Master's Theses   Theses, Dissertations, Capstones and Projects

Winter 12-12-2014

Exploring the Intersection of Creative Practice Development and Second Language Acquisition in Adult Artists Professionally Connected to Seattle

Megan E. DeAngelo
University of San Francisco, factualfictionpress@gmail.com

University of San Francisco

Exploring the Intersection of Creative Practice Development and Second Language Acquisition in Adult Artists Professionally Connected to Seattle

A Thesis Project Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Teaching English to Speakers of Other Languages

by
Megan W. DeAngelo
November 2014

TABLE OF CONTENTS

Abstract

Artists' voices are disproportionately being excluded from international discourse because current English language education does not adequately serve this population of learners. This study was conducted as a catalyst for inquiry into the most effective ways artists acquire English so as to inform the development of curricula and programs to address their language learning needs. This study's theoretical framework is created by Long's (1981) interaction hypothesis and Skehan's (1996) theory of task-based learning. The author proposes that artists' English language learning experiences would be more fruitful if they were patterned after the interactions to which they are accustomed in their professional art-making world as well as if they are centered around tasks that are also familiar from their professional training and practice. Piaget's (1973) theory of social constructivism informed the methodology of this study.

Data was collected from six adult artists through participatory interviews. Participating artists originate from France, Japan, Saudi Arabia, and Ukraine. Their disciplines include glass sculpture, painting, drawing, photography, digital graphics, performance, sculptural installation work, and music. Results of the study support the author's hypothesis. Participants described their most effective language learning experiences to be those in which they engaged with the language to reach artistic goals and engage in community. These experiences provide substantial motivation, transferability, and background knowledge to create a fertile context for language acquisition. The author's conclusions suggest, among other things, that further research needs to be done to extend the scope of application of the results.

CHAPTER I
INTRODUCTION

Statement of the problem

The need for international professional artists who speak English as an additional

language to increase their communicative competency is not receiving adequate targeted support

(Comings, 2004). Artists make valuable contributions to our local and global communities by not

only entertaining or decorating, but also by offering new ways of seeing challenges as well as

new ways of addressing them. Artists whose work ranges from the more visual to the more

performative mediums all provide indispensable offerings to humanity's international Discourses

(Gee, 2011). Collaboration between artists and a variety of populations around the world is

facilitated by competent communication in a shared language. Increased access for international

artists in the United States to international Discourses should be supported by the Teaching

English to Speakers of Other Languages (TESOL) community.

During my time as a French language learner (both domestically and abroad), as a

community arts participant (both as an artist and an organizer), and as a developing TESOL

professional, I have noticed that there are growing numbers of international artists who are using

English as their *lingua franca*. I have also noticed that many of the well-developed curricula

being used in language schools to cultivate the English language communicative competency of

adults is formatted with a bias toward what could be considered a more mainstream mindset

focused on careers in the business world (Al-Amri, 2010). Where are the schools and the

curricula developed with the professional artist in mind?

Purpose of the study

Holding the professional artist in mind, the purpose of this study is to explore the fertile

intersection of the artist's own development of their creative process and the acquisition of

English as an additional language in adult artists who are professionally connected to Seattle, WA, where the author is also professionally based. While the popularity and esteem of content-based learning is growing, there seems to sincerely be a dearth of research into the potential benefits offered by an arts-based English language curriculum for adults (Halim, 2013; Saurino, 2004; Trube, 2012). As global challenges being addressed in the professional sphere are growing in complexity, the need for creative thinkers is also growing. Thus, the arts are being more widely recognized as being an essential component of the 21st century skillset (National Research Council, 2010). Likewise, the recognition of the existence of different learning styles across populations of learners is also increasing (Rayner, Sternberg, & Zhang, 2012). Individuals who pursue careers in artistic fields often differ from business oriented individuals in their learning styles and ways of relating to their environments (Almeida & Mendes, 2010; Naseriah & Anani Sarab, 2013; Chen, Jones, & Moreland, 2014). Creative individuals may indeed be able to more efficiently increase their communicative competency when their programs of study are connected to their artistic practice, by way of building on ample stores of background knowledge, increasing motivation, and actively connecting the classroom with practical application in the lives of Artist English Language Learners (AELLs).

<div align="center">Theoretical framework</div>

This study is based on two theoretical areas: task-based learning theory and the interaction hypothesis.

The first area is task-based learning theory proposed by Peter Skehan (1996). Skehan defines *task* as "an activity in which meaning is primary, there is some sort of relationship to the real world, task completion has some priority, and the assessment of task performance is in terms of task outcome" (p. 38). He observes that carefully constructed

pedagogical tasks contribute to the validity of classroom language learning. Skehan continues in this paper to assess proposals for task-based instruction according to potential pitfalls and problems in this type of learning, then current research into cognitive approaches, as well as learning goals. One of Skehan's final conclusions, after a thorough review of the literature, is that in task-based instruction, "it is hoped that ... the greatest chance is being created for naturalistic mechanisms and processes to come into play" (p. 58). Skehan continues to point to this idea of task-based instruction's beneficial naturalistic quality in a later paper (2003) when he summarizes earlier research from the 1970s and 80s as concluding, "naturalistic use has to come first and is necessary to drive forward interlanguage, i.e., the structural development of language" (p. 1). Skehan's work informs the proposed study by providing a solid definition of *task* within the context of task-based instruction, the lens through which the author can investigate the efficacy of Adult AELLs' language learning experience and provide insight for the future development of curriculum targeted at this specific population of learners.

Task-based learning theory supports the notion that individuals can acquire language by communicatively connecting to the process of completing a task within an instructional setting. Studies of task-based learning have found that it is more effective in the teaching of vocabulary than traditional approaches (Sarani & Sahabi, 2012). Engaging with the material to be learned by completing a task provides the learner with opportunities to connect with the material using more of their senses and therefore creating more visceral memories, more readily ensuring that the learning will be accessible for application in the future.

Task-based learning theory is reflected in my study by my inquiry into the connections between artists' most successful language learning experiences and their development of individual creative processes whereby they conduct their life's work. If there is a task whose

process the artist already knows well in their L1, well enough to do it professionally, would

learning language within the context of the tasks involved in that creative process promote a

more successful language learning experience? Most English language teaching materials

currently available do not include creative process tasks in their activities. This denies the AELL

the opportunity to engage with the target language in tasks more suited to their experience

including background knowledge, daily life, and personal motivation.

      The second theoretical area that builds the framework for this study is the interaction

hypothesis (Long, 1981). Michael H. Long presented what has since been referred to as the

Interaction Hypothesis in his 1981 paper entitled "Input, Interaction, and Second Language

Acquisition". In this paper he defines *input* and *interaction* as the following:

> Input refers to the linguistic forms used; by interaction is meant the functions
>
> served by those forms, such as expansion, repetition, and clarification. This paper
>
> explores the possibility that a distinction between these two facets of NS-NNS
>
> [native speaker to non-native speaker] conversation is important both
>
> theoretically, in order better to understand the second-language- acquisition
>
> (SLA) process, and in practice, when considering what is necessary and efficient
>
> in SL instruction. (p. 259)

Through a detailed analysis of research on each of these variables, Long tests eight propositions.

Each of these propositions looks at different combinations of modified and/or unmodified input

and/or interaction within the SLA process. He hypothesizes from this analysis that "participation

in conversation with NS, made possible through the modification of interaction, is the necessary

and sufficient condition for SLA" (p. 275). Earlier in the paper, Long introduces examples of

such modifications by noting, "NS do a lot of work to avoid conversational trouble, and to fix up the interaction when it does occur" (p. 265).

Later in his career, Long builds on this hypothesis in his advocacy of task-based instruction (1989, among many others). In response to criticism of this work, Long asserts, "Lessons are more usefully, insightfully, and verifiably planned, implemented, recalled, and analyzed in terms of less abstract, less prescriptive, lower-level units, such as activity or task" (1994, p. 783).

The interaction hypothesis is reflected in my study by my investigation of the type of interactions that have been a part of artists' successful learning experiences. It may be possible that interactions of the nature that artists encounter within their daily professional lives are more conducive to language acquisition than other types of interactions more commonly found outside their field. If this is so, how could these be integrated into curriculum and further impact its development?

Methodology

I propose to conduct my research based on a social constructivist methodology, hearkening to the research of Jean Piaget who emphasized how learning experiences "require collaboration and exchange between people" (published in 1948 and translated in English in 1973, p. 95). Knowledge is not constructed within the vacuum of one's individual existence but is inescapably impacted and influenced by one's social environment. Later, in his theory of reconstructive memory, published in 1968 (translated into English in 1973), he states,

> Schemata are general by their very nature, while memories are particularized and
>
> differentiated down to the singular and fortuitous, and this opposition renders
>
> double service to the schematization. In the first place, it leads to the retention of

a series of concrete situations in which the schemata worked well or badly, and

this serves to infuse life into a set of forms and transformations that would have

remained purely abstract, but which, thanks to the memory, are incorporated into

the web of living experience. (p. 397)

According to Piaget, knowledge is constructed through experiences with the physical and social

world, whereby each experience is either supported or denied by subsequent experience. In this

way, one constructs a personal theory of knowledge about one's world. Essentially, the

construction of knowledge is determined by the type(s) of input the individual receives from life

experiences.

Participants were selected through networking with a private language school and a

foundation serving artist needs in the Seattle area and included only adult artists whose heritage

language is not English. These artists all use English, however, to communicate throughout their

professional, artistic practice. Participants are also each professionally connected to Seattle,

spending time in that city either for continued training in their field or for creating funded work.

Six participating artists were interviewed up to two times each during the research period, June

and August of 2014.

<center>Research Questions</center>

Knowledge about the artists' past and current English language development will be

mutually constructed and guided by the following three (3) questions:

- What kind(s) of English language instruction have you received?

- What kind(s) of experiences have benefited your English language

    communication skills the most?

- What is the role of your creative practice development in your current English language development?

Significance of the Study

This study is significant because it bridges the gap in literature where TESOL, adult education, task-based learning, content-based instruction, experiential learning, and curriculum differentiation for learning styles converge. Today's globally participating community of artists is not receiving the TESOL services that could most benefit their growing communicative competency with the English language. Research garnered from this study will be used to inform the development of an arts-based English language curriculum for adult learners and will catalyze the inquiry necessary to build a strong program that can serve this need.

Definition of terms

Artist English Language Learners (AELL) – This term is used to designate those artists who are studying English as an additional language to the one that they first learned as a child. AELLs may or may not be currently enrolled in language instruction at the time of designation as an AELL.

Creative practice development – This term refers to activities in which an artist engages whereby s/he creates artistic work. It does not always have to immediately result in artworks, however, to be applied.

English language development – This term refers to the continued increase in competency using the English language for productive and receptive communication.

Heritage language – This is the language that a person first learned from childhood, often also called "first language", "native language", "mother tongue", or "L1". This particular term was

chosen out of the possibilities to highlight the nature of language as one piece of one's developmental background.

International Discourses – These are ideas constructed over time and across cultures about issues that affect the international community of humans (Gee, 2011).

Performative mediums – These are mediums whereby artworks are created which include but are not limited to dance, music, puppetry, spoken word, and theatre.

Professional artist – This refers to an individual who creates artworks as part of her/his professional life. S/he is skilled enough in her/his medium such that s/he is employed at least in part to apply this creative practice.

Visual mediums – These are mediums whereby artworks are created which include but are not limited to digital media, drawing, film, painting, photography, and sculpture.

CHAPTER II

REVIEW OF LITERATURE

The following review of literature identifies a gap at the intersection of three areas of study: adult education, art-integrated education, and task-based learning.

Adult Education

Jung (2013) conducted a review of literature to launch investigations into the nature of infantilization in the adult ESL classroom. Infantilization is the practice of treating adults as if they were children, not taking into account their true level of emotional, psychological, social, and cognitive maturity. She begins by providing an overview of the broad infantilization of adults across United States culture and then provides a scan of the infantilization practices on narrower swaths of the adult population such as people with disabilities. Jung's focus continues to narrow with a look at literature addressing the infantilization of immigrant people in general. She then lands on the core of the review – the infantilization of the adult learner of the English language.

Jung's review reveals that adult learners of English are infantilized along multiple identity constructs including race, gender, age, and sexual orientation. After reviewing several studies in depth regarding these constructs, Jung suggests that often more than one construct comes into play at a time and provides support from the literature for this. Class is also an issue that seems to overwhelmingly influence the act of infantilization. Members of lower economic classes tend to be less educated in formal academic institutions and therefore tend to be regarded by society as less knowledgeable or capable of forming respectable opinions, equating this part of the population's intellectual development with that of children.

Jung provides a thorough investigation with a consciousness that is undeniably informed by sensitivity to social justice. To further expand the scope of this sensitivity, a review of the literature on the infantilization of the artist and creative expression would be necessary. Adult artists are also often English language learners, and their experiences with infantilization in the classroom could be more extreme due to the general perceptions of creative expression in USA culture.

This article contributes to the current study for two reasons. First, it supports inquiry into the need to provide art-integrated education specifically designed for the adult learner as opposed to merely adapting art-integrated education designed for children. Secondly, it points to the necessity for more attention to be paid to the characteristics of the Adult English Language Learner (AELL)'s unique educational experience.

In the study conducted by Pathirage, Morrow, Walpitage, and Skolits (2014), the researchers' inquiry revolved around the perceptions of non-native English language students as to the helpfulness of the ESL course they had just completed at a large university in the southeastern United States. 44 students total, mostly at the graduate level, participated in the study, with an almost equal gender distribution. Chinese was the L1 for the majority of the students. Other L1s, in order of most representation to least, included languages in the Indian subcontinent, Korean, Spanish, and Italian.

Data was collected through a 30-question survey online and consisted of both closed- and open-ended questions pertaining to their perceived benefits of the ESL course. Questions addressed various language skills such as writing skills, communicability, confidence in speaking, and fluency in listening as well as non-linguistic measures such as the course's

helpfulness in guiding them how to "make a broader social network" (Pathirage, Morrow, Walpitage, & Skolits, 2014, p. 31).

Results of the study by Pathirage, et al. (2014), revealed that more than half the students found the course to help them improve nearly all of the language skills inquired about, with writing skills and communicability being the strongest areas of improvement. Over 80% of participants also agreed that the course had been a worthwhile use of their time while more than 85% agreed that they enjoyed the course. High rates of agreement with measures of the course's helpfulness were also found.

Evaluations of current support services to non-native English speaking adult students studying at universities in the USA are valuable. Pathirage, et al. (2014), recognize the limited generalizability of this study because their participants all came from the same course at the same university. Nonetheless, it contributes to the literature in support of what types of benefits result in the students perceiving it as effective and helpful to their academic success. Pathirage, et al., correlated participants' responses with their gender and L1, but it would have been advantageous had the researchers been able to collect additional information that could provide insight into the students' areas of study. This would have provided a clearer directive as to what kinds of students benefit from that particular style of course. It could also have been useful to have had a little information about the curriculum used in the course so it could have potentially served as a model for other educational institutions to adopt. This study provides support for the proposed study in that it validates the effectiveness of continued support services for ELLs. The proposed study will expand on this theme by connecting effective practices with traits of the learner besides those of gender or L1.

A study from Tai (2013) also contributes to educators' knowledge of adult learners of the English language. Her research followed inquiry into their preferred learning styles and how those styles were connected to the students' motivation for learning. Subjects of this study were 165 students from three campuses of Taiwan's School of Continuing Education. Each participant was provided with a questionnaire and a postage-paid, self-addressed envelope, and all were returned complete.

Tai's (2013) study concluded that of the seven learning styles presented, computer-assisted and auditory were the most preferred while individual and visual styles were least preferred. She also found that employing a student's preferred learning style significantly impacted the increase of her/his motivation for learning English. Based on this research, she gives three recommendations, including that "EFL teachers should reform new curriculum" (p. 168) according to students' preferred learning styles (in her study's case, computer-assisted) "so that adult students can develop their individual learning styles to achieve real progress in English" (p. 168).

Tai's (2013) study provides support for student-centered approaches' effectiveness in increasing student learning. It also seems, though, that some of these findings would need to take in consideration more characteristics of the learners before they were generalized. For instance, it does not seem that one could assume that all adult students in all walks of life would demonstrate the same distribution in their preferred learning styles. This research also corroborates my hypothesis that AELLs may benefit from instruction that utilizes their preferred learning styles.

<div align="center">Art-integrated education</div>

Atta-Alla (2012) conducted a study that sought to answer the question, "How effective is the use of storytelling in integrating the four language skills and enhancing the language

proficiency level of adult English language learners?" There were 40 voluntary participants in this study, conducted in the USA. All participants had been "exposed to English as a foreign language for six to twelve years before moving to the United States of America" (p. 3). Students' proficiency was assessed with a pre-test and post-test each developed by the author. The instruction used in this study was also developed and facilitated by the author. It implemented a variety of interactional models, types of stories, and communicative activities. Instruction took place four hours a week for seven weeks.

Results of Atta-Alla's (2012) study demonstrated that the adult students' proficiency did significantly increase in all four language skill areas after the completion of the storytelling based ESL instructional model that the author was testing, with scores for the skill of reading showing the most increase. Her hypothesis that the tested instructional model would be effective in integrating the four language skills was also supported by the results of the learners' pre-post test scores. Besides the statistically significant test scores, Atta-Alla also received highly positive feedback from the students about their own perceived gains in communicative competency. The author reports, "The students were surprised at the richness of their writing and speaking, and pleased with the final results" (p. 5).

These findings seem beneficially applicable to many English language teaching situations. Knowing more about the characteristics of the individual learners, however, would contribute what could be a necessary piece of the puzzle when predicting this instructional model's generalizability. In particular, it is unclear what level of competency the learners had at the outset. On the other hand, the findings of Atta-Alla's (2012) study support the proposed study in that it adds to the body of literature that confirms the effectiveness of utilizing creative processes in English language development, even with adults.

Halim, Kingsbury, and Drage (2013) inform the literature with an interesting look at creativity in education, particularly in Malaysian primary schools where "there seems to be a gap between policy and implementation" (p. 1) of pedagogy used to stimulate and develop imagination in their learners. These researchers' inquiry explored the definitions various education stakeholders assigned to creativity as well as the relationship between these beliefs and application in the ESL classroom.

Halim, et al. (2013), conducted this study by collecting questionnaires from the stakeholders who included teachers, parents, students, and school administration. They also conducted interviews and examined lesson plans and students' worksheets. Analysis was guided by Bloom's Revised Taxonomy. Findings from this study revealed that teachers' definitions of creativity seemed to be more varied than those from other stakeholders. Though everyone seemed to value creativity, however they defined it, the supposed gap between "policy and implementation" was verified by the absence of higher level thought processes (again, according to Bloom's Revised Taxonomy) in curriculum materials. Halim, et al. (2013), suggest that perhaps it is the lack of consensus on creativity's definition that is limiting its realization in instruction.

This study provides valuable insight into the connections between theory, practice, and bureaucratic demands. It would have also been valuable if the researchers had been able to facilitate a conversation among representatives of the different groups of stakeholders. Such a conversation could have better highlighted places where their ideas converged or deviated from each other because they would have been able to negotiate the meanings of the words and expressions they chose to define creativity. The proposed study connects to that of Halim, et al.

(2013), in that it underscores the multiplicity of definitions of creativity as well as the need to explicitly plan for its inclusion in curriculum.

Rieg and Paquette (2009), Saurino (2004), and Washington (2011), as well as many others, have also contributed to the academic body of researched literature observations that tout the benefits of arts-integrated education within the context of a classroom that includes students whose first language is not English. Rieg and Paquette conclude that employing teaching strategies that use drama "enable classroom teachers to effectively employ kinesthetic experiences through all content areas and support learning as an active, physical process" (153). Similarly, Saurino concludes "that contemporary art can be a powerful tool for teaching ELLs critical literacy skills" (36). In that same vein, Washington asserts, "We use art as a vehicle to learn more about our experiences and ourselves" (268).   However, as with the Halim, et al. (2013), an article reviewed above, all three of these studies' research participants were still in the K-12 system. This seems to be the most common situation for this type of research. The proposed study attempts to address this gap by inquiring further into the potential benefits of applying arts-integrated educational concepts to the Adult AELL language learning experience.

<div align="center">Task-based learning</div>

Maftoon, Birjandi, and Ahmadi (2013) researched "the effects of Project-Based Instruction on language students' motivation" (p. 1632). Research participants were 80 freshmen majoring in English Language at Iranian universities. They used a motivation questionnaire for assessment and found that students who participated in Project-Based Instruction did show improvement in their motivation. However, these improvements were not statistically significant compared to data collected on the control group who received didactic instruction.

Researchers in this study seemed to be conscientious in their inclusion of controls. Despite this, they did not control for the fact that all their participants were enrolled in the same program of study. These results could have been very different across different majors. They also did not seem to take into account the preferred learning styles of the students which could also influence their findings. Maftoon, et al. (2013), and their study connect to the proposed study in that they encourage further study on the relationship between motivation for learning and the type of instruction provided.

Sarani and Sahebi (2012) research the notion that a "task-based approach can be influential and practically useful in ESP vocabulary improvement" (p. 118). Their subjects are also undergraduate students in Iran. After assessing the students' general vocabulary knowledge, the students participated in a vocabulary course. The experimental group received task-based instruction while the control group received didactic instruction. At the end of the semester, the students were assessed again for their vocabulary acquisition. They found that, indeed, the task-based instruction significantly impacted the improvement of the students' special vocabulary knowledge. They concluded that their "study has provided further empirical evidence for the value of a task-based approach to second language learning" (pp. 124-125).

The researchers included a test that compared the assessments of male and female students. They acknowledged that cultural factors may have invalidated these particular findings. It seems that this research question could have been better suited for a study that could control for these factors as well. Sarani and Sahebi's (2012) study supports the proposed study by promoting the possibility that adult artists could also benefit from a task-based approach that integrates tasks authentic to their experience of creative practice development.

Summary

In summary, this study seeks to address the gap in literature found at the intersection of adult education, art-integrated education, and task-based learning informed by the interaction hypothesis. Though much research has been conducted in each of these individual areas, many fewer studies have examined art-integrated education for adults and even fewer give attention to all three simultaneously. Definitions of terms and a guide to further inquiry are provided through the work discussed in the above literature.

CHAPTER III

RESULTS

The Study and its Development

This project has four parts: 1) interviews with adult Artist English Language Learners

(AELLs), 2) analysis of the information gained from the interviews and inventories, 3) a

discussion of potential implications the findings have on curriculum or program development,

and 4) recommendations for future study at this intersection of adult ESL education and the arts.

In the first part, interviews with six AELLs professionally connected to Seattle will elaborate on

the adults' lifetime of experiences with English language learning. These experiences will be

traced from their earliest memories to the present and will include both formal and informal

language acquisition activities. Secondly, analysis will be provided of interview responses.

Based on the previous part's analysis of the study's findings, a discussion will be presented that

can guide curriculum developers, program developers, and educational administrators to better

support the AELL population. This study will conclude with recommendations for how to

expand upon the inquiry directing this study to further investigate the connections between adult

language acquisition and creative processes.

I arrived at this intersection of research through what has often seemed like a circuitous

route. However, I have grown to see it as the adventure that was necessary for me to find such a

unique space to explore, metaphorically speaking. I had grown up deeply immersed in the arts

while also naturally attuned to academic endeavors. Strong academic skills seemed like a

defining feature from the onlooker's viewpoint, but I saw myself more as a creative individual. I

would have fit stereotypes better if both of these identities did not simultaneously shape my

being. Society seemed to be promoting the idea that one could not be "smart" and "artistic" at the

same time. The impression I got was that artistic endeavors were only for people who were not good at school.

With this in mind, I commenced my undergraduate studies with the intention of becoming a doctor who was also a serious performance musician. It did not take long for me to realize however that, no, I could not concurrently pursue the serious development of my future in the arts field as well as that of medicine. I had to choose. As the college experience seeped me in exposure to role models who were both highly intelligent and incredible artists helped me make my decision. The arts won that battle.

After numerous life adventures which kept turning my inner vision on its head, I found myself in France, again, this time working for a family as a nanny (*jeune fille au pair*) and studying French as a second language, a language I had studied in school (albeit as a foreign language) since the 5th grade. Formal music study had been temporarily laid aside, but the self-directed development of my artistically expressive self was not in the slightest bit abandoned. I fell deeper in love with language and culture study. That is when a special dream was born in me, a dream that directed me to the field of TESOL.

When I completed my BA in French, I knew I wanted to pursue professional development in English language education, but I found my work focusing more and more on community arts, even within the context of educational institutions. After some time though, my academic-self grew restless and reminded me of my dream to be a facilitator within English language learning communities. I did not yet know how these two selves would merge professionally, but I knew it was time to jump into the deep end and trust I would figure that out as I went. After all, the dream seemed to contain the radiant potential to be the perfect nexus of all my skills, interests, passions, and talents.

Sure enough I began dreaming of ways to integrate the arts into my lessons and testing out some of my ideas. I began noticing features of the contemporary state of English language education. Where I was looking, it seemed that specialized language programs were developing for a range of professional sectors such as the international business administrator or airline workers. At the same time, I was gaining exposure to the world of the internationally working artist. This group of people was working collaboratively with each other and within a variety of global communities, and I could see the powerful influence they were having. International artists demonstrated the ability to unite people in common creative goals where politics usually divided them. They also were able to empower communities to voice ideas, concerns, and observations where they were once silenced, or at least muffled. What was generally the mediating communication system? English.

However, I was not finding any special attention being given to the needs of AELLs. What is more, there did not seem to be an understanding even of what those specialized needs may be. I could hear humanity echoing, "Our world is facing dynamic challenges, and we need creative individuals to contribute to the solution-seeking conversations." Many of those conversations are sparked or maintained or expanded through artistic practices yet artists are often left out of the Discourse. I found that I ardently wanted to support the artists of the world to be more competent in their abilities to participate in the global forum of expression.

Out of this experience, I developed a hypothesis that has driven the proposed study. I suspected, at the outset of this study, that AELLs had experienced more effective success at acquiring a deeper competence in English language communication when a few conditions had been in place. First, I speculated that AELLs had found such success when their language learning experiences had engaged them in a way in which they enjoyed the learning experience.

The second condition I suspected to be true was that AELLs had acquired English more effectively when their learning contexts had been centered around an art task process that they were intrinsically motivated to complete. Lastly, a condition I proposed to be supportive of the AELL's growing communicative competence was their being able to construct their knowledge within a community of learners who had been sharing similar artistic practices.

Participant Profiles

I interviewed six participants for this study. Requirements for participation included being over 18 years of age, engaging in art of any medium at a professional level, learning English as an additional language, and pursuing development in the professional expression of their creative process in Seattle. Their professional pursuits can be divided into two categories, though some of the participants' activities fall into both categories. One category is for the artists who are professionally connected to Seattle through training programs offered by Seattle institutions. The other category includes collaboration with the art community based in Seattle to create artworks (whether they are of visual or performative mediums) for the local audience. Additional details on the background of the participants are provided in the following profiles. Names have been changed to respect participant confidentiality.

Juliette is a visual artist from France, and her first language is French. She is in her late 20s and creates sculptural installations in countries all over the world including Australia, China, France, Germany, Greece, Italy, the United States, Singapore, Slovakia, and Sweden. We communicated mostly over email because Juliette felt most comfortable with her English in this format. Our final conversation for the purpose of this study was held over Skype while she was in her office in France, and I was outside the school where I teach. I discovered her through my

own interest in her art and the work she created in Seattle that I have visited in person. It only took a couple days for her to respond enthusiastically to my initial request on her website.

Anya is a visual and performance artist originally from Ukraine, and her first language is Russian. She moved to Brooklyn with her family when she was 10 where she began her schooling in the USA. Later her family moved to Virginia where she completed her primary education. Anya is now in her 20s and has completed her undergraduate degree in art at a United States university located in a major New England city. Anya creates with tactile mediums, such as painting and drawing, as an extension of her performance work and is a member of a Seattle-based arts collective. We conducted her interviews at her studio in Seattle. I found her when I posted a call for participants on the website of a non-profit arts organization where she was interning.

I discovered the following four participants through the private language school where I am employed as an English language acquisition facilitator. For purposes of confidentiality and brevity, I will refer to my place of employment as Private Language School (PLS). At the outset of this study, none of the participants had been in one of my classes. They were either referred to my study by a co-worker or self-selected in response to a poster I hung on PLS's announcement board in the hall.

Ririssa is a glass artist in her 20s from Japan, and her first language is Japanese. Ririssa had been offered a scholarship for a Masters of Fine Arts program in the United States but needed to achieve an adequate TOEFL score to be officially accepted. This need brought her to PLS. She already holds an undergraduate degree in studio art. We conducted her two interviews in a coffee shop of her choosing near her apartment.

Haruto is a drummer in his 20s from Japan, and his first language is Japanese. Haruto came to work as a musician in the US because he did not feel there was sufficient audience for the kind of music he enjoyed playing most. It was also difficult to find band members who were inspired by similar styles of music, most widely known as classic rock. Since arriving in Seattle, he has formed a band, has been playing around town, and was in the process of recording an album with them at the time of our interviews. We conducted one of his interviews at a coffee shop and the other at a small public park, both near our school. Though at the outset Haruto was not one of my students, as stated above, between his first and second interviews, Haruto had indeed taken two of my courses which equals potentially 54 hours of class time together (assuming perfect attendance from both of us).

Mofarrih is a visual design artist in his 20s from Saudi Arabia, and his first language is Arabic. During the time of our interview, he was on a break in his home country to observe Ramadan with his family, and so we conducted our interview through Skype. Mofarrih is passionate about his self-expressions largely through the medium of Photoshop. Though he has sold some of his original work, he is wary of creating someone else's vision purely for pay if it is not something he believes in. Art is an expression of his feelings, he says, and is happy when someone wants to purchase one of his works. Nonetheless, he is adamant about creation not being separated from the guidance of his personal feelings.

Saieed is a photographer in his 20s from Mecca, Saudi Arabia, and his first language is Arabic. A co-worker had recommended I seek him out for this study. We came in contact initially when I was working at a computer in a common space at our school. I overheard him say something about art school and began a conversation with him about it. Apparently, he had already been accepted at an art school in Seattle and was planning to begin there a couple months

later. When introduced to the idea of my study, he was eager to participate from the beginning. Our interviews were conducted in the same aforementioned coffee shop and park.

<div align="center">Results from Interviews</div>

Based on my hypothesis above, I developed three guiding questions that could help me probe my participants for information about their English language learning experiences, past and present, that could inform the design and development of a curriculum and program that could serve the unique needs of Adult AELLs participating in the international arts world. The first question is intended to paint a picture of the types of input the participant has received in regards to English language instruction, both formal and informal. At this point, the picture is represented as objectively as possible. The second question directs the participant to pinpoint the most beneficial aspects of their English language learning experiences. Here the picture becomes more subjective as the participant evaluates the effectiveness, and sometimes ineffectiveness, of various learning experiences. With the third question, the participant's attention is focused on their experiences where their development of both their creative process and their English language skills are intertwined. Following this line of inquiry, participants also assess how this interaction between these two developmental endeavors is beneficial. At this stage, participants evaluated both endeavors that are currently actualized in their lives in addition to imagined endeavors to be sought in the future.

<div align="center">***What kind(s) of English language instruction have you received?***</div>

Juliette received most of her formal English language instruction in school. Her first exposure to English was when she was six years old. A classmate's mother led basic vocabulary lessons. Then she had English as a Foreign Language (EFL) class from age 12 to age 18. Her EFL teachers were always French. These classes focused strongly on the skill of writing with an

emphasis on grammar. Reading was the next focus with minimal instruction focused on the skills of speaking or listening. During her undergraduate studies, Juliette also took English for architecture classes. These were taught in French, one to two hours a week, and focused primarily on learning English vocabulary for things such as materials or parts of a building.

Ririssa studied EFL in middle and high school. Her EFL teachers were always Japanese. Occasionally a native English speaking teacher would visit their classrooms. In middle school, lessons used songs and poems but were mostly focused on grammar. In high school, EFL coursework was structured to prepare them for the test they would take at the end of high school. This test would determine where they would go for university. This coursework focused on the skills of reading and writing. Ririssa says that she did not really start studying the skill of speaking until she started studying in Seattle. These studies started almost a year before we conducted these interviews. She began these studies at a branch of a large English language school that has campuses in many US cities. Ririssa switched to our much smaller school because she wanted more opportunities to speak during instruction. She is enrolled in 20 hours of instruction weekly (as is common with the other students at PLS who are also participants). These classes are largely focused on speaking and listening skills with some integrated reading and writing instruction as well. She has also been taking a TOEFL preparation course.

Haruto's English language instruction story is very similar to that of Ririssa. It began in middle school, when he was about 13, he says, and was given by all Japanese teachers. Native English speakers came to class as guests though, maybe a week or two each school year. Instruction was "fun" in middle school and became more focused on test preparation in high school. Haruto remembers English class switching from being primarily game-based to grammar and reading based when he was about 16. He had had very few opportunities for speaking

English throughout his EFL instruction during his primary schooling. Haruto has been studying at our school for about six months. He is enrolled in a similar program to that of Ririssa. Though Haruto has no intention of pursuing an activity that would require him to take a standardized English language assessment, he has taken a test preparation course as well, to help him build more of his academic level vocabulary.

Mofarrih studied English in Saudi Arabia beginning with the elementary years. He refers to this study as "just the basics" and encompassing primarily reading and writing skills. A similar program of English study continued during the middle school grades. Mofarrih also studied English at a language center in Toronto, Canada, for ten weeks during the summer of 2010. Mofarrih's Canadian English classes focused on the skills of speaking and listening in conversation about global happenings and a variety of other topics, some selected by the class facilitator along with others of the students' choosing. There were some writing lessons as well, but he says the study focus was on speaking. During his three-week study at PLS, in addition to classes focused on speaking and listening, Mofarrih was also required to take academic reading and writing classes because he was on scholarship from the Saudi Arabian Cultural Mission (SACM). At the time of our interview, Mofarrih was planning to return to PLS in the fall.

Anya had minimal exposure to English in her Ukrainian elementary school. When Anya began school in New York State, she says the school had a very high number of ESL students so they had a strong ESL support program. She received special instruction every day after school and then was enrolled in a 10-hour-a-week summer ESL program that first summer. Instruction focused on vocabulary development and reading.

Saieed studied English first in school in Saudi Arabia, at the age of fourteen or fifteen. These classes, described as "very normal," took place every day for about forty-five minutes and

provided lessons on what Saieed calls "simple English". Reading and writing composed the core of this instruction. Most of Saieed's English instruction during K-12 was conducted in Arabic. He does recount a short period of time in high school when his English teacher taught only using English, but student complaints quickly ended this practice. Other than difficulty level, Saieed recalled little variation in his formal language learning experiences throughout his K-12 education. Saieed initiated his informal English language learning experiences not too long after the launch of his formal English study. His explanation for doing this is his early notice of the drastic differences between the written examples of English he was provided at school and spoken versions to which he was exposed on the internet. These experiences began with English language tutorials for photo-editing software. From there he extended his language experiences to watching English subtitled films as well as television shows. In the early days of using these types of media for English study, Saieed would meticulously transcribe what he was hearing, listening repeatedly ("like a thousand times") and then translating. He would also sometimes try to repeat what he was hearing. Saieed identifies the last stage of his informal English study as listening to and studying the lyrics of hip-hop music from the USA. After high school, Saieed joined his brother who was living in Cleveland, OH, for a time before making his way to Seattle. His study there was a continuation of his previous style of informal studies with an added study through friendships with native English speakers. Saieed is also on the SACM scholarship now which prescribes an academic English focus to his current study at PLS in preparation for his art school program which will be completely in English.

What kind(s) of experiences have benefited

your English language communication skills the most?

In reference to her architectural vocabulary studies, Juliette says they "were a little bit boring" and that her communication was benefited **"**really more when I was in other countries with friends with the obligation to speak and practice english [sic]." She expresses how surrounding herself with English helps her the most. Many people she encounters through her travels do not speak French so they will communicate in English. This is when she finds herself obligated to practice. Juliette regrets that she did not watch movies in English when she was younger because she feels this would have helped her apply the English she was learning in school to actual communication.

Ririssa has made many connections with artists since she has been living in Seattle. She meets with glass artists as well as artists of other mediums. She says these conversations have helped her English communication the most because she really cares about what they are saying to her. They are also helpful, she says, because she is already familiar in Japanese with much of the processes to which the English speaking artists are referring. Ririssa even tells the story of a Japanese speaking friend she has here in Seattle who was asking her for advice on how to improve her speaking. Ririssa advised her to find people who are interested in the same thing as she is and talk to them about it. It had helped her so much that she was sure it would help her friend too. Ririssa has also volunteered with some of the local festivals. These have helped her to improve her English, she says, because people approach her as if she was a native speaker. They speak more naturally than her friends or teachers might because these individuals will often speak more slowly or use different words to make communication easier. Speaking with the public is a useful challenge for her. Classes at PLS help her too, especially with test preparation.

However, she credits her conversations outside of school within her arts community as having the most beneficial impact on her communicative competency.

Haruto feels his courses at the PLS have been beneficial, though he views himself as lazy and gives this as a reason why the school courses have not helped him more. He also found that while growing up, there were times that he learned vocabulary from the English lyrics of songs he was listening too, or the band names. Haruto was more concerned with the music than the words, he reports, but he found that his retention of the English he did learn from these songs was very strong. He says, "It's easy to remember the words if I like that music. If I like music, yeah, it's very rememberable."

Mofarrih witnessed the first real turning point in his English development when he studied in Canada. It was the first program of study where he was taught by instructors whose first language was English. What is more, Mofarrih reports that English was not as important back then as it has become today so his K-12 teachers were "not very focused" on the task. This period of life in an English speaking country also gave him his first opportunities to authentically use the language in speech, in and outside the classroom. Mofarrih reports that the most beneficial feature of his English study at PLS is the policy that only English can be spoken inside the school building or on school-led excursions. Mofarrih finds the most benefit to English language acquisition previously has come from conversations about topics that interest him. He also highly values reading and finds it critical to his acquisition of communication through writing.

Anya observes that her language learning was accelerated when it was experiential. This sometimes took the form of engaging with pop culture through television and radio but also in the need to survive in English to negotiate a wide variety of daily activities. Anya summarizes

this advantage by saying, "Like, ways of learning that have been very engaging have been the most helpful for me" such as "interaction with other people" in group projects and "tactile experiences". She also articulates her need for language focused support in the initial years of her immersion into English language contexts. Anya relates, "... when I wasn't in the ESL class, when I had a question, I couldn't ask. I couldn't stop the class from continuing so there was a lot of, like, blanks that needed to be filled in."

Saieed sees his love of the English language as a primary catalyst for his continued pursuit of growth throughout the years. His intrinsic motivation to master the language fueled his curiosity which enabled him to ask questions of his teachers as well as research answers on his own. Saieed attributes 20% of his English language learning to the work of his teachers. A few of his teachers loved the language like he did and served to fan the flames of his own love. In line with this attitude of responsibility for one's own learning, Saieed views all language interactions as a chance for him to learn something. He recognizes how he used what he was learning in the English lessons at school, especially grammar and vocabulary, as tools to help him decode the photo-editing software tutorials that were only available to him in English. Though the slang confused him a lot at first, Saieed credits much of his speaking ability to his education through media such as films and music. This kind of speaking helps him to form personal relationships. Saieed's commitment to language development grew after coming to Seattle. When he realized that his Seattle home life was filled with Arabic, Saieed wondered if that was why his English development had stagnated, despite being in English classes. He suspected that his language development needed complete immersion among native speakers. To this end, he moved to another house where this environment could be constructed. As a result,

Saieed has seen phenomenal improvement as speaking English in the home builds his confidence to speak elsewhere and provides him with a constant model of pronunciation.

What is the role of your creative practice development
in your current English language development?

Juliette uses English the most in a written format, even today. She finds that at least half of the people who access her website or other online media use English over French. However, as mentioned above, she often uses English as a *lingua franca* when she travels for art projects, both for socialization as well as organizing and managing the projects. She finds many "mistakes" in her English, but, she says, "I think its [sic] more important to say what you want and be understood and communicate even with mistakes instead of no communication." Juliette expressed she would enjoy an initiation of supported interaction in English to increase her communicability. In response to this, my relationship with Juliette has developed into an instructional one over Skype. Focus on grammar and vocabulary is directed by situational needs based on conversational interaction. L1 interference is easily addressed because of my background in French. Juliette has conveyed delight and satisfaction in how this support is benefiting her English language development.

Ririssa is currently participating in a life drawing group in Seattle as she continues to prepare for the eventual day when she will attend a graduate program in the US. This group communicates in English. She finds this experience benefits her language development because the context is so motivating. Ririssa remarks that this experience would be even more beneficial, however, if an instructor could support these interactions.

Haruto must use English to communicate with his band members as they create music. This is sometimes mediated by one bandmate who speaks both Japanese and English fluently. He

sometimes will translate a little when communication becomes too difficult. Also, Haruto occasionally uses English to arrange logistical band business. A proposal of language lessons that were integrated into music making and music-related themes elicited much excitement in Haruto's facial expression and response. He observes that such lessons would be valuable because then the English lessons would be more efficient and aimed toward his life goals.

Mofarrih has tried to use tutorials that were in English to help him learn Photoshop and other programs. At the time, though, his English was not strong enough to benefit from them so he had to use translated versions. His English has developed to the point now, however, that he is using his English to access drawing tutorials on YouTube. Mofarrih finds this activity motivating and effective at combatting the boredom he encounters in some of his English language study. He works diligently to understand the language because he is highly interested in the topic and is eager to access the drawing instruction. Mofarrih is particularly seeking to realize a mix of Arabic and American styles in his art designs. English speaking instructors offer different approaches, techniques, and perspectives on drawing that enable him to achieve the blended aesthetic he seeks to create. In the process, Mofarrih notices that he is acquiring new vocabulary related to art, drawing, and the tools he uses to create.

Saieed's creative practice development is intricately woven with his English language development. He is on track to begin art school in Seattle in the fall after scoring sufficiently on the TOEFL. Saieed also continues to build his vocabulary and learn idioms through the use of art tutorials available on the web. He shares his current photographic work through Instagram where he writes captions and regularly communicates with other users in English. Saieed is actively seeking a community of English speaking artists who share his interests.

Anya solidified her communicative competence with the English language as she was coming of age and discovering herself as an artist. These experiences along with her continued maturation in the field inform her vision of English language learning environments which she shared with me. Anya suggests that "community is really important for artists, like really crucial. So maybe another part that ties in is that struggle and challenge of learning a language. I don't know! Maybe if there is a way to foster community around the meeting of those two things?" Anya notes that a sense of community is more easily cultivated when the learning extends beyond the classroom environment. Creative people working in community, she expands, will naturally be motivated to figure out how to talk about their work, ideas, and areas of personal curiosity and this will necessitate language learning.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

As with many aspects of our modern world, art making has increasingly become a globally connected endeavor. A rapidly growing number of artists not only share their work in many settings outside the culture of their mother language, they also collaboratively create within international communities whose *lingua franca* is English. Much like the adults in a wide range of other sectors, Adult Artist English Language Learners (AELLs) seek support in their language development because they realize its relevancy to their value as participants in the global dialogue as well as the global economy.

Based on its results, this study concludes that the learning needs of Adult AELLs could be better addressed by the TESOL community. Their strengths are not being adequately engaged in the classroom, and thus their learning experiences in the present schooling context are not nearly as effective as they could be. Their formal learning experiences thus far have been structured primarily by reading, writing, and grammar exercises designed to prepare them for standardized tests. Communicative goals have largely been ignored in the curricula of their formal English language education.

However, Adult AELLs often seek other opportunities for language development that naturally tap into their already developed motivation to create. This enriches their learning environment and seems to be highly beneficial to their overall cultivation of communicative competency. My research seems to demonstrate that participants' second language acquisition is enhanced by the intrinsic motivation creative involvement provides them. They are more motivated to use the language when it is within the context of their creative practice for which

they already experience high motivation. What is more, their acquisition seems to be facilitated by creative involvement in that it draws on their ample stores of related background knowledge on which to construct their new knowledge of language in use.

It could be useful to transform the structure, content, and mode of facilitated learning experiences for Adult AELLs to embody more qualities found in the language learning experiences they seek for themselves. After all, "The goal of intellectual education is not to know how to repeat or retain ready-made truths (a truth that is parroted is only a half-truth)" (Piaget, 1948/1973, p. 106). Learning in the classroom becomes more ideal when truth can be discovered through motivated, collaborative construction rather than delivered from an oversimplified prescriptiveness divorced from substantiated life experience.

Based on the participatory research conducted with these six Adult AELLs, the study concludes that a program of language study that is embedded in the learner's creative communities of practice would greatly propel the deepening of their communicative competencies. Motivation for learning along with a strong familiarity with process would be matched with a skilled language acquisition facilitator. Tasks that bear relevance to the learner's career and mode of operating in the world could more easily accommodate the acquisition of new language items.

Recommendations

Finally, this study suggests a few recommendations regarding its implications and its relevance on future academic inquiry. To begin, it is crucial to note that this study is limited to the uniqueness of six voices. Though these voices can be assumed to be representative of other voices as well, every human experience is unique, and therefore such a small sample size is limited in its generalizability. Diversity extends within cultures to subcultures, to regions, to

genders, to generations, and, as well, to individuals. A future study would benefit from a much larger participant population size that could represent a broader spectrum of first language cultures and preferred creative medium.

In the future, the study also recommends that the above stated conclusions that impact program and curriculum development for Adult AELLs be tested for their efficacy. These are theoretical possibilities for improved language learning experiences which may not, in practice, provide any more gains than the experiences currently offered. It is also possible that the informal language learning experiences the participants found to be so effective were so because they were self-generated. Their efficacy could be weakened by the presence of an outside force or perceived authority. This seems like a significant point to consider.

Findings from the study also serve to recommend a more thorough exploration of learning style theory in connection with the preferred learning styles of Adult AELLs. Though a questionnaire developed by Reid (1981) to assess preferred learning styles was distributed to the participants, only half were returned. The author did not deem this amount of information adequate to include in this current study. It is theorized that wider trends across artistic disciplines could potentially be observed and inform the further specialization of curriculum for groups of artists. This further exploration could accompany an investigation of the learning styles commonly being attended in currently available English language learning materials.

Lastly the recommendation could be made that a similar study be conducted with individuals studying English as an additional language and who consider themselves to be amateur artists. These learners could also potentially benefit from curriculum or programs of study that facilitated their language acquisition through their engagement with the arts and the development of creative skills alongside their speaking, listening, reading, and writing skills. As

it seemed to do with this study's research participants, interest in content could facilitate learning by increasing motivation while providing a more meaningful structure on which to construct new language knowledge.

References

Al-Amri, M. (2010). Humanizing TESOL curriculum for diverse adult ESL learners in the age of globalization. *International Journal of the Humanities*, 8(8), 103-112.

Almeida, P.A. & Mendes, R. (2010). Learning style preferences across disciplines. *International Journal of Diversity in Organizations, Communities & Nations, 10*(2), 285-302.

Atta-Alla, M. (2012). Integrating language skills through storytelling. *English Language Teaching, 5*(12), 1-13.

Chen, C. C., Jones, K. T., & Moreland, K. (2014). Differences in learning styles. *CPA Journal, 84*(8), 46-51.

Comings, J., Gamer, B., & Smith, C. (Eds.). (2004). *Annual Review of Adult Learning and Literacy (Vol, 4): Connecting Research, Policy and Practice*. New Jersey: Lawrence Erlbaum Associates.

Gee, J. P. (2011). *An introduction to discourse analysis: Theory and method* (3rd ed.). New York City, NY: Routledge.

Halim, H. A., Kingsbury, M., & Drage, C. (2013). Nurturing creativity: Whose wisdom is of most worth? *Creative Education,4*(9), 1-4.

Jung, N. (2013). Putting adult back into adult ESL education. *International Journal of Arts & Sciences, 6*(3), 557-579.

Long, M. H. (1981). Input, interaction, and second-language acquisition. *Annals of the New York Academy of Sciences, 379,* 259-278.

Long, M. H. (1989). Task, group, and task-group interactions. *University of Hawaii Working Papers in ESL, 8*(2), 1-26.

Long, M. H. (1994). On the advocacy of the task-based syllabus. *TESOL Quarterly, 28*: 782-790.

Maftoon, P., Birjandi, P., & Ahmadi, A. (2013). The relationship between project-based instruction and motivation: A study of EFL learners in Iran. *Theory and Practice in Language Studies, 3*(9), 1630-1638.

Naseriah, F., & Anani Sarab, M. R. (2013). Perceptual learning style preferences among Iranian graduate students. *System, 41*, 122-133.

National Research Council (U.S.). (2010). *Assessing 21ˢᵗ Century Skills*. Washington, DC: National Academies Press.

Pathirage, D. P. N., Morrow, J. A., Walpitage, D. L., & Skolits, G. J. (2014). Helpfulness of ESL courses for international students studying in the United States. *International Education, 43*(2), 25-38,100.

Piaget, J. (1973). *To understand is to invent.* (Roberts, G., Trans.). New York City, NY: Grossman Publishers. (Original work published 1948)

Piaget, J. & Inhelder, B. (1973). *Memory and intelligence.* (Pomerans, A. J., Trans.). New York City, NY: Basic Books, Inc. (Original work published 1968)

Rayner, S., Sternberg, R. J., & Zhang, L. (2012). *Handbook of Intellectual Styles: Preferences in Cognition, Learning, and Thinking.* New York City, NY: Springer Publishing Co.

Rieg, S. A. & Paquette, K. R. (2009). Using drama and movement to enhance English language learners' literacy development. *Journal of Instructional Psychology, 36*(2), 148-154.

Saurino, M. A. (2004). "We could do that!" improving literacy skills through arts-based interdisciplinary teaching. *Voices from the Middle, 11*(4), 33-36.

Sarani, A. & Sahebi, L. F. (2012). The impact of task-based approach on vocabulary learning in ESP courses. *English Language Teaching, 5*(10), 118-128.

Skehan, P. (1996). A framework for the implementation of task-based instruction. *Applied Linguistics, 17*(1): 38-62.

Skehan, P. (2003). Task-based instruction. *Language Teaching, 36*(1): 1-14.

Tai, F. (2013). Adult EFL students' preferred learning styles and motivation. *The Journal of Human Resource and Adult Learning, 9*(2), 161-171.

Trube, M. B. (2012). Content-language integrated second language instruction: Curriculum and the CCUEI context. *International Education, 41*(2), 19-32,128.

Washington, G. E. (2011). Community-based art education and performance: Pointing to a place called home. *Studies in Art Education, 52*(4), 263-277.

Appendix

To: Megan DeAngelo

From: Terence Patterson, IRB Chair

Subject: Protocol #291

Date: 05/14/2014

The Institutional Review Board for the Protection of Human Subjects (IRBPHS) at the University of San Francisco (USF) has reviewed your request for human subjects approval regarding your study.

Your project (IRB Protocol #**291**) with the title **Exploring connections between creative practice and second language acquisition of artists in Seattle** has been approved by the University of San Francisco IRBPHS as **Exempt** according to 45CFR46.101(b). Your application for exemption has been verified because your project involves minimal risk to subjects as reviewed by the IRB on 05/14/2014.

Please note that changes to your protocol may affect its exempt status. Please submit a modification application within ten working days, indicating any changes to your research. Please include the Protocol number assigned to your application in your correspondence.

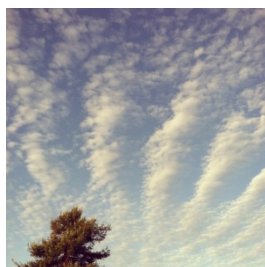On behalf of the IRBPHS committee, I wish you much success in your endeavors.

Sincerely,

Terence Patterson,

Chair, Institutional Review Board for the Protection of Human Subjects

IRBPHS - University of San Francisco

IRBPHS@usfca.edu

An Invitation to Participate in Research Summer 2014

****

Dear Artist,

I am contacting you today to invite you to be a research participant in my thesis project for the University of San Francisco's MA-TESOL program. In my study, I am exploring adult artists' stories of learning English as an additional language to their mother tongue. This research will inform the development of an English language curriculum designed specifically to support the international adult artist who wants to increase her/his fluency of communication and self-expression in the English language. I hope to fill a gap where attention to artists' use of English as *lingua franca* has been ignored. Your experience is valuable, and I would like to include it in my research.

If you decide to participate, the research would be conducted through 2 - 3 informal interviews, lasting no longer than 45 minutes each, during June and/or July of this year. I would do my upmost to show you the most gratitude possible while inconveniencing you as little as possible. The interviews would be audio recorded, but only the transcripts will be released to the public and maintained in the archives of the University. In the transcripts, I will disguise all identifying information so as to honor your privacy.

Please feel free to ask me any question that comes up for you about my project, its purpose, or the potential process if you choose to participate. No question is too small, big, or strange. :D I hope to hear from you soon.

Best regards,

Megan W. DeAngelo