2:88-94). I know the dialogue created through VTS introduces the upcoming topic, prepares students' schema, and presents the specialized vocabulary required for text comprehension (Catterall, 2005). The advanced preparation of the PowerPoint slides engaged ELs by providing context upon which to construct future reading comprehension.

My awareness of the importance of instructive conversations for EL literacy development is illustrated by VTS discussion procedures as found during the data analysis. The VTS open-ended questions, invite students to create responses using the sentence stem, "I agree/disagree

with (student's name) and I would like to add..." Critical friend Martha responded to this by writing, "I think your rituals for classroom conversations described here are great. I love the idea to have the student paraphrase what the person before said and add on to it" (SC.CFC.4:166-167). I included the insight, "Some students are too nervous to be a question's first response, but they are willing to build upon what someone else has stated" (SC.FA.2:83-84). Camille added, "This is a great life skill, learning the rules of conversation, especially for ELs" (S.CFC.1:42). Furthermore, I know paraphrasing develops student listening and speaking skills. The sentence stems ELs use during classroom discussions, provide structure for their written responses (NRP & NICHD, 2000; Shanahan, 2005). Additionally, after listening to a variety of comments generated during the VTS discussion, ELs have many choices of what to include as they write (SC.FA.2: 81-87).

Moreover, intentional planning uncovers the preparation and procedures necessary to promote students' arts skills. This reveals my knowing that students will be more successful and creative if I plan step-by-step execution of art processes, allow practice time before creating final projects, and use questioning to lead students' own art-critique (SC.FA.7:310-313). Eisner (2009) emphasizes that the arts facilitate critical thinking. Without intentionally planning for students to self-evaluate and compare their art pieces to models or criteria, they will never become the careful observers and problem solvers as promoted in the arts integration research (SC.FA.317-324). Furthermore, the identification of observable evidence and the ability to describe the appearance in order to evaluate changes are the transferable critical thinking skills gained from the arts that are also required in the sciences (SC.UP.1:17-27).

Intentional planning for English Learners. Teachers, in a school context where 50% of students live in households whose home language is not English, must acknowledge the need for

intentional planning to provide supplementary EL language supports. I know effective EL curriculum modifications include using sentence stems for listening, speaking, reading, and writing. These sentence stems provide a pattern of communication and reinforce a collaborative classroom dialogue. Additionally, they promote speaking and listening opportunities, and emphasize acquisition of academic and content area vocabulary (Echevarria et al., 2015). My data analysis uncovered that when I maintain high expectations for ELs they are able to learn and appropriately apply academic and content area vocabulary. This is accomplished by first providing sentence stems; then, as they gain proficiency, constructing their own sentences (Echevarria et al., 2015). An example from the SC unit plan illustrates this knowing as I ask students to describe their states of matter observations throughout the hands-on ceramics process. I provide ELs support using sentence stems to enable their participation in instructional conversations and increase their ability to record their individual science documentation. This documentation is required throughout the ceramics process as their clay's mass changes from a moist, malleable ball to the hardened product of glazed pottery. The example below is from day one of the science observational journal, the conservation of matter:

- This clay ball is the size of _____. It weighs _____ g.
- My rolled coil is _____ inches long. It weighs _____ g.
- My tower is _____ inches high. It weighs _____ g. (SC.UP.7:264-274).

The observational journal also includes sketches with personalized notations of each step in the ceramics process. During subsequent lessons, students add additional observations by measuring the mass at each step of the ceramics process along with sketches and written descriptions of the clay's condition. The final observations include the following sentence stems:

- After being fired in the kiln, my pot was _____ (physically/chemically) changed.
- I notice (list changes) _____, _____, _____, and _____.
- It now weighs ____ g. (SC.UP.12:516-523).

The use of these sentence stems allows ELs to document their art-integrated science observations. Such use also demonstrates my knowing in the types of supports ELs need to communicate their content knowledge.

The second example of intentionally planning for ELs occurred during my introductory arts-integration professional development experience. Over the past years, I have sought opportunities to maximize EL student language acquisition through the application of researched-based art practices. This first annotation explained why I chose to integrate the dramatic arts:

I feel drama most closely integrates with literature. I know drama acts as a vehicle to delve into the text using personal connections. As actors, students examine the plausibility of their predictions and inferences. They imagine settings and reflect upon how the characters evolve as they work their way through the plot twists.

(RD.FA.1:3-13)

I know reading comprehension requires students to think deeply about a text and drama provides a stage for students to explore the text. For example, students alter their own gestures and speech to mimic and internalize characters' traits. Inside the drama space, students visualize settings as they move and interact with fellow student actors (Cornett, 2015; Saraniero, Goldberg, & Hall, 2014). Furthermore, I know ELs engage the reading strategies that most likely support their comprehension as they rehearse the text multiple times in order to understand and interpret its meaning for their audience (RD.SA.2:56-62). The drama arts-integration research

validates the students' use of reading comprehension strategies and skills (Greenfader & Brouillette, 2013).

Camille admitted, "I am so curious about using drama in this way" (RD.CFC.1:39). Martha's commentary noted that my use of side-coaching questions assisted students in thinking deeply about the text. My research study uncovered that I use drama side-coaching questions to guide students to refer back to the text while making acting decisions. These side-coaching prompts are essential to facilitate student drama experiences and move students towards building depth in their characters, develop logical responses to other actors within the drama context, and increase text comprehension. Martha concluded that, "The conversations between the creators and the consumers are where the meaning comes from" (RD.CFC.2:61-62 & 72-73).

Intentional planning for student needs. This study uncovered my understanding of how I provide remediation without singling out particular students for review sessions, thereby forfeiting other learning opportunities. I know the more time students spend in remediation for pre-requisite skills, the further behind they become on current grade level expectations, and the deficit expands exponentially. Also revealed was my knowledge of former students' lingering misconceptions, and how these past experiences provided input for current lesson plan modifications to avert future student difficulties. Therefore, by acknowledging students' needs for pre-requisite skills to be taught alongside current grade level expectations, I intentionally use arts integration to plan a differentiated curriculum.

The evidence uncovered that former students' misunderstandings persisted after completing the lessons and activities from the provided curriculum materials. I designed an arts-integrated unit to teach the science content area standards. My former students were confused by the science text's examples of chemical changes from heating or baking through the common

experiences of a frying egg and baking cookies. In both examples, the text justifies the chemical change due to the change in appearance, shape, texture, and color. Yet, when students used this description, they mistakenly justified that popping corn is a chemical change because upon heating, the kernels changed in appearance and texture. The same confusion occurred when comparing the dissolving of salt into water, a chemical change, with dissolving a Kool-aid packet and sugar into water, a physical change. Students were unable to classify the changes in matter by justifying their observations with the information provided in the text (SC.FA.1:3-15). Consequently, I found it necessary to find a material that students could manipulate and describe through the continuum of conservation, and into physical and chemical changes. The material of clay and the ceramics process met this unique criterion.

Lastly, I uncovered my knowledge of utilizing intentional planning to meet students' remediation needs for common sight words. As my awareness for sight word remediation grew, the purpose of the poetry unit morphed from an accommodation to allow tardy students a chance to get to class, into a vehicle for fluency remediation. I knew that students who needed sight word remediation in the 5th grade had been unsuccessful in acquiring word recognition using the traditional flashcards, word lists, and word-of-the-week as is the customary practice for the younger grades (P.FA.2:81-97). Additionally, EL students needed repeated exposure of sight words in context. LaBerge and Samuels (1974) state fluency is built from instantaneous word recognition. Therefore, effective sight word remediation includes opportunities for students to see, hear, and say words multiple times over an extended time. Accordingly, I do not have students look at their own copies of the poem, nor encourage poem memorization, but I project the poem to the classroom screen and point to each word during our whole-class recital. I know to be effective the students' eyes need to follow and focus on the words we are reading in unison.

The end result of performing the daily poetry recital in this fashion is that over the course of the school year students receive substantial sight word review and practice (P.FA.2:99-113). Camille commented that my poetry unit plan, as a remediation measure, provided, “A fantastic way for students to receive remediation privately and to be able to work towards fluency in a meaningful, differentiated way (P.CFC.1:21-22).

The final example of my knowing how to meet EL student needs through intentional planning from the poetry unit plan was discovering the importance of a student-mentor reader to lead the class through the poem’s daily recital. The valuable role model leads the students at an appropriate rate, with proper expression, and attention to punctuation and end of line breaks (Young et al., 2015). An added benefit of using a student-mentor reader is my freedom to walk among the students and informally assess. After this quick assessment, I can provide timely, formative feedback to individual students or the whole group by drawing attention to commonly misread words or by reviewing the punctuation or line breaks that guide the phrasing (P.FA.3:99-104). Uncovering this knowledge was advantageous, as it revealed the various remediation measures included in this poetry recital practice and its net effect to meet student needs over the course of the school year.

Inadequate curriculum materials. This subcategory of intentional planning explains how I review commercially-produced curriculum materials to determine their ability to meet the needs of EL students. Any student texts, worksheets, learning tasks, assessments, or teacher lesson plans that do not deliver sufficient background knowledge or vocabulary support that permit ELs’ access to the content’s standards and objectives I categorize them as inadequate materials. Within the research literature, Armbruster and Anderson (1981) define content area texts that “require more effort, skill, strategy and prior knowledge to comprehend as

inconsiderate texts” (p. 3). The data analysis of my unit plans uncovered my knowing that these factors make texts less comprehensible for ELs. Therefore, once I identify inadequate materials and inconsiderate texts, I locate alternative, considerate supplemental texts that include the EL language supports such as in-text definitions, pictures, diagrams, or similar text features that increase text comprehension (Armbruster & Anderson, 1981). Otherwise, I employ integrative arts practices such as pre-reading activities to address ELs’ schema and vocabulary needs prior to reading the provided content area texts.

The creation of the SC curriculum unit plan is an example of my response to the states’ inadequate science lesson plans, texts, and assessments addressing the fifth-grade standards for matter’s conservation of matter and the physical and chemical changes matter undergoes. The data analysis reveals my knowledge of how the ceramics arts process provides students access to this science standard. Conservation of matter and physical and chemical changes are distinctly identifiable within the clay medium. Therefore, this allows students to demonstrate, document, and discuss the science standards in a sequential step-by-step manner (SC.UP.1:11-29).

First, the students’ science observation logs document the multiple measurements and observational drawings and diagrams that document how the clay undergoes multiple physical changes. Then the students compare the changes and continue to measure and describe the clay’s transformations caused by chemical changes after undergoing kiln firing, glazing, and a second firing that yields a glazed piece of pottery. The chemical changes produce a distinctly different material from the beginning (SC.UP.7-9:264-593).

The inadequate materials dilemma illustrates my knowing how to unpack the content area standards and use alternative arts-integrative solutions to provide observable, sensory descriptions to meet both the science and art standards. Martha stated, “You have multiple

practical applications of the key science concepts that solidify the learning. I think this is exceptional integration. It goes beyond integration to arts centered learning.” (SC.CFC.3:120-123). Herein she noted my knowing of the science and visual arts standard requirements to identify, describe, compare, and explain the various stages of physical and chemical changes of clay. The use of ceramics makes this scientific knowledge accessible, practical, and understandable.

Next, I share an example that demonstrates my knowledge of augmenting inadequate ELA curriculum materials, which provides brief lessons on figurative language, literary devices, and poetry. Unfortunately, these poetry units are often ignored because they coincide with end-of-term and end-of-year testing, leaving limited time for classroom instruction (P.FA.5:199-203 & P.SA.3:113-120). Analysis of the poetry curriculum unit plan uncovered my knowledge of how I overcame the inadequate materials and instructional time constraints. The daily poetry discussions increase ELs’ use and recognition of poetic elements, figurative language, and literary devices. Therefore, the daily poetry recital reveals my understanding about creating practices that reinforce key student learning outcomes that support ELs’ reading comprehension.

Equally noteworthy to include to this subcategory of inadequate materials are challenges to my poetry unit issued by both critical friends. The following examples demonstrate incidences where the commentary dialogue pointed to my own inadequate curriculum planning. First, Camille expressed concern as students were not given an “opportunity to find poetry on their own and share it with the class” (P.CFC.2:62-64). Second, Martha wondered, “Are students creating their own works? I would like to see some poetry writing and perhaps some songwriting.” Even though I had been careful to include a wide variety of poetry and explicitly

connect it with several content areas, I had not provided an opportunity for students to independently read or write poetry.

To amend my oversight and address the issues brought forth by the critical friends' commentary to the poetry curriculum unit, I first considered where I could include student, self-selection of poetry, and determined an end-of-year poetry jam would provide a perfect opportunity for students to select and share a poem. Next, Martha's commentary helped me realize that the only writing form I taught was the expository essay form. I needed to reconsider and broaden my writing instruction. The inclusion of the poetry form will expand the students' writing opportunities. Additionally, students could write poems or song lyrics in other content areas to remember math properties, parts of speech, or any of our science or history content. Fortunately, students will have various mentor texts and a broad understanding of how poems, both free verse and other poetic forms, are organized to assist with their poetry writing.

In summary, the theme of intentional planning and the attendant subcategories of EL, student needs, and inadequate materials, demonstrate my knowing of designing arts-integrative unit plans to meet ELs' language acquisition needs by addressing the misconceptions of former students and by appending inadequate curriculum materials. Each arts-integrated unit plan uniquely addresses these issues utilizing different art forms, establishing learning strategies to acquire requisite schema and vocabulary, and providing additional considerate texts with a variety of support structures to increase comprehensibility. Additionally, this theme included two examples where the contributions of the critical friend dialogue increased the future efficaciousness of the arts-integrated curriculum units.

Teacher Knowledge

The theme of teacher knowledge is central in this qualitative study. Grossman and Richert (1988) state that teacher knowledge is a professional knowledge of general pedagogical principles and skills. Shulman (1986) further adds that a teacher's knowledge includes the use of provided curricula in the educational context, the students' educational ends, as well as the purposes and values based upon philosophical and theoretical grounds. My teacher knowledge is revealed with an examination of the intersubjective spaces opened by the unit plans, first and second annotations, and critical friend commentaries wherein S-STTEP methodology allows an uncovering of my tacit understandings (Polanyi, 1967; Stern, 2004) in order to reveal my explicit knowledge. Moreover, there are specific arts-integration actions I employ to increase ELs' reading comprehension. This study's subcategories of teacher knowledge are pedagogy, content area knowledge, professional development, and personal experiences.

Teacher pedagogy. The curriculum units used as data for this study were selected as exemplars of applied arts-integration pedagogy and provided a platform for instructional strategies of learning through an interactive, social context using a variety of scaffolding techniques for increased content access (Bandura & Adams, 1977; Vygotsky, 1930-1934/1978). These unit plans were studied because of my knowledge of the various art forms, content knowledge, and the context of my students and school, while acknowledging their reading comprehension needs across the curriculum. Dewey (1934) wrote, "The work of art operates to deepen and to raise to great clarity that sense of an enveloping undefined whole" (p. 214). Each unit plan revealed my knowing how to create motivating, interactive experiences that allow ELs to learn art processes to create art products by following practices that encourage workmanship and accountability. Eisner (1999) reminded that an arts pedagogy provided students' opportunity

to, “transform their ideas, images, and feelings into an art form” (p. 148). Lastly, through curriculum design, I intentionally situated these arts-integrated curriculum units within a context relevant to students’ current lives. One example from the poetry unit plan that illustrates my pedagogical knowing of instructional strategies that captures student interest and provides opportunities for them to internalize their learning is Pablo Neruda’s poem, *Ode to Socks*, (1956/1990). This poem was selected to welcome a new-to-the-country, January move-in, and help him adjust to the winter environment and our all-English classroom. He read the poem in the original Spanish alongside the class’s translated English version. This made the content accessible and “he was enchanted to learn about a fellow South American!” (P.FA8:364-366). Lastly, the use of metaphors and similes in this poem taught that the descriptive qualities of figurative language can heighten our ability to apply the reading comprehension strategy of imagery.

This new-to-the-country EL student chose to recite the Neruda poem in the original Spanish for our end-of-school-year poetry jam. It was the longest of any of the poems recited and I felt like it highlighted his capabilities (P.FA.8-9:367). During the dress rehearsal, a few students recommended that I provide the audience with an English translation of *Ode to Socks* (Neruda, 1956/1990). This suggestion led to a discussion about how it feels to not understand what is being spoken. Afterwards, the students determined “by having him recite the poem in its original language we empathized with his struggle to learn English” (P.FA.9:378-380). The above example demonstrated my teacher knowledge of pedagogical instructional strategies, to create learning opportunities for students to internalize, transfer, and monitor their own and each other’s progress across content areas through the medium of arts integration.

The next aspect of teacher knowledge of pedagogy is my knowing how to use classroom management techniques within the arts-integrated unit plans to improve lesson pacing, encourage student talk, and provide student cues to return their attention for further instructions. An arts-integrated learning experience is an active atmosphere. It is essential students not treat drama integration as a clowning around session; therefore, I articulate the roles of actors and audience members. This sets the student expectations that, within these fun and interactive activities, we have learning objectives for both reading and drama. I know “side-coaching allows students agency to improvise according to their imagination and experience as opposed to directing, which would be a teacher telling them what to think and do” (RD.FA.1:37-43). Martha commented, “You have articulated the ELA connections to drama very well. I think your scaffolding for questions really works” (RD.CFC.2:61-62). She continued, “Autonomy brings out the best work from all of us. Questions that drive the content deeper and allow us to personally invest are effective in many ways” (RD.CFC.2:69-70).

After mingling among rehearsing students, I know it is important that I gather their attention quickly. We use an applause signal during our drama exercises; I begin, and the students join in waiting for the hand signal to stop. As soon as the applause stops, I fill that instant quiet with instructions to become audience members or actors, and we perform our scenes for each other. The articulation of student roles, side coaching, and the applause attention-getter are examples of my knowing of effective classroom management techniques.

The last illustration of my knowing about teacher knowledge within the subcategory of pedagogy is effective curriculum design, where I unify the arts and content area standards, learning objectives, and assessments. In the SC unit plan, the clay processes became the context for learning about the conservation of matter and physical and chemical changes in the science

curriculum. “Clay undergoes a multitude of physical changes. Once shaped and dehydrated to a bone-dry state, it can be recycled back into malleable clay. This is a dramatic, hands-on experience for students” (SC.FA.5:207-210). Camille commented that it is efficacious for EL students to “see the connection of scientific principles in everyday events” (SC.CFC.1:8-10). In the performance assessment, students combine their science and art process knowledge to explain how their clay balls changed over time to become pottery. My teacher knowledge within the subcategory of pedagogy is manifest in the design of integrative lessons because of classroom management practices and instructional strategies allowing active student participation. The above exemplars encompass all three-unit plans and demonstrate my knowledge of a variety of content areas.

Teacher content area knowledge. My knowing about teacher content knowledge is broadened by personal study, careful attention to content area standards, objectives, the vertical alignment between the grade levels, and student observations. My knowing about learning content is expanded as I witness how students construct understanding, struggle with misconceptions, and make connections. In addition, this reveals that I possess a personal practical knowledge of how and what students learn using the provided resources (Fenstermacher, 1984). My knowledge of student misconceptions between a story retell and a story summary was revealed in the RD unit plan data analysis. Students “often get lost in the obscure or minutia during their story retell;” moreover, many begin by relating what they read last and randomize the text sequence (RD.SA.3:129-131). This is worrisome because students who retell in this fashion do not possess meaningful text comprehension.

First, the students need explicit instruction and practice to distinguish key elements of a summary, which means to briefly identify the characters, setting, problem, the plot sequence, the

climax, and resolution. To provide practice, I know to purposefully group students so their more knowledgeable peers can scaffold how to select the relevant text portions for summarization. Here my data analysis uncovered my knowledge of the power of pantomime to encourage students to summarize texts. First, they must pause and consider how to convey the story's meaning with body language, facial expressions, and gesture. This includes the physical portrayal of character traits such as age, height, attitude, and reactions. Students must set a scene for the audience without the use of props or scenery. Next, they must sequence the story by transitioning through all the important elements of the plot (RD.SA.2:111-120). In this dramatic performance assessment, students interact with their classmates to build and create meaning from a text just as active readers do in their minds to increase reading comprehension (Cornett, 2015; Greenfader & Brouillette, 2013). In conclusion, pantomime removes the ability to simply restate the text sans comprehension; instead, this kind of drama engages students in demonstration of their reading comprehension because they communicate through a physical enactment of the text. Therefore, the RD unit plan demonstrates my understanding of how to use the arts integration element of pantomime to increase student reading comprehension through summarization.

Teacher professional development. Attending an arts academy professional development program sponsored by a local university and several school districts was foundational to the formation of my arts-integration pedagogy. The data analysis of the annotations uncovered several other art-integration professional development opportunities that were also influential. The first example was a summer university arts-integration class that included a ceramics unit. This course provided the groundwork to develop the SC unit plan. Consequently, in preparation to teach my students the ceramics process, I attended an additional

six-day ceramics workshop to build my skills (SC.FA.5:224-228). Furthermore, contact with a university professor led to the placement of art practicum student teachers to co-teach ceramics in my classroom.

The second arts-integration professional development was a 20-hour drama mentorship. This experience with a drama specialist included co-creating lesson plans, observations of the drama mentor interacting with my students, and enhanced my awareness of additional drama teaching resources (RD.FA.1:35-36). These two examples revealed an understanding that networking with arts specialists through professional development is necessary for a general education teacher to acquire the specialized expertise to achieve a co-equal arts integration level of curriculum planning (Bresler, 1995). Therefore, by locating and attending further professional development opportunities, I exemplify my knowing that a general education teacher with no formal arts training can successfully integrate the arts. The final knowing that surfaced in the subcategory of professional development was that I select professional development opportunities from the basis of making the content and texts I teach to ELs comprehensible.

Teacher personal experiences. Dewey (1934) wrote that learning occurs through experiences and, as educators, we should use our own life experiences as well as the current situations our students encounter. Teachers' personal knowledge is determined by their personal life, classroom experiences, content matter knowledge, and understanding of developmental levels and lives of their students (Verloop, Driel, & Meijer, 2001). The influence of my experiences as a child, a stay-at-home mother, and a late-entry educator were uncovered in narrative second annotations. This knowing was enriched by the personal practical knowledge that incorporated the past, present, and future (Clandinin & Connelly, 1989). Likewise, recollecting my practical experiences uncovered how I use arts integration to motivate students,

perceive their attributes, and assess their understandings. The example below from the poetry unit plan illustrates how my personal childhood experiences embedded this art form into my literacy instruction today. I first encountered this Ogden Nash (1940) verse when I was in the third grade:

I think that I shall never see
A billboard lovely as a tree
Indeed, unless the billboards fall
I'll never see a tree at all.

This little poem always coincides with the following memory. I see my nine-year-old self gliding back and forth on a swing positioned beneath a towering tree whose broad umbrella shaded my play. This is juxtaposed against a second memory of business billboards dotting the interstate that towered above me as I stared out from my car window. These starkly contrasting images appear whenever this poem is remembered or recited (P.FA.1:317). This example is meaningful to my knowledge about poetry's ability to create a reader. My childhood basal reader sandwiched the weekly story between two poems. I could never resist rereading the poems whenever the other students took their turns to read their portion of the weekly story aloud.

"I hope you have shared how poetry has affected you with your students," said Camille (P.CFC.2:54). Her words unveiled the profound impact poems had upon my love of reading and my joy in wordplay. As I reflected further, I realized this connection was the driving force of my daily poetry classroom practice. I know that students are willing to participate in daily poetry recital because of its social nature. Likewise, these daily practices build reading competency, since a short verse is not as overwhelming and prolonged as an encounter with prose. Dialogue

with my critical friends helped me appreciate my knowledge of poetry's power to capture students' imaginations and establish a foundation for reading comprehension.

Overall, it may be considered that the theme of teacher knowledge is foundational to the execution of arts-integrated pedagogy intended to improve EL reading comprehension. The subcategories within this theme are pedagogy, content knowledge, professional development, and personal experience. These childhood, motherhood, and teaching experiences revealed my tacit classroom practices. By examining them, I was able to draw out explicit understandings of why I use arts integration to promote EL reading comprehension. Connelly and Clandinin (1988) stated, "It is for any one teacher, a particular way of reconstructing the past and the intentions of the future to deal with the exigencies of a present situation" (p. 25).

Class Culture

There was one common foundational pedagogical practice wherein my critical friends challenged my assumptions of my purpose for using arts integration. This was uncovered during the data analysis. It was the theme of classroom culture and its subcategories of student efficacy, and collaboration. This theme was revealed from the emergent codes and found mostly among the annotations and the critical friend commentaries. During the face-to-face debriefing with my critical friends, I shared this finding. Camille responded that my use of arts-integration to build a class culture was obvious. She continued that my focus on developing an arts-integrated class culture flows into my comments and conversations with colleagues. Martha concurred and reasoned that, as an educator, I do not see my classroom culture, because I am living "inside of it." Martha's comment was true; I did not see the art-integration pedagogy as the conduit of a classroom culture to foster EL reading comprehension because I was living inside the space.

However, I realized that classroom culture had become a central focus of my curriculum planning, and this became evident as I reflected on the six-year evolution of the poetry curriculum unit. Herein, I uncovered that my arts integration pedagogy shifted my lesson planning from being teacher-centered to student-centered. Furthermore, the better I understood the content area standards, student materials, and frequent student misconceptions, the more I guided our classroom conversations to unfold within the required content and language objectives. The poem-of-the-week practice began as a time filler to allow tardy students to arrive. It evolved to meet student remediation needs for sight words and oral reading fluency. However, in a return to the analysis, I uncovered an expanded purpose with our classroom poetry and found it addressed EL reading comprehension needs in a variety of content areas. Subsequently, further analysis revealed that the daily poetry recital introduced and established our classroom norms, socialization, and expectations fitting to both the academic and the interpersonal goals among the individuals within the classroom walls. The poetry established our collaborative classroom culture.

The research literature explains that a classroom culture is manifested in the tacit and explicit beliefs, values, and behaviors of students and the teacher (Afflerbach et al., 2013; Cummins, 2012). A classroom culture begins with the classroom preparation and procedures that establish a foundation of expectations for student independence and high performance. Such preparation and procedures support student self-efficacy through the combinations of modeling, collaboration, challenge, and risk-taking (Bandura & Adams, 1977; Ryan & Deci, 2000). Afflerbach et al. (2013) state “metacognition, motivation and engagement, epistemic belief, and self-efficacy have considerable influence on how our students grow towards accomplished reading” (p. 442). To promote student self- efficacy, teachers must foster and share students’

personal beliefs that they can succeed or accomplish tasks and then provide opportunity to do so. Lastly, a variety of cooperative opportunities create spaces for students to invest in their own learning by building connections to the academic content, to their personal lives, and to each other. Collaborations, in student-student, teacher-student, and teacher-professional relationships, enrich the experience as we learn with, and from, others (Echevarria et al., 2013; Guthrie et al., 2004).

Classroom culture promotes student efficacy. Self-efficacy is a basic belief that one can succeed, based upon trust, respect, optimism, and purpose (Bandura & Adams, 1977; Ryan & Deci, 2000). These basic ingredients are essential in a collaborative class culture, and they are acquired over time. The dialogue with my critical friends uncovered my knowledge of how I use the arts-integration learning environment to foster students' self-efficacy and promote self-evaluation. I know that in order to encourage self-efficacy and increase the workmanship of any product, students need to employ critical thinking skills. As students become more adept at self-evaluation, they experience the balance of trust and respect within themselves and in the teacher-student relationship.

Evidence of my knowing how to build student self-efficacy was found in the SC unit plans. It began with posted, visual, step-by-step instructions, and clay or ceramic models at each stage of the process. In addition, I provided verbal cues and continuous demonstrations on the specific ceramic process hand-building techniques to form either the pinch, coil, or slab pottery (SC.FA.6:272). One example of self-evaluation, according to stated criteria, was to determine if their pots were too thin or too thick by comparing the pot's walls to the width of their own finger. If their pots were too thin, they had the potential of breaking apart during the bone-dry stage. Pots deemed too thick would not be kiln-fired because of their potential to explode and

damage other quality student work. Both scenarios ended a student's opportunity to continue with the art process and science observations of matter. Therefore, when students presented their pots to ask if they were okay, I would refer them to the posted criteria and acceptable models. This established that the students were to exercise their own judgment (SC.FA.7:314-324). Moreover, requiring students to judge for themselves resulted in personal choices regarding their future learning opportunities.

Additionally, as students are not accustomed to practicing arts techniques, but to creating crafts in a short amount of time, I knew to compare the ceramics process to our writing process; where several drafts are expected before the final published piece. By framing the ceramic practice in this way, students were receptive to begin again when their pot did not meet expectations. Consequently, I scheduled practice time, giving students the opportunity to form several pots. As a result, the additional time created an optimistic trial-and-error environment as students worked purposefully towards creating their best-formed pot.

This example uncovered my understanding that to build student self-efficacy I needed to refer students back to instructions, models, and their own self-critique. It respectfully signaled that I do not accede to minimal effort, and that I trusted students' judgment to produce their best work (SC.FA.6-7:267-279). Martha concurred with my decision not to evaluate the students' work:

When you chose not to assess the works of art, I completely agree. I think that the satisfaction of the project is sufficient assessment. The indicators of complete vs. incomplete, functional vs. not, are sufficient assessment and are authentic in the moment. (SC.CFC.4:151-153)

Martha also pointed out, “Autonomy brings out the best work from all of us. I think teachers need help in doing this and prompts could improve their success” (RD.CFC.2:69-70).

The data analysis reveals that EL student self-efficacy is not apparent upon the first day of school, but students acquire it over the course of the school year. Camille affirmed, “Arts integration is a great way to support EL students with meaningful practice in a purposeful, differentiated way” (P.CFC.1:14-15). Throughout these findings, arts integration has provided an opportunity for ELs to engage with their peers equitably as they express what they know through their actions, especially when their expressive vocabulary has been limited. Eisner (2009) states, “Education can learn from the arts that the limits of language are not the limits of cognition. We know more than we can tell” (p. 8). Teachers treat students as partners in creating the classroom culture by engaging in classroom dialogues, sharing responsibility with classroom jobs, and creating independence. With practiced procedures, the students form trust, respect, optimism, and purpose. These are the foundational attributes of student self-efficacy (Fisher, Frey, Quaglia, Smith, & Lande, 2017).

Classroom culture utilizes collaboration. I will enumerate three collaborative groupings here. I do this because they provide evidence of how I uncovered my knowing of their distinct purposes while providing the sense of interdependent engagement. These collaborative groups are identified as student-student, teacher-student, and professional-teacher.

The students collaborated in a variety of mixed ability groupings and student choice partnerships (Echevarria et al., 2013; Guthrie et al., 2004). Echevarria et al. (2013), and Fisher et al. (2017) described the purpose of grouping students together as providing cooperative opportunities to learn, analyze material, and increase student on-task talking. When I grouped students, I intentionally matched them for mentoring and scaffolding purposes. I provided

training and practice so students were able to exchange ideas and instruct one another. Students read together, asked each other questions, justified their answers, and increased accuracy by checking each other's work. I let the students know there is not one teacher in the classroom, there are many; we all learn from one another (Fisher et al., 2017). These collaborative practices increased ELs' use of academic and content area vocabulary as they learned the grade-level content (Echevarria et al., 2013; Guthrie et al., 2004).

Student-student collaboration is exemplified in the partner reading of two science graphic novels (Biskup, 2009, 2011). This reading activity reveals that I know how to provide ELs with informal, scaffold reading experiences. Partner reading provides the listener extra time to dissect the graphic novels' visual images and leads to the students discussing the different parts of the images and text together before turning to the next page (SC.FA.4:174-183). Camille confirms:

This is a great way to have students invest in their own learning and build a community of learners by becoming resources for one another. This brings about a positive interdependence as students provide each other with feedback, challenge each other's thinking, and support group work. (RD.CFC.2:47-54)

The second orientation within the theme of classroom culture of teacher-student collaboration stemmed from the narrative annotations describing the year I had three queen bees and two court jesters. Their daily dramas and insatiable demands for attention challenged me, and I needed to create an opportunity where they could develop productive social and self-advocacy skills. Therefore, I implemented the "Pledge, Poem, and Rule Review Morning Meeting." The consistency of meeting daily was essential for the students to reconnect to our affirming classroom culture by providing clear behavior expectations, friendly conversation, and a personal connection each new school day (P.SA.2:65-89). The poems' themes focused on hard

work, friendship, and how to gracefully deal with embarrassing situations. The morning meeting's discussions included the topics of kindness, goal setting, conflict resolution, and home life.

The data analysis further revealed my knowledge that these students needed explicit procedures in order to be successful in executing the give-and-take of conversation. First, the students would turn and talk to their assigned shoulder partners, in a knees-to-knees, eyes-to-eyes position. They would play one round of Rock, Paper, and Scissors, to determine who spoke first; and then, they would switch speakers. Next, the students would rotate and talk to their other shoulder partner in the same manner. Afterwards, we would open up to whole-group sharing about the day's question. This was when I established the group discussion protocols for students to raise one finger to offer a new comment, two fingers for adding on to another student's words. A sentence stem was used to add a comment; "I agree/disagree with ____ because ____ and I would like to add ____." This procedure was practiced and refined. After speakers concluded their comments, they selected the next person to respond and so on. From time to time I would paraphrase, comment, or redirect the conversation (P.SA.2:75-82).

The establishment of this morning routine revealed that I possessed a knowing of creating a collaborative classroom. All students had multiple opportunities throughout the week to talk about things they deemed important. We modeled positive, social interactions. Consequently, I gained insight into the experiences that shaped their actions opening me to appreciate their street smarts (P.SA.2:82-95). This teacher-student collaborative routine turned out to be magical.

The final element of the subcategory of collaboration, professional-teacher, revealed my knowledge of the resources available in order to bring arts specific expertise beyond my capabilities into my classroom (Alter, Hays, & O'Hara, 2009). The data reveal two specific times

I collaborated with professionals to utilize their arts expertise in the execution of my arts-integrated unit plans. The first was in the SC unit plan; the second was in the RD unit plan.

As discussed earlier in the findings, my participation in a summer, university arts-integration class introduced me to ceramics. During the initial stages of creating the SC unit plan, I contacted the university professor to ensure that I understood the ceramic process and its relationship to my science topic. Through this outreach, my former professor confirmed my integration application using ceramics with the study of matter. Additionally, she extended the opportunity to attend a more in-depth ceramics workshop and provided four art practicum student teachers to assist me during the SC unit's hands-on ceramics lessons (SC.FA.5 224-227). Through this professional-teacher collaboration, my students had increased access to proficient models inside the classroom as the ceramics practicum teachers and I co-taught the essential hand-building skills (Mastrorilli, Harnett, & Zhu, 2014).

The second professional-teacher collaboration with a drama mentor exemplified my knowing as we co-created and co-taught the drama integration lessons. The data analysis revealed my practical knowledge that a teacher's participation inside the creative space reinforces the give and take between actors and among actors and the audience. Students are encouraged to take risks during drama activities; this makes some students uneasy. Therefore, I invited students first to co-create something in a "do as I do" drama activity to establish a safe space that gave students a sense of empowerment and self-assurance (RD.FA.1:15-30). Camille pointed out that I modeled this risk-taking behavior by sharing my teaching space with a mentor. Furthermore, the professional-teacher collaboration provided an authentic example of the positive interdependence required by adults as they work together. It underscored for students

that their cooperation in the process prepares them to contribute to the creative endeavors of the group (RD.CFC.2:47-54).

The final theme of this research is class culture, with its subcategories of student efficacy and collaboration. My knowledge about creating a classroom culture emerged from the critical friend dialogue. I came to understand that my class culture promotes EL reading comprehension through an application of arts integration. Afflerbach et al. (2013) determined that, when students become engaged with challenging texts, reading comprehension develops. This knowing was evident by my class preparation of supplemental texts and PowerPoint slides that encouraged ELs' development of schema and vocabulary. My knowing established models and procedures that prepared students to think critically and self-evaluate their own progress towards learning goals leading them towards self-efficacy. Last, several different collaborative configurations demonstrated my knowing of how to create beneficial opportunities among students and professionals. These collaborations exemplified appropriate behavior norms, improved student motivation to participate in the arts-integrative activities, utilized co-teaching opportunities with arts specialists that increased my fidelity towards the arts standards and enriched the students' arts experiences.

CHAPTER 5

Curriculum Planning Process

As I considered and reconsidered the five themes of knowledge evident in the analysis of my curriculum making and pedagogic practices, I realized an underlying pattern guided my curriculum design process to facilitate ELs' reading comprehension through arts integration. I am held accountable to teach my students the state core standards requirements. Therefore, I analyzed these standards, the required assessments, and any provided curriculum materials by posing a series of questions in order to determine how to provide my EL students' access to these standards that they may gain grade-level, content-area proficiency. During these deliberations, I noticed three triggers induce me to seek either additional resources or to employ art integration practices to meet students' reading comprehension needs (see Figure 1). If arts integration was selected, I engaged in a second decision and design process (see Figure 2).

These patterns and the curriculum planning and design process will be more completely explored in this chapter. I will begin with how I consider and analyze state core standards and how this consideration leads to my decision to integrate the arts (see Figure 1). I will then identify and explain the three triggers in this process that lead me to arts integration. Finally, I will review my arts-integration curriculum decision-making process (see Figure 2). Throughout this explanation, I will use reference exemplars from my analysis presented earlier or introduced here when needed to support the trustworthiness of these patterns. This may be informative for fellow educators who wish to design their own arts-integration curriculum units.

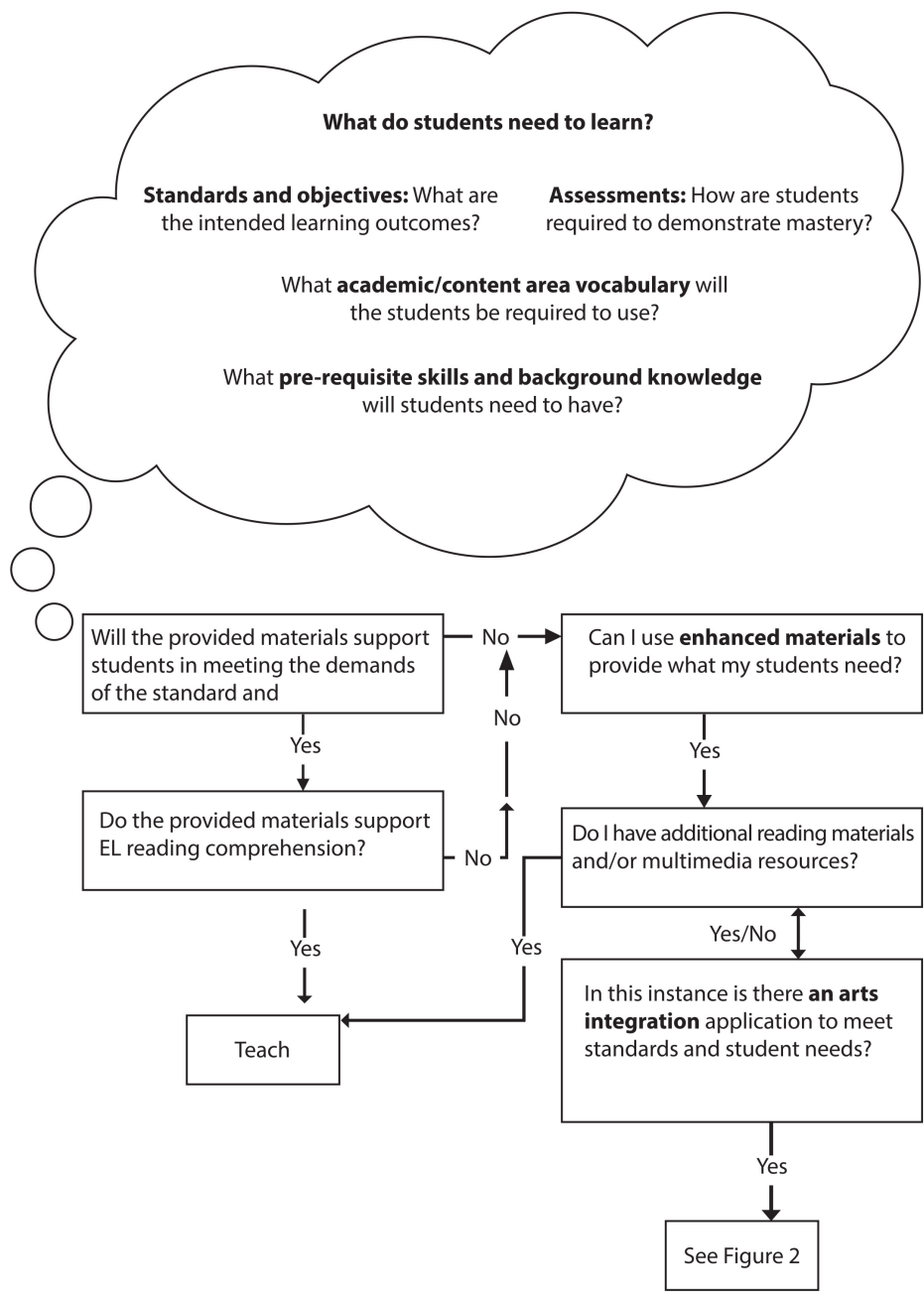


Figure 1. Curriculum planning, a process of analyzing standards, materials, and students' needs

Curriculum Planning

The figure's thought bubble contains the guiding questions to discern what is required for students to demonstrate grade-level, content-area proficiency. The flowchart situated beneath determines whether to teach with the commercial materials, enhance them with considerate texts or initiate the arts-integration curriculum design process. To begin curriculum planning, I answer five guiding questions.

1. What do students need to learn?
2. What are the intended learning outcomes according to the standards and objectives?
3. How are students required to demonstrate mastery according to mandated assessment measures?
4. What academic/content area vocabulary will the students be required to use?
5. What pre-requisite skills and background knowledge will students need to have?

The first three questions led to the unpacking of state standards and objectives.

To unpack the standards, I first separated the verbs and nouns within the content area standards and objectives. This details student actions to specific units of knowledge. Next, by studying the provided assessments, I understand the depth of knowledge students must acquire to demonstrate proficiency. Then, I discern the standards' vertical alignment of the content area standards to determine what knowledge students should already possess, and what they need for future success (SC.SA.3:121-126). In summary, by answering the question, "What do the students need to learn?" I identify the essential knowledge and intended student outcomes.

I know EL students have heightened vocabulary needs, and, while unpacking the standards, I attended to the fourth question, "What academic and content area vocabulary will the students be required to use?" At this step, I organized lists of academic and specialized content

area vocabulary words. The academic language was hidden in the student texts and assessment measures, whereas the specialized content area vocabulary was listed among the standards and provided in the text glossaries (Cummins, 2012; Echevarria et al., 2013).

Conversational, daily living language is rapidly acquired, and students learn it from their peers, whereas academic language is a more precise, formal vocabulary that requires explicit instruction and practice. For example, transition or cue words, such as *therefore*, *consequently*, and *in conclusion*, appear in texts and should appear in student writing. Other academic words found in assessment directions include *compare and contrast*, *justify*, and *cite evidence* (Clark et al., 2013). Unknowingly, teachers often compensate for students' lack of academic language by either providing a conversational substitute or offering a definition alongside it. For example, when referencing a diagram, the teacher may refer to it as a picture and gesture by pointing. But if the student encounters a diagram in an assessment, they may be unable to locate the appropriate text features since there are many "pictures" on the page. A second example, providing the definition instead of the precise academic word, occurs when the teacher asks the student to read the words beneath the picture instead of asking the student to read the caption. Explicit teaching of academic language changes classroom conversations. Aware teachers define them during reading, and require their use, by students, while speaking and writing. These actions reinforce ELs' acquisition of academic language (Echevarria et al., 2013).

The final consideration as I answer what students need to learn, is to address what pre-requisite skills and background knowledge ELs need to possess to successfully participate and engage with the content area standards. This includes understanding their English language proficiencies using formal testing measures, then content area pre-tests to gain an understanding of ELs' aptitudes and background knowledge. My awareness of student academic testing scores

and personal interests allows me to address pre-requisite skill needs before introducing new content area material. Consequently, my unit introductions are more vigorous than the commercial curriculum materials; these modifications include a variety of introductory learning opportunities such as Visual Thinking Strategies (VTS) or drama activities (RD.FA.6:255-259).

After fully unpacking and answering the five questions that outline what the students need to know, I began an examination of the provided commercial curriculum materials (i.e. teacher lesson plans, student worksheets, learning activities, and reading passages). After this perusal, I determined whether or not these materials met the content area state standards, adequately prepared students to meet the assessment rigor, were considerate towards ELs, and met pre-requisite knowledge demands (see Figure 1). If these materials are found lacking, I search for enhanced supplemental resources, which may include differentiated texts, multimedia resources such as PPT presentations, YouTube videos, music recordings, or computer games. After I add the additional materials, I judge if it satisfactorily meets EL student needs. If it does, I teach the curriculum units. If it does not, I plan and design an arts integration application.

Three Triggers That Initiate Arts Integration

During the data analysis of the curriculum unit plans I uncovered three specific triggers that instigated my use of arts integration for EL students' reading comprehension. These triggers occurred when I sought to increase EL students' opportunities to:

- motivate interest in the content,
- increase text exposure, and
- improve collaborative opportunities to develop communication and critical thinking skills.

As I explored the nature of these triggers, I realized they were evidence of my practical and theoretical knowledge to meet ELs' comprehension needs (Maxwell & Miller, 2008).

First, I know the arts are intrinsically motivating for many students (Deasy, 2003; Eisner, 1999; Goodlad et al., 2004). My practical knowing addresses the first trigger when I utilize arts-integrative experiences to improve ELs' access to content areas in authentic, concrete, contextualized ways. An arts-integrated learning opportunity encourages ELs to engage meaningfully, draw connections, develop perceptions, and transfer skills as the arts practices reinforce other content area knowledge (Catterall, 2005; Cornett, 2015; Dewey, 1934; Eisner, 2009). An example of this was the use of drama to allow students, in small groups, to pantomime a story summary. Through body language, they portray character traits and deliberately sequence the story's beginning, middle, and end. The audience must perceive who is performing which part and how the action of the story proceeds through the story arc. Therefore, by using the arts to energize EL student interest, I increase their exposure to the arts and other content area standards.

The second trigger, the need of increasing ELs' text exposure, is in response to inadequate curriculum materials. EL student access to knowledge increases by supplementing inconsiderate texts with the following: graphic novels, picture books, early readers, chapter books, and web searches for primary source documents, articles, and content-specific sites. The science and ceramics (SC) unit was a good example of delivering additional considerate materials. First, I used the Biskup (2009, 2011) science graphic novels to provide visual images to define states of matter and what occurs during physical and chemical changes. In the interest of increasing EL student reading comprehension through enhanced text exposure and interest, I broadened the definition of text materials to include poetry, paintings, diagrams, infographics,

music, audio recordings, and videos. The poetry unit utilized music, audio recordings of poetry recital, and videos to reinforce the dramatization, as well as provide models of fluent, expressive reading. I know that, as students encounter the same content across several text sources, their schema broadens, command of vocabulary increases, and fluency improves (Francis et al., 2006).

Moreover, I know it is not enough to only provide ELs with multiple text sources, but to vary the reading encounters. Often, I begin with teacher-led, whole-group and small-group readings to provide ELs a baseline of schema and vocabulary to build their content area knowledge. This was demonstrated during the SC introduction in the whole-group reading of the text excerpt on the history of alchemy by Albee (2017). Subsequent texts transition toward student-driven reading, such as side-by-side partner reading, Readers Theater, and literature circles. Individual reading may include audio books or videos. I know each text influences the cumulative effect that expands schema, solidifies vocabulary, and improves fluency. The goal of reading multiple texts is EL content area comprehension (Francis et al., 2006; Wigfield et al., 2008).

The final trigger that moves me towards creating arts-integrated curriculum unit plans is my knowledge of pedagogical practices that establish collaborative learning opportunities. The practices and procedures of cooperative learning reinforce ELs' development of listening, speaking, reading, and writing (Echevarria et al., 2013). I know that students develop these cooperative dispositions at different rates; therefore, the scaffolding provided from classroom procedures, and reinforced by peers, builds the requisite communication and socialization skills. The poetry unit, with its student mentor reader, partner fluency reading, and poetry recital with a variety of different small group and individual performances, is one example of classroom procedures and student collaboration from among the curriculum units considered in this

research. These dispositions are foundational inside a collaborative classroom culture and support student self-efficacy (Echevarria et al., 2013; Francis et al., 2006; Wigfield et al., 2008).

Arts-Integration Planning Process

As an elementary teacher in a Title 1 school, I know many of my students are unable to participate in extracurricular activities due to their families' low economic status. Therefore, arts integration provides them with life-enriching arts experiences alongside the traditional academic subjects. Arts integration is a child-centered, constructivist pedagogy (Bandura & Adams, 1977; Bresler, 1995; Vygotsky, 1930-1934/1978), and through its use I am able to present the fundamentals of both academic and art subjects in an interdisciplinary experience (Dewey, 1934; Kolb, 1984). Inside this art space, students are able to develop critical thinking, problem solving, and collaboration while acquiring basic arts skills. Research also suggests that these attributes transfer from the arts to other disciplines (Marshall, 2005; Oreck, 2006). Furthermore, the arts-integrative space promotes conversations where students make connections and draw conclusions between the art, their cultural background, and the academic subjects "in ways that promote learning" (Catterall, 2005; p. 2). Therefore, I maintain the option to create an arts-integrated unit or single lesson plan if my students need an enriching fine arts experience. As a rule, I use the required curriculum materials, alongside the enhanced supplemental resources, and the selected art form to engage students (SC.FA1:43-46). For this research, I selected curriculum units that were not a single arts integration experience to supplement the inadequate or inconsiderate commercial curriculum materials, but I chose to study the co-equal arts-integrative curriculum unit plans. The co-equal, arts-integrative units balance the art and content area standards to provide students a well-rounded learning experience (Bresler, 1995). Notwithstanding time constraints and testing demands, I am able to teach more of the state's

standards when using arts integration. I was also able to uncover my curriculum planning and design process (see Figure 2) more completely as I resolved how to use arts integration to build ELs' reading comprehension.

This study illustrates three arts-integration choices where the art form naturally supports the content area. First, drama supports reading comprehension as it increases students' text interaction as their characters respond to the plot (Greenfader & Brouillette, 2013; Medina & Campano, 2006). Second, the ceramics process provides context and authenticity for the science standards (Marshall, 2005). Finally, the art form of poetry is an excellent choice for fluency remediation. Additionally, the poet's word choice also provides extended opportunities for students to acquire additional vocabulary understanding (Kuhn et al, 2014; Rasinski et al., 2016).

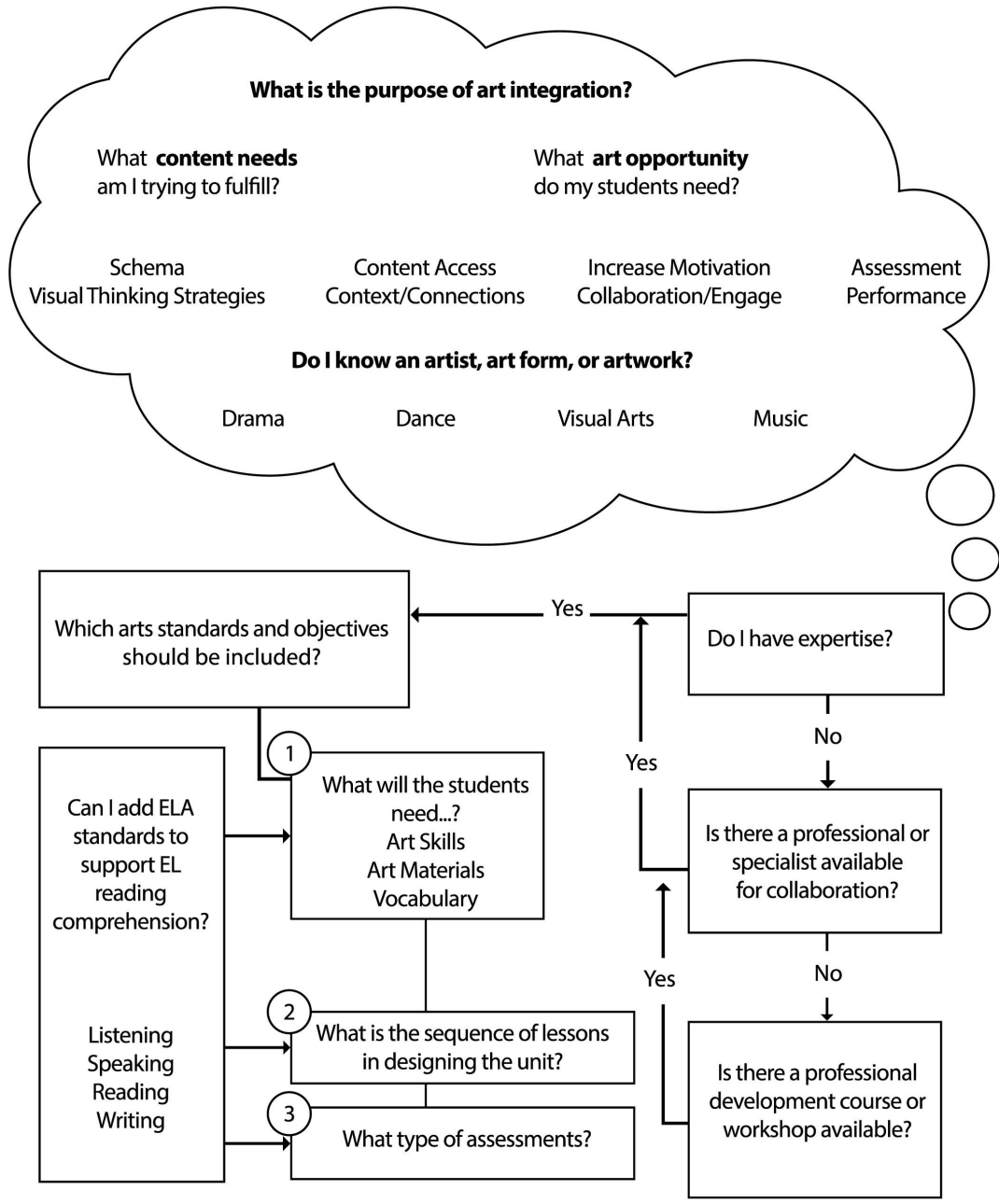


Figure 2. Arts-integration planning and curriculum design process

The arts-integration planning and curriculum design process (Figure 2) begins within the thought bubble using the guiding questions to find an art form that fits both the content area and

students' needs in determining and evaluating the purpose for the arts-integrated unit. I select an art form that will synergistically serve students in meeting content area standards. Then flowchart helps determine if specialized arts expertise is needed and addresses the selection and order of teaching the arts and ELA standards. The final consideration is which assessment measures will best indicate student mastery. I initiate this process by pondering the following questions:

1. What content needs am I trying to fulfill?
2. What art opportunity do my students need?
3. Do I know of an artist, art form, or a piece of artwork with natural connections to this subject?

These questions work in tandem as I puzzle which art form(s) should be utilized in support of student learning. The first question of this list acknowledges the work from the deliberations enumerated in Figure 1. As I commence the arts-integration planning process (see Figure 2), I select to integrate an art form based upon the research indicating a successful pairing between the art form and the content area such as the combination between drama and reading (Greenfader & Brouillette, 2013; Medina & Campano, 2006). Also, I consider the students' lack of exposure to a given art form due to limited opportunities or school schedule constraints. For example, the year my grade levels' schedule included P.E. once every three weeks, I integrated dance into a variety of subjects and provided students a weekly opportunity for physical exercise while reinforcing our content area learning. Hence, upon identifying the content area and art form, I move forward to create a curriculum unit that meets student needs.

A second review of examining the purpose of arts integration further refines its use within the curriculum unit. This action narrows the focus to one or more of the following

subcategories: building schema using VTS, increasing content access by creating context and connections, motivating students through peer collaboration activities, and lastly, shifting assessments to either self-evaluations or performance-based measures. I briefly illustrate each of the subcategories for clarity as this demonstrates my knowing of how arts integration meets specific learning purposes.

First, I build schema by applying VTS. The exemplar detailed here is from the poetry curriculum unit. I use YouTube videos instead of the typical VTS single painting or artifact to access and create student schema of the week's poetry selection. Additionally, the video selections illuminate the "author's purpose, the historical purpose, and dramatization of the poem" (P.FA.5:227-228). *Invictus*, (Henley, 1888) is one example where the VTS opens students' ability to deepen their schema about not only the poem, but also a significant world leader. The students view a video clip where the actor Morgan Freeman recites *Invictus* (1888), as he portrays Nelson Mandela, a political prisoner on Robben Island (Eastwood, McCrear, Lorenz, & Neufeld, 2009). During his time as a political prisoner, Mandela had tacked a paper inscribed with the poem to his jail cell wall. After the video clip, students' responses to "What do you see?" and "Can you tell me more?" are filled with text connections between the poem's phrases, Mandela's experiences, and their personal lives (P.FA.6:233-236). The additional schema creates relevance of Henley's 1888 poem and the difficult words become comprehensible due to the acquired schema. The VTS discussion and use of a video clip facilitated students' schema.

Second, I provide students access through context and natural connections between the content area and the art form. The following is an example of my knowledge, based upon research that supports the use of drama with reading comprehension. "Students need to be up and

moving, otherwise they become clock-watchers waiting until the next escape. I use drama activities, during our literature block, because it engages them so actively they lose track of time” (RD.SA.4:158-163). This instance supports the idea that well-chosen arts-integrated opportunities, such as drama, create context and role-playing opportunities that augment ELs’ reading comprehension.

Third, I know arts integration increases motivation as students collaborate and engage with one another and the teacher. This example from the SC unit plan illustrates how active learning addresses motivational issues, increases important peer interactions, and facilitates cooperative activities. While working alongside my students, I explained my frustration of rolling rectangular coils. Other students were experiencing the same difficulty. I then noticed a student who had a long, smooth, rounded coil. I asked her to demonstrate how she kept it perfectly rounded. We all watched carefully and realized she worked in long strokes. Then, comparing it to how we were rolling our clay, we discovered that our short strokes caused fat, flat-sided coils. After this exchange, students willingly vocalized their experiences, and assessed their own performance against someone else’s demonstration (SC.FA.6:230-240). This exemplified how an art process influences students’ motivation through engagement in cooperative, critical thinking, and problem-solving activities (Eisner, 2009; SC.SA.4:144-155).

Last, arts integration offers performance assessments where I am able to observe my students master various reading comprehension milestones. During the poetry recital, “students learn about artistic interpretation and how their voices convey meaning” (P.FA.4:139-147). This practice transfers into their oral reading of prose. One such example occurred during small group reading when a student who had struggled reading punctuation, and thereby lacking phrasing, pointed out the difference between the comma and period. He referenced a recent poem to justify

his response (P.SA.4:143-150). This single performance at the small group table allowed me to assess his understanding of the purpose of punctuation and his use of it to produce fluent reading.

The final question I ask myself while trying to determine the best art form for a specific standard or content area, is to first search among known artists, art forms, and their artworks for beneficial connections. My personal interests are in areas of music, theater, and fine arts. For example, the painting, *The Alchemist* (Ryckaert the Younger, 1612-1661), for the VTS introduction of the SC unit plan was familiar because of my undergraduate art history coursework. Notwithstanding this example from the 1600s, I do work to provide a few well-chosen recent art experiences to tie the past with the present. This is best illustrated by my knowing how to use a current release of the Imagine Dragon's song, *Believer* (Reynolds, Sermon, McKee, Platzman, & Tranter, 2017) with our poetry unit. As I listened to the lyrics, I noted several of the lines quoted from the poetry we had learned over the course of the school year. Furthermore, the song's theme matched a handful more. I knew that I could use this popular song to illustrate that "old poetry is relevant today" (P.FA.7:311-312). Therefore, as I introduced the song lyrics as the week's poem the students instantly recognized it (P.FA.7:311-312). I knew this would draw them into a compare and contrast experience, and the students were eager to find poems from among our year's collection that matched lyrics and the song's theme. Spontaneously, students spread into groups and browsed through their poetry binders. Side conversations between students often started with "Do you remember?", and "Oh, I liked this poem!" All of which instigated impromptu poetry readings. The culminating individual writing assignment was a compare and contrast essay between the song lyrics and one of the year's poems (P.FA.8:325-333). These examples illustrate how I match complementary art forms and artists' work to student learning objectives.

Arts Integration Curriculum Design

After determining the arts-integrative purpose to meet other content area standards and provide an art opportunity for students, I need to match the above directives with an artist, art form, or artwork. Consequently, during the arts-integration curriculum design process, I may find myself lacking the arts proficiency to realize both purposes. Therefore, I seek to collaborate with an artist or an art specialist. If one is not available, I could attend an arts-specific workshop to gain the necessary competence. Oreck (2006) notes that the purpose of arts integration is not to make an arts specialist out of a general education classroom teacher, but for a general education classroom teacher to become adept at utilizing art forms, processes, and skills. I have two examples of how an arts specialist and an arts workshop increased my knowledge and skill in executing effective arts-integration instruction.

First, a drama specialist co-wrote and co-taught a series of drama-integration lesson plans. From that experience, I learned several specialized drama planning and classroom management techniques. Each lesson contained a requisite warm-up activity to address the necessary social skills required to create meaningful interactions and build students' drama process skill set. Next, the specialist demonstrated how to effectively incorporate content area readings. The specialist taught the students how to actively engage as both actors and audience members to constantly be involved in the overarching learning process. Most importantly, I learned to conclude each drama lesson with a final debriefing. This whole-group conversation tied the drama activity, the reading materials, and the content area learning objectives together so students could draw conclusions that reinforced the experience's educative value (RD.SA.2:47-62). Finally, students evaluated their own performance, provided feedback to another actor, and

made a goal for future self-improvement. The collaboration with the drama specialist taught me how to design and execute drama-integration lesson plans.

Before teaching the SC unit plan, I attended a six-session ceramics workshop. The professional development workshop extended my novice understanding of ceramics, and prepared me to recognize the basic preparation, procedures, materials, and tools that would facilitate student success. Additionally, I told my students about the ceramics workshop for our upcoming science unit, and brought completed projects to class to generate curiosity (SC.SA.4:140-144). I know if I had not attended the workshop, the classroom ceramics experience would have been too overwhelming. I would not have scheduled enough time or have adequately prepared for distribution and collection of the various supplies or planned safe locations for the drying pots between sessions. Fortunately, I gained a level of competence from the workshop and the arts-integration unit became a unique, cross-curricular, learning experience.

Once I gain experience in a selected art form, my goal is to select arts standards that provide a symbiotic experience with other content areas to provide students' schema for reading comprehension of subject-related texts. As an arts-integrative teacher, lesson planning begins with the content area standards (see Figure 1), and, once an art form is chosen, the arts strands are selected according to those that best support student learning (see Figure 2). During student instruction, the content standards and the arts standards are taught with equal fidelity to strengthen student access and learning in both subjects. For example, in using the drama standards in Create and Perform, within the reading and poetry unit plans, students learn to improvise, practice, and perform dramatic works to express meaning to an audience as a

manifestation of the reading comprehension and interpretation of the ELA literature standards (RD.LP.1-2:26-48; P.LP.2:62-83).

I know students need step-by-step instructions on basic arts skills and how to utilize the arts materials due to their lack of prior experience. Therefore, after identifying the arts standard, I unpack it just as I do the other content area standards. First, I determine what arts skills, materials, and specialized vocabularies students need to utilize when communicating with others about their art by either speaking or writing. Typically, both the ELs and English-only students are learning new arts skills and vocabulary.

Furthermore, I purposefully sequence the units' lessons. Students need content knowledge in order to make connections with the art form and the art form needs to make the content area less abstract by providing schema, authentic connections, and a platform for a performance of their understanding. Therefore, sequencing the lessons between both subjects balances how each subsequent lesson provides new knowledge and then reinforces with the other content areas' experiences. The end goal is student proficiency in all of the curriculum unit's standards.

The poetry unit provides an example of how I sequence the lesson to balance literacy and drama instruction. The lesson sequence is the same Monday through Friday throughout the school year with the students learning a new poem each week.

On Monday, the poem is introduced, and we recite it together. Then, on Tuesday, the students recite the poem and self-select vocabulary words. After they have defined their words, the class collaborates to annotate the text and increase their comprehension through word meaning. The following day, Wednesday, students receive relevant information about the poem, the author, or the poetic form, typically through a video, PowerPoint presentation, or short story.

At this point, students have a basis to make some informed decisions on how to interpret the poem and add dramatic elements to enhance its recital (P.SA.5:199-203; 5-6:226-250). On Thursday, due to the groundwork of the previous days, students are ready to begin dramatizing the poem “to make the vocal delivery more effective” (P.SA.6:266-267). After our class recital, students read the poem to their seat partner as an independent fluency practice. It is “wonderful to walk around and hear the inflections of their voices, tone, pitch and volume” (P.SA.6:254-255). The final performances are on Friday, and we take turns being performers and audience members in a variety of group configurations (P.SA.6:258-265).

I made the decision to not formally evaluate student arts experiences, as the content areas require both formative and summative testing. Students self-evaluate their art pieces by comparing their work to the models and guides throughout the arts process. However, the arts-integrative products and activities incorporated into the curriculum units influence the outcome of the other content area testing measures. The arts processes support students’ acquisition of content area schema, vocabulary, and reading comprehension.

As each school day and every content area involves listening, speaking, reading, and writing, there are a multitude of opportunities to access fundamental literacy standards. These objectives are imbedded in the interactive instructional conversations that assist ELs in acquiring listening and oral language skills (Greenfader & Brouillette, 2013). Throughout the arts-integrative curriculum units, I prepared different types of questions, sentence stems, and collaborative interactions for the students during each lesson to provide ELs opportunities to practice new vocabulary through listening, speaking, reading and writing (Echevarria et al., 2013). Furthermore, the art-integrated VTS whole group discussions are specifically designed to capitalize on ELA speaking and listening standards, as a vehicle to build students’ schema using

content area and art-specific vocabulary. The knowledge students acquired from listening and speaking provide the foundations for reading and writing.

“Literature invites students to use higher thinking to inquire into possible relationships that connect school subjects to personal life. Thus, literature yields the prospect of new and deeper understanding of self, society, and life” (Cornett, 2015, p. 146). All the curriculum units of this study used literature to engage the students. Multiple texts and assorted reading opportunities throughout the curriculum plans increased ELs’ exposure to a variety of literary genres. For example, from the SC unit plan an excerpt from a recently published non-fiction title, *Poison: Deadly deeds, Perilous Professions, And Murderous Medicines* (Albee, 2017), was selected specifically to entice the students to continue to read the classroom copy.

The infusion of ELA standards of listening, speaking, reading, and writing are foundational in my arts-integrative practice. The various art forms mingle with the content areas to include a variety of student-friendly text sources that encourage students’ interest in additional texts. The created curriculum units provide students with a context to discuss their observations, expand their comprehension by reading additional texts, and allow assessment through performance. Often the sentence stems, which initiate a classroom collaborative dialogue, provide a pathway for students to express themselves in both speaking and writing.

Conclusion to Curriculum Planning Process

In summary, this chapter outlined my curriculum planning process. It illustrated my knowing how to intentionally plan for ELs’ reading comprehension through arts integration. In Figure 1, I detailed the essential questions that guided the unpacking of the content standards into basic concepts, essential vocabulary, and student learning outcomes. Afterward, I reviewed the provided curriculum materials to ascertain if they provided EL language supports for reading

comprehension. When the materials were inadequate, I either found additional considerate text sources or initiated an arts-integration application to enrich my EL student learning experience.

Consequently, when I created an arts-integrated unit plan, it too was led by essential questions (Figure 2). These questions identified the art's purpose, content requirements, and which art form would meet student needs. From these decisions, I chose an appropriate artist or artwork. Then, the art standards were unpacked into the art skills, materials, and vocabulary students would need to acquire. At this point, I determined if I needed to gain expertise either by collaborating with an arts specialist or attending a specialized arts workshop. In sequencing the unit's lesson plans, I balanced the arts and other content area lesson plans with attention to ELA literacy activities to synergistically support ELs' reading comprehension.

CHAPTER 6

Discussion and Conclusion

The purpose of this study was to explore what I, a general education classroom teacher, know about using arts integration to build EL reading comprehension. I sought to uncover my tacit knowledge of how arts-integration pedagogy supported ELs' reading comprehension. Throughout this study, I witnessed how ELs used the art-integrative activities to build schema, acquire essential vocabulary, and create context and connection to a variety of content areas. This S-STTEP study identified the application of research-based teaching practices on the topics of ELs, reading comprehension, and arts integration. Furthermore, by engaging two critical friends in the intersubjective space (Stern, 2004). I discovered what Pinnegar and Hamilton (2009) refer to as personal practical knowledge, which not only leads to improvement and understanding of my arts-integrative practice, but also moves me into a "way of being in practice" (p. 26).

This study closely examined three of my arts-integrative curriculum units, where I found specific examples of how arts processes attended to EL reading comprehension. These comprehension requirements were building schema and included pedagogical practices that drew attention to key vocabulary, incorporated appropriate texts for fluency, and addressed motivation through collaborative instructional conversations and activities. The arts activities reinforced our understanding of content area standards, as well as strengthened our classroom culture. Furthermore, in this S-STTEP study, I discovered that the constraints of school instructional resources and EL student needs acted as catalysts for me to employ arts-integrative practices. Lastly, the critical friend dialogue affirmed my arts-integrative pedagogy and alerted me to other supportive EL practices, applications, and connections I missed.

In this discussion and conclusion, I revisit the themes and subcategories revealed from my data analysis of three arts-integrated curriculum units. As I discuss the themes of arts integration, reading comprehension, intentional planning, teacher knowledge, and classroom culture, I will briefly overview the findings, which may include an explanation from the unit plans, annotations, or critical friend commentaries supported by the research literature. Finally, I review the curriculum planning and design process and the implications of arts integration for ELs' reading comprehension. The conclusion examines the S-STTEP study's implications for me, as an educator who employs arts integration in a general education classroom. Then I will outline the further research possibilities for arts integration, ELs, and reading comprehension.

Themes and Subcategories

The data analysis revealed five main themes. These themes outlined my decision-making process for using arts integration to assist ELs in their reading comprehension. The themes were: *arts integration, reading comprehension, intentional planning, teacher knowledge, and classroom culture* (see Appendix B). Each theme contains subcategories that further clarified the themes and identified the distinctions among them.

Theme of arts integration. According to Dewey (1934), "art denotes a process of doing or making" (p. 207). When students use arts processes to learn other content area standards and skills, they are making meaning through the arts (Beverly Taylor Sorenson & the BYU Arts Partnership, 2017; Cornett, 2015; Eisner, 2009). The arts-integrated curriculum units in this study address content area, ELA, and art standards. This combination provides ELs an authentic, interactive experience, and the arts offer an opportunity for students to demonstrate through performance what they comprehend (Bandura & Adams 1977; Dewey, 1934; Vygotsky, 1930-1934/1978).

There were four main arts experiences integrated into the curriculum units. First, students experienced the reading strategies of sequencing and summarizing through pantomime. Next, science standards combined with ceramic visual arts to provide concrete representations of the conservation of matter and matter's physical and chemical changes. Poetry and drama were coupled for fluency and vocabulary instruction. Lastly, the Visual Thinking Strategy (VTS) whole-group discussions generated student schema to the content area topics and I, the classroom teacher, used the conversation to introduce key vocabulary. The arts-integrative components provided ELs with the necessary experiences to increase text comprehension.

Theme of reading comprehension. The theme of reading comprehension, as revealed in my curriculum units, demonstrated what I know about ELs' reading comprehension and focused around the subcategories of schema, vocabulary, and fluency. The VTS's instructional conversations utilized two open-ended questions. The first, "What do you see?", followed by, "Can you explain?", encouraged students to share their experiences and build background knowledge. As I paraphrased students' comments, I inserted the upcoming units' essential academic and content area vocabulary. Burnaford (2007) and Echevarria et al. (2013) highlighted effective EL practices, including connecting students' lives to the lesson and to encourage classroom dialogue over teacher-dominated lectures. Therefore, my use of the VTS discussion to introduce a new content area met the research literatures' criteria.

"Reading vocabulary is crucial to the comprehension processes of a skilled reader" (NRP & NICHD, 2000, p. 43). This study discussed how I taught ELs vocabulary directly through pre-reading activities and how to self-identify unknown words and locate their definitions, using an on-line dictionary. Also, I explicitly taught the use of text features, root words, and affixes to provide indirect vocabulary support to understand word meaning from context and usage (Clark

et al., 2013; Echevarria et al., 2013). The subcategory of fluent reading was addressed in the poetry unit plan. This classroom practice provided students with mentor models and instruction on the prosodic elements of oral reading fluency (Kuhn et al., 2014). Poetry, crafted to be read aloud, was the appropriate choice for repeated oral reading. The poems were recited daily and read multiple times as we studied various literacy components (Kuhn et al., 2014; Rasinski et al., 2016).

Theme of intentional planning. My findings on the theme of intentional planning included the subcategories of ELs, student need, and inadequate materials. Intentional planning encompassed the practices, processes, and plans within the classroom I used to convey trust, respect, and optimism (Fisher et al., 2017). The coded data indicated that I knew EL student needs drove my curriculum units. ELs often represent half my classroom population. Therefore, my plans and commentary revealed a fundamental commitment to providing them access to the required content area texts. My reading curriculum plans involved drama elements, such as pantomime, tableau, and other improvisations. Therefore, the annotations uncovered that I assessed ELs' comprehension through their drama performances, because they could not yet express it in words or writing (Greenader & Brouillette, 2013).

My analysis, within the theme of intentional planning, unveiled my understanding of inadequate materials. This subcategory became a key element in my unit plan design process. I labeled texts as inconsiderate when they did not provide ELs with the necessary text structures and features that addressed their needs for comprehension. Moreover, I labeled teaching materials as inadequate when student misconceptions persisted after engaging in the provided learning activities (SC.SA.3:94-117) (Fenstermacher, 1984). My findings demonstrated that when confronted with inadequate materials, I could identify how they were weak and then use

my knowledge to search for considerate texts or arts-integrative experiences. The supplementary resources exposed my knowledge of how these additions supported EL access to content area standards (Echevarria et al. 2013, Wigfield et al., 2008).

Theme of teacher knowledge. The theme of teacher knowledge included the subcategories of pedagogy, subject knowledge, professional development, and personal experience. Pedagogy is knowledge of teaching strategies and methods to affect student outcomes (Burnaford, 1993). One example where I uncovered my knowledge of an arts-integrated pedagogy is when I created a series of questions for a teacher to use as scaffolding. These drama side-coaching questions allowed students to focus attention on interpreting their character's traits while rehearsing a pantomime of a reading passage (RD.LP.8:256-258). In reference to my planned questions, my critical friend, Martha, responded, "I think your scaffolding with questioning really works. Questions drive the content deeper and allow us to personally invest in learning and are effective in many ways" (RD.CFC.2:61-70).

The second subcategory was content knowledge. My analysis revealed that, to understand the subject area, I first unpacked the content area standards and assessments. In this process, I identified key terms, essential processes, and how students would be required to demonstrate proficiency. By focusing on the depth of content area knowledge students should attain, I effectively created curriculum that met these standards while providing foundations for future educational experiences. By participating in arts-integration professional development, I developed a variety of skill sets to effectively combine content area standards with an arts-integrative pedagogy. The professional development also increased my access to valuable art resources, opened a network of collaborative opportunities with arts specialists, and provided me specific arts process expertise (Mastorilli et al., 2014; Saraniero et al., 2014). Therefore, my unit

plans and annotations revealed my ability to enact a comprehensive, targeted arts-integrated curriculum (Grant et al., 2008; Robinson, 2013).

The last subcategory of the theme of teacher knowledge recognized the value of personal experiences. My analysis revealed several personal narratives from my childhood, motherhood, and teaching milieu that illustrated my affinity towards arts pedagogy. These experiences provided background information for my critical friends, while at the same time uncovered my tacit understandings, as we examined how these experiences influenced my practical teacher knowledge (Day, 2012; Fenstermacher, 1984; Polyani, 1967; Stern, 2004).

Theme of classroom culture. The theme of classroom culture emerged from the data, as it was not an *a priori* code like the other themes. Classroom culture was manifested by the tacit and explicit beliefs, values, and behaviors of students and the teacher (Afflerbach et al., 2013; Cummins, 2012). The critical friend dialogue uncovered this theme as both Martha and Camille drew my attention to specific pedagogical practices that made classroom culture an unmistakable theme. Martha further explained that because I lived inside the classroom culture it was not easy for me to see; but to outside observers my care to develop the classroom culture was evident.

The two subcategories within classroom culture are self-efficacy and collaboration. Student self-efficacy is a personal belief that one can succeed or accomplish a task (Bandura & Adams, 1977; Ryan & Deci, 2000). An example of collaboration as demonstrated in the curriculum units was uncovered through student engagement in both whole and small group drama activities to reduce their self-consciousness. “Students invested in their own learning build a community of learners that become resources to one another,” wrote Martha (P.CFC.2:87-88). My curriculum unit plans and first annotations explained my reasoning and the dialogues with

my critical friends created the intersubjective space where we uncovered the theme classroom culture (Stern, 2004).

Curriculum Planning and Design Process

The S-STTEP research has unveiled my curriculum design process (see Figure 1, in Chapter 5). I came to understand my knowing as it became clear that each curriculum unit was conceived by asking a series of essential questions. The process began with, “What do students need to learn?” This required a close study of the standards, objectives, and assessments to enumerate the student outcome requirements. During this process, I listed the required academic and content area vocabulary. ELs’ mastery of these words would determine not only their reading comprehension but also their success in listening, speaking, and writing. Once armed with this content knowledge, the next essential question in the curriculum design process was, “What are my students’ needs?” Here I sought to determine the required pre-requisite skills and background knowledge in order to address student remediation needs.

Once I obtained a clear understanding of the requirements and student needs, I evaluated the commercially-provided materials. First, they were judged to determine if they met the standards and required assessment rigor. Then I used the lens of student needs, particularly ELs’ reading comprehension requirements, to determine whether or not my students would achieve the intended student outcomes from the given materials. If the provided materials did not meet EL students’ needs, I searched for enhanced resources.

The curriculum units within this study demonstrated my knowledge of adapting provided materials to meet the needs of ELs. My decisions were based upon the compatibility of content area standards with arts standards and the research literature. Examples included pairing drama with reading comprehension and poetry with fluency practice. Additionally, I knew small group

scaffolding enhanced students' reading comprehension. These pedagogical practices indicated my understanding of appropriate modifications to increase student text access.

My use of poetry is an example of my understanding of what is required to augment the commercial ELA curriculum. The daily poetry reading attended ELs' reading remediation needs, spiraled literacy instruction, and established class cultural norms. Additional texts and multi-media resources were included, because I knew these provided context for ELs and further assisted the literacy activities of listening, speaking, reading, and writing.

Furthermore, I understood student engagement would rise by integrating arts into the curriculum (Cantrell et al., 2014; Deasy, 2003; Eisner, 2009; Guthrie et al., 2004; Smithrin & Uptis, 2005; Wigfield et al., 2008). Therefore, I sought to design an arts-integrated curriculum that addressed EL reading comprehension. My annotations indicated my understanding of arts practices that increased student exposure to a variety of texts to build schema (Grasparil & Hernandez, 2015), vocabulary (Cantrell et al., 2014; Grasparil & Hernandez, 2015; Stanovich, 1986), and fluency (Rasinski et al., 2009; Rasinski et al., 2016; Shanahan & Beck, 2006). The improved EL reading comprehension formed the basis of content area competency. The arts-integrated pedagogy encouraged student self-efficacy, and this led them to contribute to conversations and collaborate in purposeful, interesting learning tasks (Afflerbach et al., 2013, Bandura & Adams, 1977; Guthrie et al., 2004; Smithrim & Uptis, 2005). The S-STTEP study revealed that ELs benefitted from the arts-integrated curriculum units as it provided a unique way to connect information, engage in contextualized learning activities, and participate in a variety of collaborative situations that encouraged English language acquisition.

Implications

An implication of this study was that the commercially-provided curriculum materials might lack in EL language supports. However, this study revealed how I supplemented inadequate materials with other texts and arts-integrative experiences to provide EL students access to grade-level content area standards. Furthermore, due to the school's lack of arts offerings, I determined to provide more arts-integrative practices into my curriculum to increase the students' educational experiences. Before this study, I enacted arts-integrated lessons periodically to encourage student engagement and provide carefully orchestrated learning experiences based upon my personal interests. These timid forays appeared in my lesson plans when I was either desperate to help students acquire essential knowledge or provide lesson extension for fast finishers.

Pinnegar and Hamilton (2009) remind the S-STTEP researcher to study the links between our lives and experiences by attending to the present moments (Stern, 2004). This research examined my personal experiences outside and inside the classroom. I also viewed where my experiences intersected with the arts-integrated curriculum unit plans and what I understood about reading comprehension. This influenced how I employed the arts-integration pedagogy to support EL language and literary development.

After the arts-integrated professional development and this S-STTEP research study, I uncovered my belief in the fundamental value of the arts provides many ways to build a common language, a literature base, and a sense of community, in a general education classroom. My findings are similar to the research-base on the effects of arts integration, such as increased student access to subject background knowledge, targeted vocabulary acquisition, purposeful rehearsal, and increased student collaboration (Cantrell et al., 2014; Mastroilli et al., 2014;

Smithrim & Uptis, 2005; Snyder et al., 2014). Likewise, the research literature further revealed general education teachers who participated in extended arts-integration professional development gained arts process skill sets, possessed higher confidence to utilize arts practices, benefitted from collaborations with arts specialists and others to design arts-integrated curriculum. Furthermore, researchers noted an improved school culture, and teachers experienced a personal sense of renewal (Mastrorilli et al., 2014; Saraniero et al., 2014; Snyder et al., 2014). My critical friend, Camille, pointed out that I continuously advocated for an arts-integrated pedagogy among my colleagues. Just like my students, I find the arts engaging and motivating.

This S-STTEP study unveiled two key points about my knowledge as a general education teacher who uses arts integration. First, I positioned myself as an educator of EL students; I possessed the knowledge of how to design curriculum to meet their unique learning needs. I observed my primary concern was building EL reading comprehension as this study's main themes reveal. The second point this study uncovered that I stood firmly upon the pedagogical paradigm of arts integration and literacy practices. Whenever I initiated an arts-integrated curriculum unit, I found myself absorbed in my work and focused on my current students learning needs. I found purpose as I sought the juncture where the content area, arts, and ELA standards created learning opportunities for students to collaborate as well as demonstrate their proficiency (Saraniero et al., 2014).

The S-STTEP methodology provided a way to carefully examine my teaching practices, thereby providing me a more complete picture of what I understood about how my teaching practices affected my students and me. The desired aim was that "good practices may be adopted and continue within a context of practice" (Pinnegar & Hamilton, 2009, p. 30). Due to this

research opportunity, I explored my practice and uncovered the knowledge that I held about teaching ELs content using arts integration. Now I am better able to articulate my arts integration and literacy practices. There is a confidence that springs from moving these tacit understandings of teaching practice into the realm of explicit understanding and definitive pedagogical practices. I adapted an arts-integrated school mission statement to articulate my own thoughts. My goal is to inspire students, through an arts-infused curriculum, to believe in themselves and reach beyond their expectations. I encourage students to be active learners and to develop lifelong goals and appreciation for visual art, dance, drama, and music. Through the arts, we create connections with the past, present, and future (Snyder et al., 2014). In conclusion, it is from this position of knowing how I use arts integration for EL reading comprehension where I can move forward to advocate for arts integration and EL literacy practices within my school, my district, and into the extended community.

Further Research

This qualitative study has addressed a teacher's awareness of the processes, intentions, and perceived EL student benefits of an arts-integrated pedagogy for reading comprehension. The research literature calls for classroom teachers to employ arts-integration pedagogy to document their processes and products to enrich the evidence base of the research (Burnaford, 2007; Robinson, 2013). Consequently, future research should include mixed methods, a qualitative measure of teachers' and students' perceptions of the effectiveness of an art-integrated pedagogy for reading comprehension. Alongside qualitative perceptions, a quantitative standardized measurement of reading comprehension with pre- and post- testing against control classrooms could be analyzed for growth. The state's end-of-year testing could provide the pre- and post- reading comprehension measures (Saraniero et al., 2014). A

standardized reading assessment that includes three benchmark-testing periods, beginning-of-year, middle-of-year, and end-of-year, would provide additional quantitative data of growth. EL students could be grouped according to their English language proficiency screening test scores, or how much time has passed since they exited out of the EL language acquisition classification according to national testing measures. Another viewpoint for reading comprehension is aggregating the data between students who moved into the country after becoming literate in their primary language and EL students who start their educational careers as kindergartners, never learning to read or write in their home language. These studies may provide practitioners and researchers with a better grasp of the EL reading comprehension picture. Likewise, such a study would provide the arts-integration community with important findings grounded in the work of practicing teachers and their students who are engaged in creating the arts-integrative experiences for reading comprehension (Burnaford, 2007).

Even though I can perceive a student's grasp of a reading passage as they interact with their peers in a drama improvisation, I wonder if drama activity truly helps ELs comprehend new material without additional texts, conversations, and associations with their peers. I wonder if these arts-integrative practices, such as rehearsal and providing concrete science experiences translate into long-term retention and increased scores on end-of-year tests. I wonder if the extra reading materials used for building background schema motivate students to seek out additional texts on the topics being studied in the classroom. I wonder if the extra effort and time bringing arts experiences into the classroom are actually more effective than other available student remediation. I wonder if I could develop the same collaborative classroom culture among my students without the arts. Lastly, I wonder if my joy of teaching would be the same without my arts-integrative pedagogy.

This qualitative study revealed what a general education classroom teacher knows about using arts integration to build EL reading comprehension through examination of my knowledge as revealed within my curriculum-design process. Eisner (2009) explains there is satisfaction when reflecting upon your work and deeming it worthwhile. It occurs when students extend beyond their current capabilities as they demonstrate they truly understand. In understanding my knowing of arts integration, I position myself to strategically utilize arts integration to improve ELs' language and literacy development.

References

- Afflerbach, G. P., Cho, B. Y., Kim, J. U., Crassas, M. E., & Doyle, B. (2013). Reading, what else matters besides strategies and skills? *The Reading Teacher*, 66(6), 440-448.
- Albee, S. (2017) *Poison: Deadly deeds, perilous professions, and murderous medicines*. New York, NY: Crown Books for Young Readers.
- Allington, R. L., McCuiston, K., & Billen, M. (2015). What research says about text complexity and learning to read. *The Reading Teacher*, 68(7), 491-501.
- Alter, F., Hays, T., & O'Hara, R. (2009). The challenges of implementing primary arts education: What our teachers say. *Australian Journal of Early Childhood*, 34(4), 22-30.
- Anderson, R. C., & Pearson, P. (1984). *Schema-theoretic view of basic processes in reading comprehension* (Reading Technical Report No. 306). Urbana-Champaign, MI: Bolt, Beranek, and Newman. Retrieved from <https://files.eric.ed.gov/fulltext/ED239236.pdf>
- Armbruster, B. B., & Anderson, T. H. (1981). *Content area textbooks* (Reading Education Report No. 23). Urbana-Champaign, IL: Bolt, Beranek, and Newman. Retrieved from <https://files.eric.ed.gov/fulltext/ED203298.pdf>
- August, D., & Erickson F. (2006). Qualitative studies of classroom and school practices. In D. August & T. Shanahan (Eds.), *Developing literacy in second-language learners report of the national literacy panel on language-minority children and youth* (pp. 489-522). Mahwah, NJ: Lawrence Erlbaum.
- Bandura, A., & Adams, N. E. (1977). Analysis of self-efficacy theory of behavioral change. *Cognitive Therapy and Research*, 1(4), 287-310.

- Beauchamp, C., & Thomas, L. (2009). Understanding teacher identity: An overview of issues in the literature and implications for the teacher education. *Cambridge Journal of Education*, 39(2), 175-189.
- Berliner, D. C., & Biddle, B. J. (1995). *The manufactured crisis: Myths, fraud and the attack on American public schools*. Reading, MA: Addison Wesley.
- Beverly Taylor Sorenson & the BYU Arts Partnership. (2017). *Arts leadership academy: Arts education and integration for K-6 teachers*. Provo, UT: Brigham Young University.
- Biskup, A. (2009). *The solid truth about states of matter with Max Axiom, super scientist (graphic science)*. Mankato, MN: Capstone.
- Biskup, A. (2011). *The dynamic world of chemical reactions with Max Axiom, super scientist (graphic science)*. Mankato, MN: Capstone.
- Block, C. C., Parris, S. R., Reed, K. L., Whiteley, C. S., & Cleveland, M. D. (2009). Instructional approaches that significantly increase reading comprehension. *Journal of Educational Psychology*, 101(2), 262-281. doi:10.1037/a0014319
- Bresler, L. (1995). The subservient, co-equal, affective, and social integration styles and their implications for the arts. *Arts Education Policy Review*, 96(5), 31-37.
- Brookfield, S. (1995). *Becoming a critically reflective teacher*. San Francisco, CA: Jossey-Bass.
- Bullough, R. V., & Pinnegar, S. E. (2004). Thinking about thinking about self-study. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey, & T. L. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 313-342). Dordrecht, Netherlands: Kluwer Academic.
- Burnaford, G. (1993). The challenge of integrated curricula. *Music Educators Journal*, 79(9), 44-47.

- Burnafor, G. (2007). Moving toward a culture of evidence: Documentation and action research in the practice of arts partnerships. *Arts Education Policy Review*, 108(3), 35-40.
- Cantrell, S. C., Almasi, J. F., Rintamaa, M., Carter, J. C., Pennington, J., & Buckman, M. D. (2014). The impact of supplemental instruction on low-achieving adolescents' reading engagement. *The Journal of Educational Research*, 107(1), 36-58.
doi:10.1080.00220671.2012.753859
- Catterall, J. S. (2005). Conversation and silence: Transfer of learning through the arts. *Journal for Learning through the Arts*, 1(1), 1-12.
- Clandinin, D. J., & Connelly, F. M. (1989). *Narrative and story in practice and research*. Retrieved from <https://www.lib.byu.edu/cgi-bin/remoteauth.pl?url=http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=ED309681&site=ehost-live&scope=site>
- Clark, S. K., Jones, C. D., & Reutzell, D. R. (2013). Using the text structures of information books to teach writing in the primary grades. *Early Childhood Education Journal*, 41(4), 265-271.
- Cochran-Smith, M., & Lytle, S. (2004). Practitioner inquiry, knowledge, and university culture. In J. Loughran, M. L. Hamilton, V. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 601-649). Dordrecht, Netherlands: Kluwer Academic.
- Connelly, F. M., & Clandinin, D. J. (1988). *Teachers as curriculum planners: Narratives of experience*. New York, NY: Teachers' College Press.
- Cornett, C. E. (2015). *Creating meaning through literature and the arts: Arts integration for classroom teachers*. Boston, MA: Pearson Education.

- Costa, A. L., & Kallick, B. (1993). Through the lens of a critical friend. *Educational Leadership*, 51(2), 49-51.
- Cummins, J. (2008). BICS and CALP: Empirical and theoretical status of the distinction. In B. Street & N. H. Hornberger (Eds.), *Encyclopedia of language and education* (3rd ed.; pp. 71-83). New York, NY: Springer Science + Business Media.
- Cummins, J. (2012). The intersection of cognitive and sociocultural factors in the development of reading comprehension among immigrant students. *Reading and Writing: An Interdisciplinary Journal*, 25(8), 1973-1990.
- Daniel, S. M. (2014). Learning to education English language learners in pre-service elementary practicums. *Teacher Education Quarterly*, 41(2), 5-28.
- Day, C. (2012). New lives of teachers. *Teacher Education Quarterly*, 39(1), 7-26.
- Deasy, R. J. (2003). Don't axe the arts. *Principal*, 82(3), 14-18.
- Dewey, J. (1910). *How we think*. Boston, MA: D. C. Heath and Co.
- Dewey, J. (1934). *Art as experience*. New York, NY: Putnam.
- Duke, N. K., Pearson, P. D., Strachan, S. L., & Billman, A. K. (2011). Essential elements of fostering and teaching reading comprehension. In S. J. Samuels & A. E. Farstrup (Eds.), *What research has to say about reading instruction* (pp. 51-93). Newark, DE: International Reading Association.
- Durkin, D. (1985). *Reading methodology textbooks: Are they helping teacher teach comprehension?* (Reading education report no. 59). Urbana-Champaign, IL: Bolt, Beranek, and Newman.
- Eastwood, C., McCreary, L., Lorenz, R., & Neufeld, M. (Producers). Eastwood, C. (Director). (2009). *Invictus* [Motion picture]. United States & South Africa: Liberty Pictures.

- Echevarria, J., Frey, N., & Fisher, D. (2015). What it takes for English learners to SUCCEED. *Educational Leadership*, 72(6), 22-26.
- Echevarria, J., Vogt, M. E., & Short, D. J. (2013). *Making content comprehensible for English learners: The SIOP model*. Boston, MA: Pearson.
- Eisner, E. W. (1999). Does experience in the arts boost academic achievement? *The Clearing House*, 72(3), 143-149.
- Eisner, E. W. (2001). What does it mean to say a school is doing well? *Phi Delta Kappan*, 82(5), 367-372.
- Eisner, E. W. (2002). The kind of schools we need. *Phi Delta Kappan*, 83(8), 576-583.
- Eisner, E. W. (2009). What education can learn from the arts. *Art Education*, 62(2), 6-9.
- Emberley, E. (2006). *Ed Emberley's picture pie: A cut and paste drawing book*. New York, NY: Little Brown.
- Every Student Succeeds Act of 2015. Pub. L. No. 114-95. § Stat. 1177 (2015-2016).
- Fenstermacher, G. D. (1984, May). *Some superficial thoughts on a profound problem*. Paper presented at the Conference on the Study of Curriculum in Graduate Education, Michigan State University, East Lansing, MI.
- Fisher, D., Frey, N., Quaglia, R. J., Smith, D., & Lande, L. L. (2017). *Engagement by design: Creating learning environments where students thrive*. Thousand Oaks, CA: Corwin.
- Fletcher, T., Chróinín, D. N., & O'Sullivan, M. (2016). A layered approach to critical friendship as a means of support pedagogical innovation in pre-service teacher education. *Studying Teacher Education*, 12(3), 302-319. doi:10.1080/17425964.2016.1228049

- Francis, D., Rivera, M., Lesaux, N., Kieffer, M., & Rivera, H. (2006). *Practical guidelines for the education of English language learners: Research-based recommendations for instruction and academic interventions*. Portsmouth, NH: RMC Research Corporation, Center on Instruction. Retrieved from <http://www.centeroninstruction.org/files/ELL1-Interventions.pdf>
- Frey, N., Fisher, D., & Hattie, J. (2017). Surface, deep, and transfer? Considering the role of content literacy instruction strategies. *Journal of Adolescent & Adult Literacy*, 60(5), 567-575.
- Gelzheiser, L. M., Scanlon, D., Vellutino, F., Hallgren-Flynn, L., & Schatschneider, C. (2011). Effects of interactive strategies approach-extended a responsive and comprehensive intervention for the intermediate-grade struggling readers. *The Elementary School Journal*, 112(2), 280-306.
- Goldberg, B. (2005). Art of the narrative: Interpreting visual stories. *Art Education*, 58(2), 25-32. doi: 10.2307/27696062
- Goldberg, M. (1997). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings*. New York, NY: Longman.
- Goodlad, J. I., Mantle-Bromley, & Goodlad, S. J. (2004). *Education for everyone: Agenda for education in a democracy*. San Francisco, CA: Jossey-Bass.
- Graham, N. J., & Brouillette, L. (2016). Using arts integration to make science learning memorable in the upper elementary grades: A quasi-experimental study. *Journal for Learning Through the Arts*, 12(1), 1-17.
- Grant, A., Hutchinson, K., Hornsby, D., & Brooke, S. (2008). Creative pedagogies: “Art-full” reading and writing. *English Teaching: Practice and Critique*, 7(1), 57-72.

- Grasparil, T. A., & Hernandez, D. A. (2015). Predictors of Latino English language learners' reading comprehension proficiency. *Journal of Educational Research & Practice, 5*(1), 35-57. doi:10.5590/JERAP.2015.05.1.03
- Greenfader, C. M., & Brouillette, L. (2013). Boosting language skills of English learners through dramatization and movement. *The Reading Teacher, 67*(3), 171-180.
- Grossman, P. L., & Richert, A. E. (1988). Unacknowledged knowledge growth: A re-examination of the effects of teacher education. *Teaching and Teacher Education, 4*(1), 53-62.
- Guthrie, J. T., Wigfield, A., Barbosa, P., Perencevich, K. C., Taboada, A., Davis, M. H., Scaffidi, N.T., & Tonks, S. (2004). Increasing reading comprehension and engagement through concept-oriented reading instruction. *Journal of Educational Psychology, 96*(3) 403-423.
- Henley, W. E. (1888). *Invictus. A book of verses*. London, U.K.: D. Nutt.
- Ingraham, N., & Nuttall, S. (2016). The story of an arts integration school on English-language-learner development: A qualitative study of collaboration, integrity, and confidence. *International Journal of Education and the Arts, 17*(28), 1-17. Retrieved from <http://www.ijea.org/v17n28/>.
- Jacobs, V. R., Goldberg, M. R., & Bennett, T. R. (1999, April). *Teaching core curriculum content through the arts*. Paper presented at American Educational Research Association, Montreal, Quebec, Canada.
- Jenkins, J. R., Fuchs, L. S., van den Broek, P., Espin, C., & Deno, S. L. (2003). Sources of individual differences in reading comprehension and reading fluency. *Journal of Educational Psychology, 95*(4), 719-729.

- Juel, C., Biancarosa, G., Coker, D., & Deffes, R. (2003). Walking with Rosie: A cautionary tale of early reading instruction. *Educational Leadership*, 60(7), 12-18.
- Keene, E. O., & Zimmermann, S. (1997). *Mosaic of thought: Teaching comprehension in a reader's workshop*. Portsmouth, NH: Heinemann.
- Kintsch, W. (1974). *The representation of meaning in memory*. New York, NY: Psychology.
- Kintsch, W., & Kintsch, E. (2005). Comprehension. In S. G. Paris & S. A. Stahl (Eds.), *Children's reading comprehension and assessment* (pp. 71-92). New York, NY: Routledge.
- Kuhn, M., Raskinski, T., & Zimmerman, B. (2014). Integrating fluency instruction: Three approaches for working with struggling readers. *International Electronic Journal of Elementary Education*, 7(1), 71-82.
- LaBerge, D., & Samuels, S. J. (1974). Toward a theory of automatic information processing in reading. In H. Singer & R. B. Ruddell (Eds.), *Theoretical models and processes of reading* (3rd ed., pp. 689-718). Newark, DE: International Reading Association.
- LaBoskey, V. K. (2004). The methodology of self-study and its theoretical underpinnings. In J.J. Loughran, M.L. Hamilton, V. K. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teacher education practices* (pp. 817-869). Dordrecht, Netherlands: Kluwer Academic.
- LaCelle-Peterson, M., & Rivera, C. (1994). Is it real for all kids? A framework for equitable assessment policies for English language learners. *Harvard Educational Review*, 64(1), 55-75.

- Leutzel, E. (1851). *Washington Crossing the Delaware* [Painting]. Retrieved on July 16, 2018 from https://commons.wikimedia.org/wiki/File:Washington_Crossing_the_Delaware_by_Emanuel_Leutze,_MMA-NYC,_1851.jpg
- Loughran, J. J. (2007). The history and context of self-study of teaching and teacher education practices. In J. J. Loughran, M. L. Hamilton, V. K. Laboskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices: Part one* (pp. 7-39). Dordrecht, Netherlands: Springer.
- Loughran, J., & Northfield, J. (1998). A framework for the development of self-study practice. In M.L. Hamilton (Ed.), *Reconceptualizing teaching practice: Developing competence through self-study* (pp. 7-17). New York, NY: Taylor & Francis.
- Mahdavi, J., & Tensfeldt, L. (2013). Untangling reading comprehension strategy instruction: Assisting struggling readers in the primary grades. *Preventing School Failure, 57*(2), 77-92.
- Marshall, J. (2005). Connecting, art, learning, and creativity: A case for curriculum integration. *Studies in Art Education, 46*(3), 227-241.
- Marshall, C., & Rossman, G. B. (2016). *Designing qualitative research* (6th ed.). Los Angeles, CA: Sage.
- Mastorilli, T. M., Harnett, S., & Zhu, J. (2014). Arts achieve, impacting student success in the arts: Preliminary findings after one year of implementation. *Journal for Learning Through the Arts, 10*(1), 1-24.

- Maxwell, J. A., & Miller, B. A. (2008). Categorizing and connecting strategies in qualitative data analysis. In S. N. Hesse-Biber & P. Leavy (Eds.), *Handbook of emergent methods in social research* (pp. 461-476). New York, NY: Guilford.
- McFadden, L. B. (2012). Integrating theatre arts techniques into your curriculum. *Kappa Delta Pi Record*, 48(2), 87-91.
- McNamara, D. S., & Kintsch, W. (1996). Learning from texts: Effects of prior knowledge and text coherence. *Discourse Processes*, 22(3), 247-288. doi:10.1080/01638539609544975
- Medina, C. L., & Campano, G. (2006). Performing identities through drama and teatro practices in multilingual classrooms. *Languages Arts*, 83(4), 332-341.
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: An expanded sourcebook* (2nd ed.). Thousand Oaks, CA: Sage.
- Miller, S. D., & Meece, J. L. (1997). Enhancing elementary students' motivation to read and write: A classroom intervention study. *Journal of Educational Research*, 90(5), 286-299. doi: 10.1080/0022067.1997.10544585
- Nash, O. (1940). Song of the open road. *The face is familiar: The selected verse of Ogden Nash*. Boston, MA: Little Brown.
- National Clearinghouse for English Language Acquisition. (2013). *English learner (EL) students who are Hispanic/Latino. NCELA fast facts*. Retrieved from http://www.ncela.us/files/fast_facts/OELAandWHIEEH_FastFacts_1.pdf

National Reading Panel (U.S.), & National Institute of Child Health and Human Development (U.S.). (2000). *Report of the National Reading Panel: Teaching children to read: An evidence-based assessment of the scientific research literature on reading and its implications for reading instruction: Reports of the subgroups*. Washington, D.C.: National Institute of Child Health and Human Development, National Institutes of Health.

Neddenriep, C. E., Fritz, A. M., & Carrier, M. E. (2011). Assessing for generalized improvements in reading comprehension by intervening to improve reading fluency. *Psychology in the Schools, 48*(1), 14-27.

Neruda, P., & Peden, M. S. (1990). *Selected odes of Pablo Neruda*. (M. S. Peden, Trans.) Berkley, CA: Berkley University Press. (Original poem published in 1956)

No Child Left Behind (NCLB) Act of 2001, 20 U.S.C.A. § 6301*et seq.* (West 2003).

North Carolina Department of Cultural Resources, North Carolina Department of Public Instruction, & A+ Schools Program of the North Carolina Arts Council. (2014). *Arts-based school reform: Adaptations of A+ schools program in three unique contexts*. Raleigh, NC: Retrieved from <http://www.aplus-schools.ncdcr.gov/sites/default/files/pdf/AplusCaseStudiesFinal.pdf>

Oreck, B. (2006). Artistic choices: A study of teachers who use the arts in the classroom. *International Journal of Education About the Arts, 7*(1), 1-26.

Palmer Wolf, D., Holochwost, S. J., Bar-Zemer, T., Dargan, A., & Selhorst, A. (2014). Some things in my house have a pulse and a downbeat: The role of folk and traditional arts instruction in supporting student learning. *Journal for Learning through the Arts, 10*(1), 1-14.

- Paris, S. G. (2005). Reinterpreting the development of reading skills. *Reading Research Quarterly, 40*(2), 184-202.
- Pinnegar, S., & Hamilton, M. L. (2009). *Self-study of practice as a genre of qualitative research: Theory, methodology, and practice*. New York, NY: Springer Science, Business & Media.
- Polyani, M. (1967). *The tacit dimension*. London, UK: Routledge & K. Paul.
- Posner, M., & Patoine, B. (2009, September 14). How arts training improves attention and cognition. *Cerebrum*. Retrieved from <http://dana.org/news/cerebrum/detail.aspx?id=23206>
- Pressley, M. (2002). Comprehension strategy instruction: A turn-of-the-century states report. In C. C. Block & M. Pressley (Eds.), *Comprehension instruction: Research based-best practices* (pp. 11-27). New York, NY: Guilford.
- Putnam, H. (2004). *Ethics without ontology*. Cambridge, MA: Harvard.
- Quirk, M., & Beem, S. (2012). Examining the relations between reading fluency and reading comprehension for English language learners. *Psychology in the Schools, 49*(6), 539-553.
- Ramsey, A., & O' Day, J. (2010). *Title III policy: State of the state* (Policy Brief). Washington, DC: American Institutes of Research and U.S. Department of Education.
- Rasinski, T., Homan, S., & Biggs, M. (2009). Teaching reading fluency to struggling readers: Methods, materials, and evidence. *Reading and Writing Quarterly, 25*(2-3), 192-204.
- Rasinski, T. V., Padak, N., & Newton, J. (2017). The roots of comprehension: Studying Greek and Latin word origins makes vocabulary instruction resonate. *Educational Leadership, 75*(5), 41-45.

- Rasinski, T. V., Rupley, W. H., Paige, D. D., & Nichols, W. D. (2016). Alternative text types to improve reading fluency for competent to struggling readers. *International Journal of Instruction, 9*(1), 164-178.
- Ravitch, D. (2013). *Reign of error: The hoax of the privatization movement and the danger to America's public schools*. New York, NY: Vintage Books.
- Reading Study Group [RAND]. (2002). *Reading for understanding: Toward an R & D program in reading comprehension*. Santa Monica, CA: RAND.
- Reynolds, D., Sermon, W., McKee, B., Platzman, D., & Tranter, J. (2017). Believer [Recorded by Imagine Dragons]. On *Evolve* [Digital Download] Las Vegas, NV: Interscope Records & Kidinakorner.
- Richardson, V., & Placier, P. (2001). Teacher change. In V. Richardson (Ed.), *Handbook of research on teaching* (4th ed., pp. 905-947). Washington DC: American Educational Research Association.
- Rinne, L., Gregory, E., Yarmolinskaya, J., & Hardiman, M. (2011). Why arts integration improves long-term retention of content. *International Mind, Brain, and Education Society, 5*(2), 89-96.
- Robb, L. (2003). *Teaching reading in social studies, science, and math: Practice ways to weave comprehension strategies into your content area teaching*. New York, NY: Scholastic.
- Robinson, A. H. (2013). Arts integration and the success of disadvantaged students: A research evaluation. *Arts Education Policy Review, 114*(4), 191-204.
doi:10.1080/10632913.2013/826050
- Rosenblatt, L. M. (1988). *Writing and reading the transactional theory* (Technical Report No. 416). Urbana-Champaign, IL: Bolt, Beranek, and Newman.

- Rosenblatt, L. M. (1994). The transactional theory of reading and writing. In R. B. Ruddell & N. J. Unrau (Eds.), *Theoretical models and processes of reading* (5th ed., pp. 1363-1398). Newark, DE: International Reading Association.
- Russell, T., & Schuck, S. (2004). How critical are critical friends and how critical should they be? In D. L. Tidwell, L. M. Fitzgerald, & M. L. Heston (Eds.), *Proceedings of journeys of hope: Risking self-study in a diverse world: 5th international conferences on self-study of teacher education practices* (pp. 213-216). Herstmonceux Castle, U.K.: Self Study of Teacher Education Practices SIG.
- Ryan, R., & Deci, E. (2000). Self-determination theory and the facilitation of intrinsic motivation, social development, and well-being. *American Psychologist*, 55(1), 68-78.
- Ryckaert the Younger, D. (1612-1661). *The alchemist*. [Painting]. Retrieved Jan. 3, 2018 from <https://www.oceansbridge.com/shop/museums/museo-del-prado/the-chemist-3>
- Samaras, A. P., & Sell, C. (2013). Please write: Using critical friend lettering writing in teacher research. *Teacher Education Quarterly*, 49(4), 93-109.
- Saraniero, P., Goldberg, M., & Hall, B., (2014). “Unlocking my creativity”: Teacher learning in arts integration professional development. *Journal for Learning through the Arts*, 10(1), 1-22.
- Scripp, L., & Paradis, L. (2014). Embracing the burden of proof: New strategies for determining predictive links between arts integration teacher professional development, student arts learning, and student academic achievement outcomes. *Journal for Learning through the Arts*, 10(1), 1-20.
- Shanahan, T. (2005). *The National Reading Panel Report: Practical advice for teachers*. Naperville, IL: Learning Point.

- Shanahan, T., & Beck, I. L. (2006). Effective literacy teaching for English-language learners. In D. August & T. Shanahan (Eds.), *Developing literacy in second language learners report of the national literacy panel on language-minority children and youth* (pp. 415-488). Mahwah, NJ: Lawrence Erlbaum.
- Shanahan, T., Fisher, D., & Frey, N. (2016). The challenge of challenging text. In M. Scherer (Ed.), *On developing readers: Readings from educational leadership (EL essentials)* (pp. 100-109). Alexandria, VA: ASCD.
- Shulman, L. S. (1986). Knowledge and teaching: Foundations for new reform. *Harvard Educational Review*, 57(1), 1-22.
- Silverstein, L. B., & Layne, S. (2010). What is arts integration? *The Kennedy Center's changing education through the arts (CETA)*. Washington D.C.: The John F. Kennedy Center for the Performing Arts. Retrieved from <http://education.kennedy-center.org//education/partners/AIdefinitionhandout.pdf>
- Smith, N. L., Brandon, P. R., Lawton, B. E., & Krohn-Ching, V. (2010). Evaluation exemplar: Exemplary aspects of a small group-randomized local educational program evaluation. *American Journal of Evaluation*, 31(2), 254-265.
- Smithrin, K., & Uptis, R. (2005). Learning through the arts: Lessons of engagement. *Canadian Journal of Education*, 28(1/2), 109-27.
- Snow, C. E., Burns, M. S., & Griffin, P. (Eds.). (1998). *Preventing reading difficulties in young children*. Washington, DC: National Academy Press.
- Snyder L., Klos, P., & Grey-Hawkins, L. (2014). Transforming teaching through arts integration. *Journal for Learning Through the Arts*, 10(1), 1-24.

- Stage, S. A., & Jacobsen, M. D. (2001). Predicting student success on a state-mandated performance-based assessment using oral reading fluency. *School Psychology Review, 30*(3), 407-419.
- Stanovich, K. E. (1986). Matthew effects in reading: Some consequences of individual differences in the acquisition of literacy. *Reading Research Quarterly, 2*(4), 360-407.
- Stern, D. (2004). *The present moment in psychotherapy and everyday life*. New York, NY: W.W. Norton.
- Sugarman, J., & Geary, C. (2018). *English learners in Utah: Demographics, outcomes, and state accountability policies*. Washington, D.C.: Migration Policy Institute. Retrieved from https://www.migrationpolicy.org/sites/defaultfiles/.../EL-factsheet2018-Utah_Final.pdf
- Verloop, N., Driel, J. V., & Meijer, P. (2001). Teacher knowledge and the knowledge based of teaching. *International Journal of Educational Research, (35)*5, 441-461.
doi:10.1016/S0883-0355(02)0003-4
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes* (M. Cole, V. John-Steiner, S. Scribner, & E. Souberman, Eds.) (A. R. Luria, M. Lopez-Morillas, & M. Cole [with J. V. Wertsch], Trans.) Cambridge, MA: Harvard University Press. (Original manuscripts [ca. 1930-1934])
- Whatley, M., & Batalova, J. (2013). Limited English proficient population of the United States. *Migration Policy Institute*. Retrieved from <http://www.migrationpolicy.org/article/limited-english-proficient-population-united-states-0>

- Whitehead, J. (1989). Creating a living educational theory from questions of the kind, "How do I improve my practice?" *Cambridge Journal of Education*, 19(1), 41-52.
doi:10.1080/0305764890190106
- Wigfield, A., Guthrie, J. T., Perencvich, K. C., Toboada, A., Klauda, S. L., McCrae, A., & Barbosa, P. (2008). Role of reading engagement in mediate effects of reading comprehension instruction on reading outcomes. *Psychology in the Schools*, 45(5), 432-445.
- Wong, M. W. (2012). Integrated arts curriculum in Hong Kong secondary schools. *Arts Education Policy Review*, 113(3), 100-105.
- Wright, W. E. (2015). *Foundations for teaching English language learners: Research, theory, policy, and practice*. Philadelphia, PA: Caslon.
- Yenawine, P. (1998). Visual art and student-centered discussions. *Theory into Practice*, 37(4), 314-321.
- Young, C., Rasinski, T., & Mohr, K. A. J. (2015). Read two impress: An intervention for disfluent readers. *The Reading Teacher*, 69(6), 633-636. doi:10.1002/trtr/1391

APPENDIX A

Critical Friends' Prompts and Probes

The following prompts and probes were a series of ideas and questions used as a lens to critique the arts-integrated, curriculum-unit plans and the first annotations by my critical friends Camile and Martha, and myself. They were a series of ideas with which each participant in the S-STTEP Self-Study used to review each unit plan. These prompts and probes focused our attention to deepen my knowing, question my reasoning, and expand my interpretation. Furthermore, the critical friends were encouraged to comment upon whatever they deemed relevant.

Categories of Consideration

- English Learners
- Arts Integration
- Knowledge and Pedagogical Practices of Subject Matter
- Incorporation of Text

Overarching Questions

- What does this imply about the kind of (activity, pedagogy, curriculum) that will lead students to various levels of thinking?
- What is the purpose?
- Does this action reveal what I know?
- What does this look like?
- What does it reveal you know about student learning, using the arts, and the connections of arts and reading comprehension?
- How are things expected to occur?
- How much teacher intervention is required?
- How will this move the lesson forward?

Is there evidence of ...

- art integration
- intentionality
- students' needs and interests driving instruction
- clear connections between stated rationale and theoretical basis for instructional decisions

APPENDIX B

Themes, Codes, Definitions, and Exemplars

The following chart was created during the data analysis process to show overarching definitions and exemplars and the themes in this study. This chart facilitated the process to define the themes from the research literature and provide exemplars from the data collection (Maxwell & Miller, 2008). This inductive, reiterative process made certain that all coded items were represented by the clearest exemplars from among the coded data segments (LaBoskey, 2004; Miles & Huberman, 1994). After the themes were determined, then the other coded segments were further classified into codes in the same manner by locating definitions and exemplars. Lastly, the codes were connected to their appropriate theme and became the subcategories as discussed in Chapter 4.

In reading the chart below, if a definition or exemplar is a direct quote, the words will be within quotation marks and referenced with the source and page number. If the definition or exemplar is a summary, it will be presented without quotation marks, but will still include a reference.

List of Themes, Codes, Definitions, and Exemplars

Arts Integration

Code	Definitions	Exemplar
Arts Integration	Teaching students by using an art form to either explore, reflect, interpret, connect, apply, or demonstrate knowledge and proficiency within other academic disciplines. (Beverly Taylor Sorenson & the BYU Art Partnership, 2017)	“I think this is exceptional integration. It goes beyond integration to arts centered learning. This is truly teaching through the humanities.” – Martha (SC.CFC.3:123-124).
Drama	“Classroom drama integration is process- the use of drama concepts and skill to cause students to restructure content information—transform then transmit it” (Cornett, 2015, p. 314)	The articulation of the roles of actors and audience members set student expectations that help students focus and not treat drama activities as a goof-off session (RD.FA.1:37-40).
Poetry	Poetry is an art form composed of written words “in diverse patterns, and features language that is compact and emotional, rhythmic, rhyming, and uses sound patterns, repetitions and figurative language” (Cornett, 2015, p. 157).	The students learn about dramatic interpretation while reading aloud. This means their voice should convey meaning... by infusing their reading with expression, different tempos, and pauses for effect (P.FA.4:146-149).

 Reading Comprehension

Code	Definition	Exemplar
Reading Comprehension	“The process of extracting and constructing meaning through interaction and involvement with written language” (RAND, 2002, p. 11).	They are required to think of the story as a whole, and then break out the most essential and important parts (RD.FA.6:247-253).
Schema	Background knowledge about a given topic (McNamara & Kintsch, 1996)	“Excellent choice to utilize a Visual Thinking Strategy to make this concept concrete! Using the arts is a wonderful way to expose students to art.” – Camille (SC.CFC.1:24-26).
Vocabulary	Understanding the meaning of the words within a given context (Guthrie et al., 2004).	The interactive read aloud uses the word “lure” as in a fishing lure. Comprehending this word is pivotal in solving the story’s problem (RD.FA.2 82-83).
Fluency	Oral reading fluency is a combination of rapid and efficient word recognition and syntax. Fluent readers use appropriate rate, accuracy, and expression (LaBerge & Samuels, 1974; Rasinski et al., 2016).	The poetry morning recital allows multiple rehearsals of the same words and phrases for an entire week (P.FA.3:99-104).
Listening	The core standards for reading comprehension and classroom discussion are tied to the students’ ability to collaborate. Therefore,	As students make statements, I will paraphrase their comments inserting the content area vocabulary. Soon the students use the proper vocabulary (SC.FA.2:84-87).
Speaking	specific listening, speaking, reading, and writing procedures and skills are necessary (NRP & NICHD, 2000; Shanahan, 2005).	The students learn about dramatic interpretation while reading aloud. This means their voice should convey meaning...reading with expression, different tempos, and pauses for effect (P.SA.4:144-149; 6:242-244).
Reading		Predicting is a reading strategy that keeps one turning the pages (RD.SA.6:134).
Writing		“In the text is says...” is one type of sentence starter to help students respond in writing (SC.FA.3:132-135).

 Intentional Planning

Code	Definition	Exemplar
Intentional Planning	Practices, processes, and plans within the classroom that are carefully designed to convey trust, respect, and optimism (Fisher et al., 2017).	One thing I do to increase dialogue and contributions by all students is to draw names out of a can or work down an attendance roll (RD.SA.1:43-45).
English Learner	The student's home language is different than English (Wright, 2015).	A Portuguese-speaking student looked up. "The rhyming words can sound the same, but not have the same letters?" She realized not every combination of letters was a new sound her tongue had to learn to make (P.FA.5:212-218).
Student Need	Prerequisite skills required for student success. These can be cognitive, behavioral, or social-emotional.	Self-conscious, upper-grade students concerned about body image and peer relationships will be reluctant to participate in drama activities and improvisations without building significant relationships of trust among class members (RD.FA.1:19-22).
Inadequate Materials	Provided curriculum materials are considered inadequate based upon teacher judgment, prior experience with student misconceptions, schema, and vocabulary.	The provided text defines a chemical change as a color or a texture change caused by heat. Within those rules, many of their examples are inexplicable and confusing. Popping popcorn – chemical change or physical change? Heat changes a corn kernel; its texture, color, and size are different, yet it is an example of physical change (SC.FA.1:3-15; 5:193-202).

 Teacher Knowledge

Code	Definition	Exemplar
Pedagogy	Teacher knowledge about teaching methods (Burnaford, 1993)	“You have articulated the ELA connections to drama very well. I think your scaffolding for questions really works.” –Martha (RD.CFC.2:61-62).
Subject	Teacher knowledge of the academic content areas (Cockran-Smith & Lyte, 2004)	I have found that a good place to begin [curriculum planning] is the unpacked standard documents. Here I look for prerequisites, vocabulary, and examples of rigor to ensure I teach with clarity in order to prepare students for future learning (SC.SA.2:52-58).
Professional Development	Learning opportunities for teachers include both teacher-initiated and district-provided (Scripp & Paradis, 2014).	As I started creating the science and ceramics integrated lesson plan, I found a six-week course for beginning ceramics. I signed up and took the class (SC.FA.5:224-228).
Experiences -childhood -motherhood -teacher	Personal narrative experiences from the teacher’s childhood, motherhood, and teaching milieu (Day, 2012).	Every night I would sit to read with my son for thirty minutes. He read slow and ploddingly. “Read aloud together, but you read just a bit faster than he so he will get used to reading faster,” suggested his second grade teacher (P.SA.2:53-57).

Class Culture		
Code	Definition	Exemplar
Class Culture	The context of the classroom as manifested in the tacit and explicit beliefs, values, and behaviors of students and the teacher (Afflerbach et al., 2013; Cummins, 2012).	I feel it is more important to get the best work out of each student by setting high expectations of student engagement, student-to-student interactions, whole and small group discussions, and personal and group writing as they express their understanding (SC.SA.1:26-28).
Self-Efficacy	A personal belief that one can succeed or accomplish the task (Bandura & Adams, 1977; Ryan & Deci, 2000).	“A fantastic way for students to be in the ‘learning pit’ privately and be able to work on getting out of the pit with fluency” –Camille (P.CFC.1:21-22).
Collaboration	Opportunities to learn and work with others; eg. student-student, student-teacher, professional-teacher (Echevarria et al., 2013; Guthrie et al., 2004).	“Students invested in their own learning build a community of learners that become resources for one another”—Camille (SC.CFC.2:47-48).

Note: Each theme is centered above the code, definition, and exemplar line. The similarly coded items were organized as a result of determining definitions and exemplars during the data analysis. Eventually, the code titles became the theme’s subcategories.