THE USE OF VISUAL ARTS IN WORLD LANGUAGE INSTRUCTION TO

INCREASE STUDENT MOTIVATION AND ATTITUDE

by

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DEDICATION

I dedicate this dissertation to the love of my life, my husband Mark, and to my beautiful children, Madeline, John Luke and Michael, who have patiently been waiting to have me back, in the kitchen, at the garden and to the Flicks.

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ABSTRACT

Because of the complexity and changeability that characterize languages, language learners face a number of various factors in their quest to acquire a new language. Nevertheless, it is the level of motivation and personal attitude toward language learning that will determine their rate of success (Dörnyei & Csizér, 1998). The purpose of this study was to find out (1) whether there was a relationship between the use of visual art in world language instruction and student motivation, and (2) whether student writing skills improved when visual art was used for Content Based Instruction. The study used a mixed method research design to quantitatively analyze student questionnaires, student writing samples and End of Course (EOC) exams, and semi-qualitatively analysis of open-ended student surveys. Results from two-way repeated measures ANOVA on the first three instruments did not confirm the existence and significance of any relationship between the use of visual art in language instruction and student motivation toward learning a new language. The student survey, however, showed that most students liked class activities that taught them content matter and required their active participation, such as dialogue presentations and student-produced videos, indicating language instructional activities using the CBI approach were much more effective in increasing student motivation than visual art instruction per se.

Keywords: motivation, motivational theories, emotion, visual art, Second Language Acquisition, Content Based Instruction

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Introduction

Motivating students to learn a world language is slightly different than motivating them to learn in general (Chambers, 1999). Learning a new language requires a special blend of motivational and cognitive strategies. It is, however, the level of motivation and personal attitude toward language learning that will determine learners' rate of success (Dörnyei & Csizér, 1998). This study tries to determine whether using visual art in the teaching of a world language impacts student attitude and student motivation toward studying the target language, and improves student writing skills.

Background and Theoretical Framework

Teaching and learning a new language is a very complex process made up by many unpredictable variables, which, ultimately, affect how and why one learns or fails to learn a new language (Brown, 1994). Although language proficiency is a difficult goal to achieve, many studies of the past forty years have advanced the research on how students transfer their first language (L1) to acquire a new one (Ambridge & Lieven, 2011). There is, however, a debate on how L1 and L2 relate and integrate with each other (Cook, 2007) and how situational factors (i.e. gender, race, ethnicity and social class) influence L2 language acquisition (Anya, 2011; Dörnyei & Csizér, 1998).

Despite all the reconsiderations of many language theories, numerous studies continue to support the important role of motivation in second language acquisition (Ambrose, S., Bridges, M., DiPietro, M., Lovett, M., & Norman, M., 2010; Dörnyei &

Csizér, 1998; Loufer & Hulstijn, 2001). Gardner (1985) and Gardner and Lambert (1972) emphasized the importance of prior knowledge in individual's motivation, as well as the student *integrative* and *instrumental* motivation, and the attitude and values attached to the target language. These concepts continued with studies by Dörnyei (1994; 2005) who reiterated Gardner's language dispositions with the concepts of "ideal L2 self" and "ought-to L2 self." Dörnyei and Csizér's (1998) studies reveled how students who learn a language for practical goals (e.g., graduation requirements; college readiness) hold less internalized motives, and tend to be more discouraged to meet the demanding requirements of learning a new language.

Teaching L2 students with visual art might encourage them to let go of their "educational duties" and, rather, enjoy learning another language by being exposed to language-rich and discourse-rich material (Lyster, 2011). Visuals are a very important component for second language acquisition because they incite students' curiosity, and elicit questioning and participation (Card, 2012). Many studies have shown how visual art enhances students' motivation and second language acquisition (e.g., Shier, 1990; Meyer, 2005; Eisner, 2009; Hickman, 2010; Card, 2012).

Visual art can create an environment where students are more willing to ask questions, take risks and are not afraid to make mistakes, two very important behaviors in language acquisition (O'Malley & Chamot, 1990).

Using visual arts for language teaching helps evoke students' emotional responses (Card, 2012), lower their affective filters (Card, 2012) and promote a subjective experience that might increase students' motivation and better student attitude toward the study of the target language (Eisner, 2009).

Images in visual art can be used to teach language and culture at the same time. This two for one approach (Lightbown & Spada, 2006) or Content Based Instruction (CBI) helps students to view the language as a tool, rather than an end to itself (Shier, 1990). Studies have shown that teaching content and form together increases language authenticity by providing a "natural environment" where students experience the language as natives (Card, 2012; Cross, 2012; Gatbonton & Segalowitz, 2005) and have more opportunities to practice their language skills (Rodgers, 2011). However, this useful approach is not much used in language classrooms because teachers mostly focus on language skills at the expense of content matter (e.g., Dalton-Puffer, 2007; Hoare & Kong, 2008; Kong, in press; Pessoa et al., 2007, as referenced in Lyster, 2011). Another reason why teachers are reluctant to use the CBI approach is the great amount of systematic planning for lesson plans that are not included in the course textbooks and materials (Long, 2000). As a consequence, language teachers end up following the same pre-established sequence of grammatical forms and isolated cultural topics, which limit the language learner's experience and diminish the authenticity of the language (Cross, 2012).

Although motivation is an important component for language learners' rate of success (Dörnyei & Csizér, 1998), only a few studies have investigated how student motivation is related to teachers' motivational practices (Csizér & Dörnyei, 2005). Dörnyei and Csizér's (2002) study on the connection between L2' motivation and learner's self-confidence, and Cheng and Dörnyei's (2007) study on how motivational strategies motivate students, both studies do not address the issue of the effect of the

implementation of motivational strategies in the language classroom (Moskovsky, Alrabai, Paolini & Ratcheva, 2013).

This study tries to address this gap of knowledge by constructing a mixed method research design to examine the relationship between the use of visual art in the teaching of a world language and student motivation toward learning a new language.

<div align="center">**Problem Statement**</div>

According to several studies and national testing data, several language students in grade schools graduate from language programs with a proficiency level that does not allow them to have a confortable conversation with members of the language they have studied (Thompson, R., Walther, I., Tufts, C., Lee, K., Paredes, L., Fellin, L., Andrews, E., Serra, M., Hill, J., Tate, E., & Schlosberg, L., 2014). Typically, a student needs three years of instruction to obtain a minimum of language proficiency. To achieve intermediate language proficiency, most high school students need to be enrolled in the same language for at least three years (Thompson *et al*., 2014). During the first and second year, students are usually rigid in the way they use the language because they still have to *think* how to place words together, and determine the grammatical forms they have to apply. When students are in upper level classes, they start to "create" with the language, and make better connections between word meaning and its context (Thompson *et al.,* 2014). In order to achieve proficiency or near proficiency, students need to study the target language throughout their four years in high school. The American Council on the Teaching of Foreign Languages (ACTFL) has set guidelines for language ratings, including language proficiency, which corresponds to the Intermediate Mid Language Level (Figure 1). In practical terms, students at this level should be able to

talk about familiar topics related to their daily life, express personal opinions, ask simple

questions and be able to handle a straightforward conversational situation.
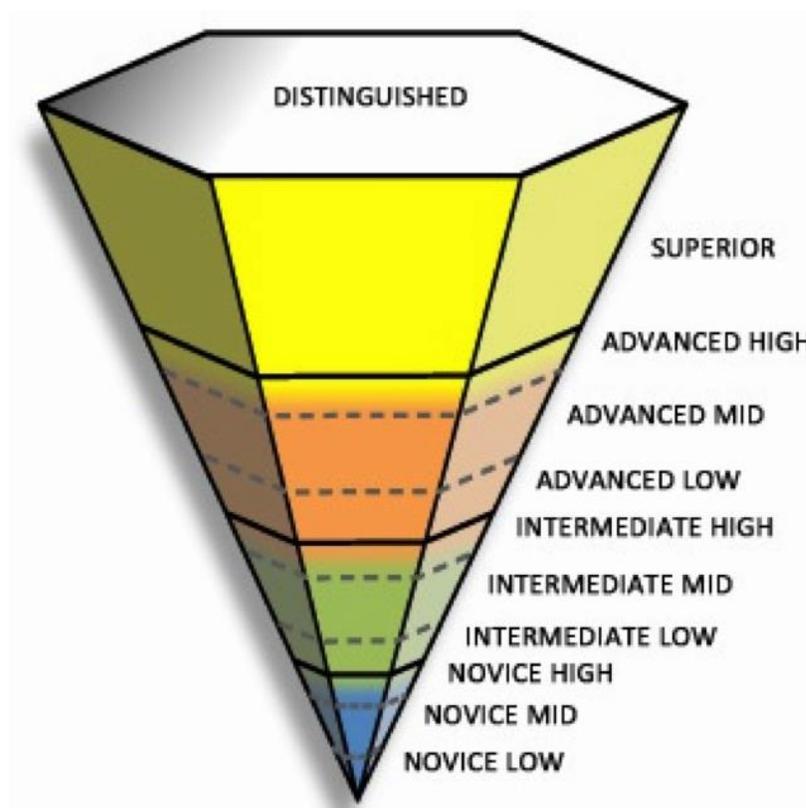
Figure 1.   The ACTFL language ratings (ACTFL, 2012b)

Another important reason to address the low language proficiency of grade school

students is that high school graduates who are proficient in at least one other language

represent an important component for "student readiness" in a multilingual and

multicultural work market. Acquiring proficiency in another language enables students to

understand both global and local events from multiple perspectives, and become effective

participants in local, national and international debates ((Thompson *et al*., 2014).

Furthermore, world language proficiency is an essential tool for twenty-first century citizens who increasingly need to communicate with the rest of the world (Thompson *et al*., 2014). In addition, this goal has been strongly supported by several language organizations. The ACTFL, for example, has taken a leadership role not only in the creation of national standards but also in providing resources intended to educate students to be linguistically and culturally prepared to function as world citizens (ACTFL, 2012b). The goal of graduating students with a minimum language proficiency was strengthened after the destruction of the World Trade Centers in 2001, when world language studies and international education in this country became more popular: a clear example that language learning and its importance "are influenced by history and current events, as well as hopes and fears about our future" (Price & Gascoigne, 2006, p. 384).

This study tackles the need to graduate language-proficient students by addressing the important role motivation plays in language acquisition, and the cognitive and emotional benefits of using visual art in language instruction.

A Personal Epiphany

The idea to investigate how visual arts might help students learn a new language originated in 2011 when I was awarded a grant from the National Endowment of Humanities to study in Rome how to teach Italian through art. Together with twenty-four other teachers of Italian, I learned how art could be used in a world language class to enhance language learning and cultural knowledge. Daily seminars on Italian history and history of art were used to prepare lesson plans that emphasized how visual arts could go beyond the acquisition of linguistic skills. Besides being an excellent tool to learn another language, art provides students with an aesthetic experience that leads to a deeper

understanding of particular cultural aspects of the target language (Gaudelli & Hewitt, 2010). It also contributes to a multidisciplinary approach to second language teaching by giving students historical, social and political backgrounds (among others) that can help them better understand the contemporary issues of the countries they study (Ortuño, 1994).

My high school students responded very positively the following school semester when I started teaching Italian with visual arts. Beginner level students, for example, had very favorable reactions when they learned the parts of the body with Leonardo da Vinci's portrait of the Mona Lisa. Instead of learning the new vocabulary by writing it down, translating it and plugging it into worksheet exercises, they participated in a "cultural discourse" about Leonardo and his time, the mystery behind the name of the painting, the reasons for its fame, and the emotions that it brings out. This pedagogical shift helped students attach personal meaning to what they were learning, increasing their motivation and decreasing their frustration in retaining new vocabulary words.

The positive results in my students' learning outcomes combined with a personal interest in the subject led me to construct this study around existing findings on using the arts in education, and particularly in world language classes, in order to examine how using visual art in world language instruction affects student motivation and impact student attitude toward studying a new language, ultimately increasing student language proficiency.

Purpose of the Study

The purpose of this research study is to determine whether using visual art for language instruction impacts student attitude and student motivation toward studying a

new language, and provides more opportunities to increase student vocabulary and writing skills. The constructs of this research study are based on motivational, CBI and visual art theories.

The study uses a mixed method design to compare a comparison and an experimental group in pre-and post-test evaluations of a motivational questionnaire, student writing samples and EOC exam. A student survey helps expand the understanding of the relationship of visual art instruction and student motivation. The participants are the researcher's Spanish 2 students in grades seventh to ninth at a public school district. Most of these factors will be discussed in Chapter 3.

Significance of the Study

Because of the importance of graduating language proficient students, and the role motivation plays in language acquisition, this study makes an attempt to help world language teachers use visual art in their classrooms to promote student motivation, and, when visual art is used as CBI, to teach not only the language skills but also content such as art history, geography and culture. This study can be generalized to participants of different age groups, and to learners of other languages. Visual art activities found in the study appendixes could guide teachers for the preparation of lesson plans using visual art for language instruction.

Research Questions

The following questions were formulated to guide this research study:

1. What is the relationship between the use of visual art in instruction and student motivation toward learning a new language?

This question is answered by the quantitative analysis of the motivational questionnaire, which has been constructed with six scales or variables.

2. When visual art is used as CBI to teach not only language skills but also art history, geography and culture, will students improve their writing skills by using richer, more precise vocabulary words, and express themselves with higher cognitive sentences?

This question is answered by the quantitative analysis of the students' writing samples.

The semi-qualitative analysis of the student survey tries to find out if student attitude toward studying the language has been impacted by visual art instruction.

Definition of Terms

Visual arts include many artistic disciplines such as paintings, sculpture, film, theater and dance. It also includes internet-related literacy and computer-supported instruction (Willinsky, 1990). Terminology used to refer to language learning has changed. The term "foreign language" has been replaced by many language departments with "world language." However, most current journals still use the term "foreign language." Even more complicated is the usage of the term "second language," which is erroneous if applied to students who already speak two or more languages. I kept the term "second language" when practical because of the widely accepted acronym "L2" to indicate the target language a student is studying, and to contrast it to the L1, which is one's first language. For the purpose of this study, the term "world language," is used to refer to the new language studied. World languages include traditional European foreign languages such as Spanish, French and German, and less commonly taught languages such as Portuguese, Italian, Chinese and Japanese.

Organization of Remaining Chapters

Chapter one (a) outlined the background and problem leading to this research study, (b) supplied the purpose and the significance of the study, (c) provided the research questions investigated, and (d) listed operational terms and their definitions used within the dissertation. Chapter two provides an overview of the research theories in second language acquisition, motivation and Content Based Instruction, and the few motivational studies that have provided the most support to the present study. Chapter three entails a detailed description of the methodology employed in the study. Chapter four supplies the findings arising from the investigation, along with the quantitative and semi-qualitative analyses that support them. Chapter five offers a discussion as it relates to the research questions and how the study's findings relate to the study's theoretical framework. Potential implications for future research are provided.

CHAPTER TWO: LITERATURE REVIEW

Introduction

The theoretical framework for the literature review considers three aspects of using visual arts in world language instruction: the methodology of using visual arts as a Content Based Instruction (CBI) approach, the role of motivation in Second Language Acquisition (SLA), specifically focusing on the role of emotion in language learning and, lastly, the use of visual arts to empower humanistic education in the current geopolitical world (Figure 2).

Visual Arts in a Content Based Instruction (CBI) Approach

Defining Art

Although the definition of the word *art* has been debated for centuries, the idea remains constant that art is a form of social production where the work of art is *finished* when it is *viewed*, and "what is produced is a social relationship" (Freedman, 2003, p. 4). This mediation between makers and viewers goes beyond the assumption that "great works of art have inherent, universal qualities that make them great" (Dewey, 1934, as quoted in Freedman, 2003, p. 40).
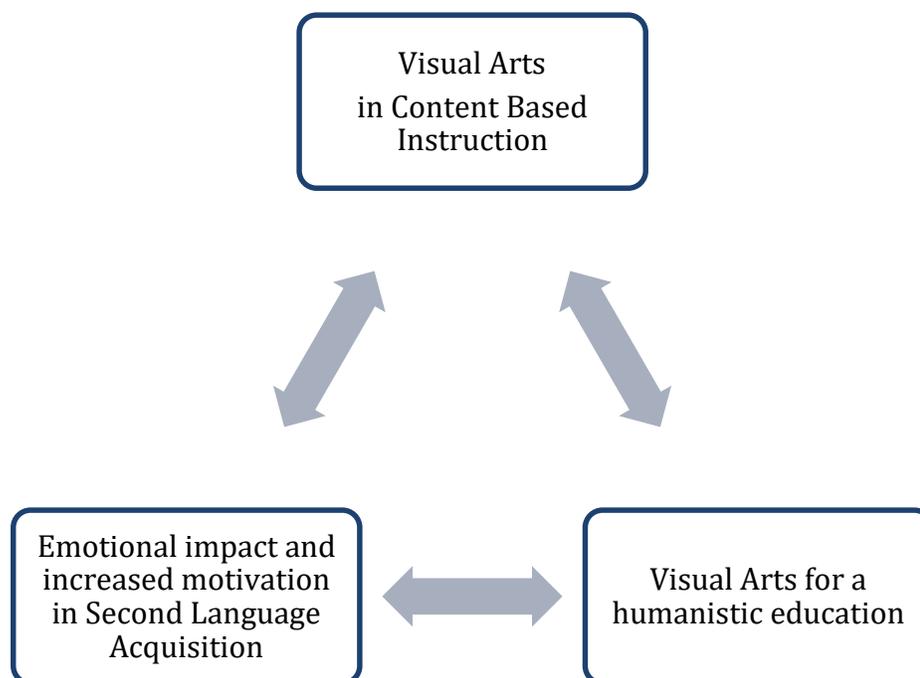
Figure 2.   Model Showing How Visual Arts Impact Student Emotion, Increase Motivation, and Fulfill the Need for A Humanistic Education

Art reflects a particular place and time, and might be a result of something "occasional" where, however, the intent of the artist is shifted to an interactive relationship between artist, object, and viewer (Freedman, 2003). Thus, the definition of art is placed on the selection and the interpretation of the artistic product, and in the individual aesthetic experience (Forrest, 2011).

According to Willinsky (1990), art includes paintings, sculpture, film, theater, dance and music, but also Internet-related literacy, digital story making and many more computer-supported visual art forms. This wider definition includes opportunities for students to feel more in control of their preferred art forms, and to learn for themselves. It also acknowledges that nowadays students gain more information from images than from texts. Although this literature review considers Willinsky's definition of art when talking about art-integrated education, it particularly focuses on the images created by visual arts

as found in paintings, pictures, photographs, and all the range of images in the media, for the purpose of using them in the teaching of a new language.

<u>Fine Art Versus Visual Art and Visual Culture</u>

The difficulty in finding a definition for art is increased by all the justifications placed upon the arts when questioning their instrumental values (Forrest, 2011) and the degree of importance. On deciding whose art is great and whose art is ordinary, Becker (1996) suggests focusing on what gets done under the name of art rather than trying to decide what should and shouldn't be allowed to be called art. Artistic images provide not only an emotional experience but also an intellectual one, and can be used to engage students in class discussions and in personal reflections (Card, 2012). Traditionally, fine art, a visual art form created primarily for aesthetic purposes, was the sole category that received attention in education. Fine art includes painting, sculpture, drawing, watercolor, graphics, and architecture. When used as historical evidence, it provides students with a sophisticated way of thinking about the nature of evidence (Card, 2012). Although the use of computers and other advanced technologies has diminished its traditional aesthetic purpose, for this particular literature review the works of famous painters and sculptors remain of great value as visuals for world language teaching because they provide opportunities to tell stories in a historical, political and social context (Freedman, 2003).

While fine art is still critically important, in our postindustrial era, visual arts have been infused into our daily life through the mass media, malls and amusement parks, local sculpture gardens and the Internet, creating a *visual culture* that "is a major part of our everyday experience" (Freedman, 2003, p. 20). According to Freedman , 2003, visual culture provides a context for visual arts, and connects popular and fine arts forms. It

includes the fine arts, public displays of visual arts and all the technological arrays of images that represent art as being inherently interdisciplinary. Within this approach, "the architecture of a shopping mall could be seen as crossing the boundaries between fine art and popular culture" (Freedman, 2003, p. 14). However, there is also the danger of accepting everything as art, and, in so doing, forgetting its symbolic interpretation, which is "the critical foundation" of art education, and its construct for social and cultural understanding (Freedman, 2003).

Who Decides Which Art to Choose?

One of the challenges for a world language teacher is to decide what visual arts to choose when using this tool for the teaching of linguistic and cultural components of the target language. On the importance of artistic selections by educators, Gloria Ladson-Billings (2000) states, "How one views the world is influenced by what knowledge one possesses" (p. 261). Because we all come with "racialized identities," our perspectives are different, even if we are all presented with the same "artifact" (Ladson-Billings, 2000, p. 263). Given the above, the particular selection of certain artistic expressions instead of others becomes personal and even biased. When teachers select particular art works for their class activities, they make a social, cultural and political choice. Eisner (2011), one of the best researchers in the field of art education, adds that what educators select to teach implies what's important to learn, and students react to that selection accordingly to the values of the classroom and the school.

When selecting visual arts, language teachers should first consider their students' interests and cultural background, helping students construct new knowledge on their preexisting linguistic and cultural resources (Ewing, 2010). Furthermore, students could

be the ones who select the visual material to be used in the classroom. Many students

carry with them (in their iPhone!) a bountiful amount of images that can be used to create

personal stories, conversations, lists of questions and descriptive paragraphs. "In their

pockets," students can also have access to and view any painting and other artistic

representations that fifty years ago could only be seen by those who visited the actual

building where they hung (Clunas, 2012). Although this easy accessibility replaces the

old privileged access of the arts to the few, it eliminates the "physiological" experience

that cannot be replaced with the simple "visuality." Moreover, as digital museums are

replacing the real ones, "who gets to see what, and how, still has a politics to it …"

(Clunas, 2012, p. 8-9). In any case, this easy access to both personal images (students'

pictures) and fine art paintings allows language educators to teach all language skills

(listening, writing, reading and speaking) with material that is familiar and interesting to

the students, and will probably help students' motivation to study the target language.

Images in visual arts can be used for world language teaching to illustrate linguistic

components such as vocabulary words, verbs and prepositions. Images in visual arts can

also be used to teach content such as cultural knowledge, geography, history and

literature, allowing students to learn like native speakers of their target language. The

following section will discuss this approach called Content Based Instruction (CBI)

where students learn a new language through content. This approach is the core of this

literature review because it supports the assumption that students learn better when the

language is contextualized in a meaningful and motivating way (Rodgers, 2014).

CBI: Teaching Non-Linguistic Content through Language

<u>CBI: Definition(s)</u>

CBI, or content-based instruction when teaching a second language, is an instructional approach in which "non-linguistic" content (such as Science, Mathematics or Art History) is taught to students "through the medium of a language that is not their first, so that, while they are learning curricular content, they are also learning an additional language" (Lyster, 2011, p. 1). CBI ranges from total or partial immersion programs to more language-driven programs where language practice is completed through thematic units or frequent use of content (see Figure 3). Immersion programs use, instead, content for at least half of their subject-matter instruction "and also receive some instruction through a shared first language, which normally has majority status in the community" (Lyster, 2011, p. 1). In the last fifteen years, in response to a great increment of the minority school population in this country, several public and private schools have embraced two-way immersion programs which "normally integrate a similar number of children from two different mother-tongue backgrounds (e.g., Spanish and English in the U.S.) and provide curricular instruction in both languages" (Lindholm-Leary, 2001 as quoted in Lyster, 2011, p.1). Similarly, there are "enriched education" programs which are developmental bilingual education programs, designed for language-minority students who receive at least half of their instruction through their primary language during their primary grades" (Cloud, Genesee, & Hamayan, 2000). Content-based English Language Development (ELD)[1] programs are also considered CBI

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[1] The purpose of ELD programs is to develop a solid English language foundation. ELD is a state-mandated program based on English language proficiency levels (Cloud, Genesee & Hamayan, 2000).

programs because ELD" teachers seek to develop students' English language proficiency by incorporating information from the subject areas that students are likely to study" (Echevarría, Vogt, & Short, 2008, p. 13). CBI programs have their roots in the immersion context in Canada where, starting in the mid-60s, English-speaking children were taught their curriculum in French starting as early as 1st grade (Rodgers, 2014). Over the years, the approach has been adopted by different institutions, primary, secondary and post-secondary, around the world (Johnson & Swain, 1997). In Europe, it is more commonly known as "content and language integrated learning" (CLIL), which is similar to immersion programs as both aim to integrate content and language instruction (Cross, 2012). However, because European immersion programs target a wide range of languages "that often have official status as second and/or regional languages" (e. g. Catalán, Basque and Welsh), the focus of CLIL is mostly on English language instruction (Lyster & Ballinger, 2011). Nevertheless, all these programs try to solve the same pedagogical issue of combining language and content teaching, involving language learners to master academic concepts and skills through a language in which they have limited proficiency.

Purpose, Pros and Cons of CBI Programs

CBI is often called the "two for one" approach (e. g., Lightbown & Spada, 2006) because language students learn subject matter and the target language at the same time. Its purpose is to learn the language in a contextualized and purposeful way where students are able to view the language as a tool, rather than an end to itself (Shier, 1990). Cross (2012), in his study examining the teaching of Japanese through Geography as the content, found that the focus on "using language/doing content led to a context within

which students seemed to have greater ownership and creativity over the language when

it was used" (p. 439). In his findings, students were acting as language *users* rather than

language *learners,* using their first language when needed.

Content-driven			Language-driven		
Total immersion	Partial immersion	Content courses Content courses	Language classes with + language classes	Language classes with thematic units	Language classes with content used for language practice
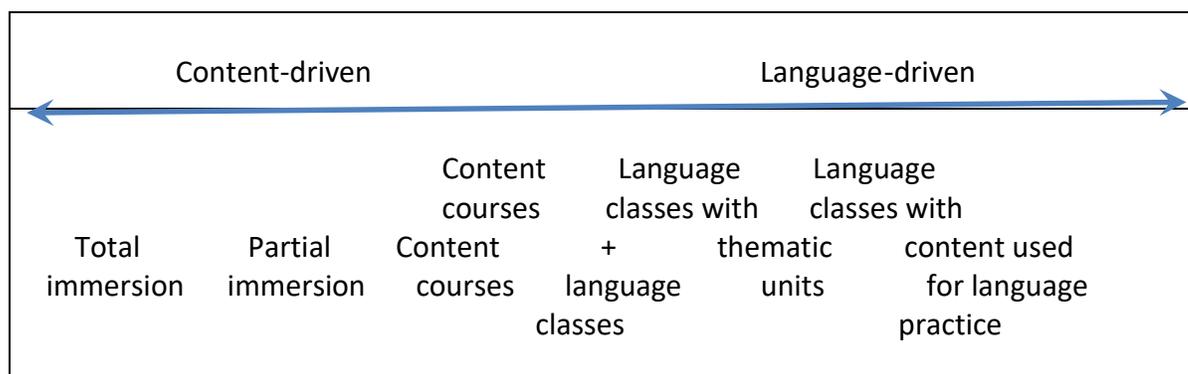
Figure 3.   **Range of CBI Programs (Adapted from Met, 1998, p. 41, as Illustrated in Lyster & Ballinger, 2011, p. 280).**

"Students seemed to set their own rules on when and how they would use Japanese, with

the gain appearing to be higher, (combined with) more genuine levels of student

engagement because language was then used in the ways 'they wanted to'" (Cross, 2012,

p. 439).

Cross's (2012) study shows how teaching content (Geography) and form

(Japanese) together increases language authenticity by providing a "natural language

environment" where students, for example, do not have to follow a pre-established

sequence of grammatical forms (i.e., present tense, then past tense and future tense,

followed by the subjunctive, a pattern usually found in most language textbooks) but are

rather left to experience language like natives "transforming their understanding of the

content into language they can use, rather than as language being something 'performed

on cue'" (Cross, 2012, p. 440). In fact, past studies have shown no or little effect on the

order of language forms' acquisition (Long, 1983). It is, however, important to notice that, within this "natural language environment," students feel more comfortable speaking in the target language because they are more willing to take risks and make mistakes (Gatbonton & Segalowitz, 2005), which allows students to have more opportunities to practice their language skills (Rodgers, 2011).

Although CBI is supported by many theorists who found several benefits in the integration of language and content for cognitive and language development (Snow, Met & Genesee, 1989), this "two for one" approach requires a great amount of systematic planning and preparation from teachers who need to consistently balance the exposure of language form with language meaning. This balance can easily be shifted on either side of the content/language spectrum. For example, content-trained teachers might focus more on content at the expense of language form while language-trained teachers might focus on language skills at the expense of content matter (e.g., Dalton-Puffer, 2007; Hoare & Kong, 2008; Kong, in press; Pessoa *et al.,* 2007, as referenced in Lyster, 2011). However, when using visual arts as content in the classroom, language teachers do not need to be experts in art history. An interest in the field of art and a minimum of self-preparation would suffice (Ortuño, 1994).

Even when teachers are skilled in teaching both language and content, it is still difficult to maintain a balance. For example, Rodgers (2006) noticed, when he applied CBI to his 3rd semester Italian class, students did not improve their language skills as much as their content knowledge. Although not unexpected, these results were explained by the increased exposure to new information (Italian social and physical geography) and a possible oversimplification of some linguistic forms (Rodgers, 2006).

Although this study validated the use of CBI in early stages of L2 acquisition, students could have further improved their linguistic skills with more opportunities to pay attention to problematic linguistic features (Rodgers, 2006). Lyster (2007, 2011) calls this particular pedagogical technique focus-on-form or "counterbalanced approach" which draws learners' attention to form/function relationships in the target language and is usually embedded not in traditional, "decontextualized" grammar lessons but "in meaning-based tasks" (Lyster, 2011, p. 6). Through this counterbalanced approach, students receive equal exposure to form and meaning balancing their language growth and their content knowledge.

Using visual arts in the classroom serves the purpose of CBI very well by helping teachers counterbalance language skills and content matter instruction. Ortuño (1994), in her study on using Spanish paintings to develop the four language skills (i.e., listening, reading, writing and speaking) in Spanish language classrooms, shows how visual arts can be used to teach students content subject matter such as art, literature, and history while also helping "students take a major step toward reaching proficiency standards" (p. 2). Teachers could, for instance, use El Greco's *Magdalena penitente* (See Figure 4) to ask students at any level to describe what they see, and who the woman in the picture might be (speaking activity). Students could answer some specific questions about the painting such as the emotional expression of the woman or the reason for holding her hand over the skull (writing activity). Simultaneously, the instructor could provide background information on El Greco (history of art content) and the historical importance of penitence in the lives of the saints in sixteenth-century Spain (history content). Language instructors can, therefore, teach content matter while also helping students pay

particular attention to linguistic forms using, for example, the focus-on-form approach, a methodology where students become aware of grammatical functions within the context of meaning-focused lessons (Long, 2000).

Nevertheless, for content-based instruction to be effective, it must be language-rich and discourse-rich (e.g., Duff, 2001; Genesee, 1987; Harley et al., 1990; Hoare & Kong, 2008; Musumeci, 1996; Netten, 1991; Lyster, 2007; Swain, 1988, 1996, as quoted in Lyster, 2011).

Figure 4. *Magalena penitente* **by the Spanish Painter El Greco (1576-1578) Found in http://www.artehistoria.jcyl.es/genios/cuadros/6306.htmarchive.**

Language-rich content provides students with a variety of vocabulary words that are both challenging and necessary to understand the content material (Lyster, 2011). Discourse-rich content engages students in a deeper level of inquiry in which they use higher levels of thinking to discuss and analyze selected texts (Lyster, 2011). Carefully

selected visual art offers students a content and discourse-rich environment where students go beyond the traditional language teaching of isolated cultural and linguistic information. Artistic images generate focused, reflective and complex thinking, and help students to multi-connect their learning to their personal experiences (Card, 2012).

CBI's integration of language and content facilitates language learning because it mirrors how one's first language has been acquired (Echevarría, Vogt, & Short, 2008). The CBI approach helps second language acquisition, supported by first considering Chomsky's theory on how the first language (L1) is acquired, followed by two main misconceptions on first and second language transfer, and finally discussing how the CBI approach helps the transition from L1 to L2.

<u>CBI and the L1-L2 Transfer</u>

Introduction. The relationship between the mother tongue (L1) and the second language (L2) has been the object of numerous studies in the field of second language acquisition (SLA) research. In the 1960s, Chomsky (1997) formulated a theory on how the first language is acquired. He believed infants are born with a Language Acquisition Device (LAD) that enables them to acquire and produce language (Chomsky, 1997). This "language organ," however, cannot function by itself. It is part of a subsystem that "takes experiences as an input, and gives the language as an output" (Chomsky, 1997, p. 1). Consequently, heredity and environment deeply influence how someone learns a new language (Chomsky, 1997). Chomsky (2002) also believed language is programmed through a *universal grammar (UG),* an idea of innate, biological grammatical categories that facilitate the entire language development.

The UG idea makes the language acquisition process one of rule formation, not habit formation (Chomsky, 2002, as referenced in Larsen-Freeman, 1991). Two decades later, however, psycholinguistics questioned the existence of an innate *universal grammar,* and favored the notion of general cognitive and learning principles constructed around gradual patterns of language learning (Ambridge & Lieven, 2011). Children respond to grammatical rules after hearing a sufficient number of instances of a linguistic construction such as the –s morpheme for regular plurals of nouns (Ambridge & Lieven, 2011). Many repetitions and examples are, therefore, very important components of language acquisition. Nevertheless, both currents of thought of how language is acquired agree that students use their first language to build on another one by forming and testing hypotheses, constantly going from L1 to L2 and vice versa (Larsen-Freeman, 1991).

Misconceptions. The two most common misconceptions many theorists have tried to correct on L1-L2 transfer were: (1) The foundation for L2 is built largely from a transfer of the rules of L1, and (2) only L2 is constructed from prior conceptual knowledge within the learner (Ervin-Tripp, 1973). Newmark (1979) revised the first misconception by claiming that students rely heavily on their first language only in the beginning stages of their L2. However, as soon as they become more comfortable and gain proficiency in the target language, their dependence on the L1 diminishes. As for the second misconception, Bruner (1978) observes, "language (in general) emerges as a procedural acquisition to deal with events that the child already understands conceptually and to achieve communicative objectives" (p. 247). After observing how U.S. students, who were studying French in Geneva, learned French not only in the classroom but also from their peers and by watching TV at home, Ervin-Tripp (1973) came to the conclusion

that there are similarities between the way we learn the first and second language stating that "in all second language learning we find the same processes: overgeneralization, production simplification, … and so on" (p. 205). Students, in fact, are able to learn another language faster than their first one because "once the student is able to perform hypotheses about the new language, he or she will begin to work within the framework of that language" and use overgeneralization to make the new language simpler" (Taylor, 1980, p. 146).

How CBI helps L1-L2 transfer. If, as previously stated, CBI helps language students learn like native speakers, then students are encouraged to guess linguistic constructions that through practice and repetition will strengthen the acquisition of the target language (Ambridge & Lieven, 2011). As students get more comfortable learning a new language, they start diminishing the need to rely on their L1, and formulate hypotheses and overgeneralization about L2 (Larsen-Freeman, 1991). This process helps language students achieve a higher level of L2 competency than the one in a regular language classroom where students are usually led through "decontextualized" linguistic exercises (Taylor, 1980). Using visual arts as content in world language teaching adheres to Bruner's (1978) ideas of procedural acquisition where students better understand new concepts (L2) if they can relate them to their previous knowledge (L1). When presenting students with a particular visual content, and asking them "what do you see," each student has the possibility to draw from personal experiences, project individual preferences and have unique understandings.

Summary of Visual Arts in CBI

CBI is an instructional approach that, when used to teach a world language, combines language and content teaching. It is also called the "two for one" approach because language students learn subject matter and the target language at the same time (Lightbown & Spada, 2006). The CBI approach provides a "natural language environment" where students, like native speakers, transform their understanding of the content into language they can use (Cross, 2012). Visual arts provide a great opportunity to use this approach in the classroom. Language instructors can use visual arts to teach a variety of contents such as art history, geography, literature and history. When presented with the question "What do you see?" students are facilitated to connect the new linguistic and content material (L2) to their pre-existing experiences and linguistic knowledge (L1). In addition, artistic images instill reflective and complex thinking as well as an emotional response. These cognitive and affective responses to visual arts can trigger students' motivation and their commitment to study a new language (Swain, 2013).

Role of Motivation in Second Language Acquisition (SLA) and Emotion in Language Learning

Second Language Acquisition Theories: An Introduction

Teaching and learning a world language is a very complex process that is made up of several unpredictable factors, and an infinite number of variables. These variables ultimately affect how and why one learns or fails to learn a new language. In his book, *Principles of language learning and teaching*, Brown (1994) eloquently describes this intricate and inspiring process:

> Becoming bilingual is a way of life. Your whole person is affected as you struggle to reach beyond the confines of your first language and into a new language, a new culture, a new way of thinking, feeling, and acting. Total commitment, total involvement, a total physical, intellectual and emotional response is necessary to successfully send and receive messages in a second language. Academic courses in foreign languages are often inadequate for the successful learning of a second language. Few if any people achieve fluency in a foreign language solely within the confines of the classroom. (Brown, 1994, p. 1)

While Brown (1994) suggested language proficiency is very difficult for classroom students to obtain, fortunately, in the last forty years, most of the research has moved forward (Kennedy, 2006; Tedick & Wesely, 2015). New research focuses on finding the best hypotheses to explain how students transfer their first language acquisition to acquiring a second, on the best environment for learning, and on developing a common theory for first and second language acquisition (Ambridge & Lieven, 2011).

The new geopolitical, social and economic changes of the last twenty years has also required a new definition of world language students who may be already bilingual or multilingual, and may need different language teaching strategies than the ones used for monolingual language students (Kramsch & Whiteside, 2007). New SLA research is acknowledging native speaker variation whether within or across individuals, and how one's first language is affected by the knowledge of another language (Cook, 2007). There is also much debate on whether it is possible to have an integration continuum between the two language systems (i.e., L1 and L2) and how "L2 users' sentences can in effect belong to both languages simultaneously (Cook, 2007, p. 213). Furthermore, situational factors such as student personality trait and L2 learner identity (i.e., gender, race, ethnicity and social class) have been important components in new SLA research studies (Anya, 2011; Dörnyei & Csizér, 1998).

Despite numerous changes and modifications to second language theories, many studies continue to show motivation as the most important factor in the learning of a new language (Ambrose *et al*., 2010; Dörnyei & Csizér, 1998; Loufer & Hulstijn, 2001). Motivation is tied to other factors such as the cultural and cognitive background of the learner (Ambrose *et al.,* 2010). Motivation is also affected by the emotional experience students may have in the classroom. All these factors (cultural, cognitive and emotional) are closely intertwined with the use of visual arts in world language teaching (Card, 2012).

The following sections will first examine the role of emotion in student cognition and as an important component to increase student motivation. It will, then, explore motivational theories such as

- Gardner's (1985) integrative and instrumental dispositions toward the L2;
- Dörnyei's (1994) three main motivational components for language learners: the *Language Level*, the *Learner Level*, and the *Learning Situation Level*;
- Csizér and Dörnyei's (2005) general, *trait*-like L2 motivational component, and the more situation-specific, *state*-like component;
- Dörnyei's (2005) concept of the "ideal L2 self" and the "ought-to L2 self."

The section on motivation strategies includes Dörnyei and Csizér's (1998) "Ten commandments for motivating language learners," and highlights how strategies using visual arts promote students' active participation in the language learning process. Specific motivational issues for world language students include students' attitude and perception toward certain languages and cultures, which may influence their motivation toward learning a language.

The last sections will specifically focus on how visual arts can be used to satisfy one of the five Cs of the world language standards: cultural competence. Visual arts also provide a great tool for a multidisciplinary approach that combines language, literature, history, and art history, and is particularly effective to help students achieve linguistic and cultural proficiency.

Emotion in SLA Theories

Learning another language is not just a cognitive process but an emotional one as well. Emotions play an important part in student cognition. They can strengthen student memory (Kensinger, 2008) helping students retain and recall vocabulary words and other language components. Consequently, when students are facilitated in the language acquisition process, they tend to be more motivated, and better prepared to undertake the challenges of learning another language (Ferré, García, Fraga, Sánchez-Casas, & Molero, 2010).

Because emotion, together with creativity and affect, is the basis for human development, it should be included in all aspects of teaching and learning (Vygotsky, 1978). In a world language classroom, teachers should create an environment where students have access to emotional language experiences to ensure exposure to rich-vocabulary learning. In fact, recent studies show that emotion words (e.g., love, hate, despair) and emotion-laden words (e.g., kiss, cancer, kill, rape) generate the highest number of different word associations, followed by the abstract[2] and then concrete words (Altarriba & Basnight-Brown, 2011).

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[2] *Concrete* words help us describe things (e.g., nouns); *abstract* words help us classify them (e.g., adjectives).

Nevertheless, research studies in SLA have mostly focused on the cognitive

processes of language learning and not the emotional component of language acquisition.

Swain (2013) explains this imbalance by the influence of Greek philosophy on Western

thinking, and particularly Socrates' ideas that only rationality can lead to the discovery of

truth. Later on, French Enlightenment philosophers further contributed to the separation

of emotion from cognition. They placed emotions "in an inferior role" describing them as

more primitive, less intelligent and less dependable (Schutz & DeCuir, 2002; as

referenced in Swain, 2013). Another reason why cognition has been prioritized over

emotion dates back to the early 1970s, when SLA theories followed behaviorist and

structuralist ideas that gave little importance to emotion (Swain, 2013). During that time,

SLA theories were influenced by Chomsky's idea of looking for sequences in language

development that were "universal." Emotions, instead, involve many different variables,

which are inherent within each individual learner. Because of this particular

characteristic, emotion is a very difficult entity to measure (Swain, 2013) and, therefore,

not very suitable for collecting data on learning outcomes. Nevertheless, there has been

one emotion, language anxiety, that has been qualitatively and quantitatively studied, and

considered an important factor in language acquisition (Gregersen, Meza, & MacIntyre,

2014). Krashen (1981), in his Input Hypothesis[3], emphasizes the effect of language

anxiety (and emotions in general) on the cognitive process of language learners, and how

they use an *affective filter* to shield their positive and negative emotions. Krashen states

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[3] Krashen's Input Hypothesis claims that an important condition for language acquisition to occur is that

the acquirer understand input language that is a little bit beyond his or her current level of competence. If

an acquirer is at stage or level *i*, the input he or she understands should contain *i + 1 (*Krashen*, 1981).

positive emotions are related to a low affective filter while negative emotions are connected to a high affective filter. According to his theory, students learn better in an environment with a low affective filter because, by allowing more input, student learning increases. Negative emotions, instead, hinder student learning by increasing the affective filter, therefore decreasing the input (Brown, 1994). New studies challenge Krashen's theory by showing that emotions, positive or negative, can help student learning. Swain (2013), for example, found that negative emotions might actually become the reason why some students want to succeed. A student's anger spurred by the poor results he or she got on a test might trigger a desire to do better on the next one. Other negative emotional situations (see Grace and Ariel's story in Swain, 2013) might trigger positive results because of one's desire to exceed prefabricated societal expectations placed on him or her.

Emotion in Classroom Teaching

Emotion is an important motivator in a language classroom, mediated both by the teacher and by student responses to classroom activities. Emotions are socially and culturally derived and, along with cognition, affect learning (Swain, 2013). Teachers, therefore, need to be aware not only of the content they teach but also how they teach it. Teachers need to be aware of their emotional responses to students, of how students respond to them and of how students respond to the activities teachers give them. For example, when students practice speaking in the target language, teachers should encourage them to engage in conversations that require "negotiating for meaning," "begging" for repetition or paraphrasing and collaborating in defining certain words and selecting other ones (Swain, 2013, p. 195). All these interactions bring students to use

high cognitive functions while asking them to be involved emotionally. In fact, using

Vygotsky's Sociocultural theory[4], emotions (positive *and* negative) not only help student

learning but they also play an important part in language production (Vygotsky, 1978).

When people communicate, they construct dialogues socially, and the emotions involved

mediate learning outcomes. However, L2 words that denote emotion are not frequently

taught in world language classrooms (Swain, 2013, p. 198).

Another way to include an emotional component in language content is by

teaching L2 emotional expressions, linguistically and socioculturally (Swain, 2013).

Dewaele and Pavlenko (2002) found that L2 classes were provided with much less

"emotion vocabulary" than L1 classes. In fact, their research studies show that students

would recall "emotional events" in their first language because they felt "distant and

detached' from L2. Although one's linguistic competence and cultural background also

influence how students emotionally react to language instruction (Pavlenko, 2002), using

visual arts for world language teaching is a great tool to evoke students' emotional

responses (Card, 2012). The paucity of "emotional events" in L2 classes is unfortunate,

because, according to Card (2012), teaching with visual arts evokes emotion in language

classroom activities. And this, consequently, helps students gain cognitive skills, because

it offers students "emotion vocabulary" and lowers their affective filter (Card, 2012).

Further, visual arts foster students' conversations because art arouses a subjective

experience (Eisner, 2009). Using visual arts in the classroom create, therefore, an

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[4] Vygotsky's Sociocultural theory is based on the idea that the source of higher mental processes and

functioning is social. Culture, and the social aspect that is intertwined with, determines how a person views

the world and how he/she thinks (Gredler, 2001).

emotional environment that is conducive to a more effective way of learning another language.

Motivational Learning Theories: Introduction

Motivation is one of the most important components for learning, and has been widely documented to be tied to cultural, emotional and cognitive factors. Considering the differences students bring to the classroom when they start learning a new language, Ambrose *et al.* (2010) offer a holistic approach to researchers' understanding of how students learn. "Students enter our classroom not only with skills, knowledge, and abilities, but also with social and emotional experiences that influence what they value, how they perceive themselves and others, and how they will engage in the learning process" (p. 4). Students in my Italian 1 and 2 classes decided to quit the program or sign up for Italian 3 and 4 for any of the above reasons, including an attitude shift and a change in motivation. Therefore, it appears that my experience supports the hypothesis that motivational factors can strongly influence learning a world language.

Research has demonstrated that motivation is linked to students' success and achievement in other subjects, such as mathematics (Loufer & Hulstijn, 2001). This leads to an attempt to better understand how world language teachers' pedagogies (instruction, curriculum, and assessment) should be related to motivation and students' success. According to Dörnyei and Csizér (1998), "L2 motivation is one of the most important factors that determine the rate and success of L2 and later the driving force to sustain the long and often tedious learning process. Without sufficient motivation, even individuals with the most remarkable abilities cannot accomplish long-term goals, and neither are appropriate curricula and good teaching enough to ensure student achievement" (p. 203).

Motivation plays a key role in leading students to want to learn another language. According to Price and Gascoigne (2006), motivation also helps students through the more repetitive aspect of learning a new language motivation, increasing students' willingness to continue studying that language.

A Brief History of Motivational Learning Theories

Motivational learning theories can be divided into two periods: the social-psychological approaches investigated before the 1990s, and the more recent focus on a more pragmatic, education-centered approach to L2 teaching and learning. Historically, before the 1990s, motivation research in second language acquisition is associated with the social-psychological approaches of Gardner (1985) and Lambert (1990). These approaches considered the motivation to learn another language "the primary force responsible for enhancing or hindering intercultural communication and affiliation" (Dörnyei & Csizér, 1998, p. 204). According to Gardner (1985), motivation is a combination of effort, desire (to achieve the goal of learning the language) and favorable attitudes toward learning the language. His studies formulated the existence of two main orientations for L2 learning: *integrative* and *instrumental*. The former is associated with a positive disposition toward the L2, and the desire to interact with the target language community, while the latter is related "to the potential pragmatic gains of L2 proficiency, such as getting a better job or a higher salary" (Dörnyei & Csizér, 1998, p. 204). Starting in the early 1990s, a shift occurred in the focus and nature of the research on second language motivation that emphasized a more pragmatic, education-centered approach to L2 teaching and learning (Dörnyei & Csizér, 1998). One researcher found that "situation-

specific motives" such as the classroom environment and students' self-confidence, play a very important role in the L2 motivation (p. 205).

Dörnyei (1994) emphasizes the role of three main dimensions as motivational components for language learners: the *Language Level*, the *Learner Level*, and the *Learning Situation Level.* The *Language Level* influences motivation because it is tied to student *integrative* and *instrumental* motivation as well as to values and attitudes attached to the target language. From my personal experience, the students who did not continue studying Italian after their first or second year probably did not see much instrumental value in learning the language. Students who stayed in the program "liked" to integrate with the Italian culture. The *Learner Level* bases an individual's motivation on his or her prior knowledge, on his or her personality traits, on the individual's "self-confidence" and on his or her "need for achievement" (Dörnyei & Csizér, 1998, p. 206). These components are found in Gardner (1985)'s definition of *integrative* L2 learning, and Dörnyei (2005)'s "Ideal L2 Self" which is the learner's attributes he/she would like to have and, if speaking another language, s/he is more likely to continue to study it. Referring again to my experience in the classroom, my most motivated students were the ones who "believed they could do it." These students were my risk takers: they did not care about making mistakes in front of the class, and actually enjoyed playing around with words. All of these are excellent traits for language learners to have. The *Learning Situation Level* is associated with the situation-specific motives found in a classroom setting. These include factors such as the relevance of, interest in and satisfaction with the course, the teacher's personality and teaching style, and the group dynamics of the learner group (Dörnyei & Csizér, 1998). Of all these factors, the teacher is probably the

most important situational factor for student motivation (Moskovsky *et al.,* 2013). "We believe that teachers' motivational behaviors cause enhanced motivation in their second language learners" (Moskovsky *et al*., 2013, p. 37). Well-prepared and enthusiastic teachers can inspire students to continue with their language studies, enroll in other language classes or pursue study-abroad programs. Teachers can be the link among the three motivational components for language learners by creating a class environment (learning situation) that links students (learners) to visually and artistically stimulating material (language) that promotes curiosity and engages students in relevant discussions (Eisner, 2009).

Another important contribution to the 1990s research on second language motivation comes from Dörnyei's expansion of Gardner's (1985) notion of integrative and instrumental student dispositions to a new concept about how language learners view themselves. According to Csizér and Dörnyei (2005), "L2 motivation has been conceptualized as a multifaceted construct that comprises a number of more general, *trait*-like and more situation-specific, *state*-like components. Intrinsically motivated students are more likely to endure the cognitive demands required in the study of a world language. Students who rely on external factors to be involved in the learning process will, instead, tend to diminish their interest when these situation-like motivators are withdrawn or not present at all.

Dörnyei (2005) further distinguishes students who have an "ideal L2 self" from those with an "ought-to L2 self." The "ideal L2 self" is the representation of all the attributes that a person would like to possess (e.g., hopes, aspirations, desires). Students with this characteristic see themselves being able to master and become proficient in the

L2, and are described - using Gardner's (1985) terminology - as having an "integrative" disposition. They want to integrate and identify with the target language group, with the hope and desire to do and become better at learning the new language and culture. Students with an "ought-to L2 self" hold, instead, an "instrumental disposition, and are more concerned with extrinsic, less internalized types of motives, connected to the *ought to* responsibilities, obligations, and less with wishes and desires (Dörnyei, 2005). These students learn a new language for practical goals, such as to fulfill their high school graduation requirements, getting a job or studying linguistics. These are the students who are very enthusiastic during the first semester of learning the new language, but become quickly discouraged when their extrinsic motives fail to carry on more demanding requirements.

To reduce students' attrition in world language programs, Higgins (1998) proposes to connect both types of "self" as they are both related to "attainment of a desired end state." Students with an "ideal L2 self" focus on "promoting" themselves through growth, accomplishments and hopes for advancement. The focus of students with an "ought-to L2 self" is, instead, on "prevention." These students are constantly preoccupied with regulating the absence or presence of negative outcomes. Thus, L2 motivation can be seen as "the desire to reduce the perceived discrepancies between the learners' actual self and his or her ideal and ought-to L2 selves" (Csizér & Dörnyei, 2005, p. 617). Teaching L2 students with interesting and thought-provoking material found in visual arts could help "ought-to students" let go of their "educational duties" and, rather, enjoy and appreciate the opportunity to learn another language while being exposed to language-rich and discourse-rich material (Lyster, 2011).

Higgins' concept of two types of "self" has been further extended to another kind of motivation found among Japanese students in a study that compared their learning motivation and beliefs in studying another language with Canadian and French L2 students (Kouritzin, Piquemal & Renaud, 2009). This report considered the L2 beliefs and attitudes of 6,000 university students from the three countries previously mentioned. Findings showed that most of the language learners from Japan were not motivated to study another language for "self" or "ought-to-reasons." Their motivation had a so-called "social capital" aspiration, "in which knowledge of a foreign language carries value in and of itself" (p. 287). This notion would help our school curricula to consider the offering of world languages that, although not necessarily among the flagged ones from a remunerative or popular standpoint (e. g., Spanish and Chinese), could expand students' choices, and give new cultures and languages a simple "social capital" value. This study is also very beneficial for further research studies, and to educators who have to take in consideration that "foreign language learners develop socially constructed attitudes toward and beliefs about foreign language learning" (Kouritzin *et al.,* 2009, p. 288).

When trying to find the best ways to motivate students into the studying of another language, teachers have to consider the pre-established notions students bring to the classroom. Clifton, Williams, and Clancy (as mentioned in Kouritzin *et al*., 2009) suggested, "Cultural groups have distinctive value systems that ultimately shape individuals' aspirations and achievement and stem from cultural, national, geographic, linguistic, racial, and religious beliefs." Therefore, students enroll in world language classes with an already developed, and socially constructed attitudes toward language learning "which predisposes individuals to learn – or not to learn – foreign languages" (p.

288). If students' preconceptions about the culture they are studying have an effect on their motivation and on their language selection, L2 educators need to teach with instructional materials and activities that facilitate better understanding of the new culture, and provide opportunities to discuss cultural stereotypes and their sources. Visual arts are beneficial for this purpose because "pedagogically sound," carefully selected images would help students compare and contrast their own culture to the target language while also digging into the origins of cultural misconceptions (Shier, 1990). While this process does not take place in a few lessons, and needs much more than just a few visual aids, it creates an environment that engages students in a deeper level of thinking and learning that also fosters student motivation (Lyster, 2007).

Motivational Theories in Practice: Motivational Strategies

Just like language learning strategies, motivational strategies play a very important role in language acquisition (Cohen, 2014). Dörnyei defines motivational strategies as "the motivational influences that are consciously exerted to achieve some systematic and enduring positive effects" (Dörnyei as quoted in Moskovsky *et al.,* 2013*,* p. 28). Although many of these strategies lack a theory-based framework (Guilloteaux & Dörnyei, 2008), teachers can use them to create a more motivating classroom environment. In the "Ten commandments for motivating language learners," Dörnyei and Csizér (1998) list ten L2 motivational strategies with practical applications for the language classroom. Although the following list can be easily used for any good teaching practice, it's a good reminder of the many different components necessary to establish a learning environment where students are motivated to learn (Dörnyei &

Csizér, 1998). Here are ten motivational strategies language teachers can use in the classroom:

1. Set a personal example with your own behavior.

2. Create a pleasant, relaxed atmosphere in the classroom.

3. Present the task properly.

4. Develop a good relationship with the learners.

5. Increase the learners' linguistic self-confidence.

6. Make the language classes interesting.

7. Promote learner autonomy.

8. Personalize the learning process.

9. Increase the learners' goal-orientation.

10. Familiarize learners with the target language culture (Dörnyei & Csizér, 1998).

Visual arts can be easily used as a motivational strategy in a world language classroom. Teachers can set a personal example to the students by showing his/her interest in the arts, helping students understand and appreciate different artistic expressions, support and appreciate different artistic interpretations, and promote and facilitate class discussions in the target language. Motivational strategies using visual arts do not have to be passive activities. Students can be part of the artistic process while learning the target language. In *Action! - Boost students' English learning motivation with filmmaking project*, Chen and Li (2011) use filmmaking to boost students'

motivation in an English (as a New Language) class. The study demonstrates that

"producing" instead of "showing" films is a more effective way to support language

learning (Chen & Li, 2011). Filmmaking encourages students' productivity and

creativity, and promotes teamwork skills. Students acquire an active role in the learning

process by "using" the subject matter rather than "studying" it (Chen & Li, 2011, p. 73).

When students are actively participating in classroom activities, they tend to have a better

attitude toward learning (Cohen, 2014), increasing, therefore, their motivation toward the

language they are studying.

Empirical Studies in Motivation

Although L2 motivation is one of the most important factors that determine

language learners' rate of success (Dörnyei & Csizér, 1998), it is only recently that

research studies have focused on learners' motivational factors through objective

observational data rather than solely on surveys and self-report questionnaires (Csizér &

Dörnyei, 2005). New research studies have investigated how student motivation is related

to situational factors such as teachers' motivational practices (Csizér & Dörnyei, 2005);

others have included factors influencing language learning such as students' value

systems that shape individuals' aspirations and achievement, and develop attitudes

toward and beliefs about L2 learning (Kouritzin *et al*., 2009). Only a few empirical

studies have been conducted in the last decade and have brought new insights into the

field of motivation research (Guilloteaux & Dörnyei, 2008).

The first study is a follow up of Dörnyei and Csizér's (2002) study on Hungarian

L2 learners found that student motives to learn a new language were based on seven main

components: integrativeness, instrumentality, attitudes toward L2 speakers, cultural

interest, and vitality of L2 community, milieu, and linguistic self-confidence (Csizér & Dörnyei, 2005, p. 618-619). This new study, which paired up student learning effort with language choice preference, found that low motivated learners had a low ideal L2 self because they did not find a professional future relevance of the language they were studying. It also found, when students learn more than one language; there is "a 'competition' among target languages for learners' limited language capacity" (p. 657).

In the study by Cheng and Dörnyei (2007) in Taiwan and by Guilloteaux and Dörnyei (2008) in South Korea, teachers had to rank 50 motivational strategies they used to motivate students. No studies, however, were conducted on the effects of the teachers' classroom motivational strategies. Guilloteaux and Dörnyei (2008)'s study found a strong correlation between teachers' motivational teaching practices and their learners' learning motivation in classroom. Unfortunately, this study is not a controlled study (i.e. experimental and longitudinal), and not one that addresses the issue of the effect of the implementation of motivational strategies in the language classroom (Moskovsky *et al.*, 2013).

Specific Motivational Issues for World Language Students

Motivating students to learn a world language is slightly different than motivating them to learn in general (Chambers, 1999). Learning a new language involves learning a multitude of new words, phrases, idioms and grammar[5]. Consequently, a special blend of motivational and cognitive strategies is required. Cognitively, it means that, for student to retain more, teachers need to spend more time on "formal and semantic" aspects of the

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[5] The complexity of the language learning process is not further explored because this study focuses more on motivational theories, art in education and the CBI approach.

new vocabulary, using rich associations with students' existing knowledge. (Loufer & Hulstijn, 2001, p. 1).

Loufer and Hulstijn (2001) formulated a "Noticing Hypothesis" as a way to get learners to first "notice" the critical features in utterances. "It is known that preparatory attention and voluntary orienting vastly improve encoding" (p. 4). As for the motivational component, because motivation promotes success and achievement in L2, teachers need to provide tasks and materials that are interesting and appealing to the students (Loufer & Hulstjin, 2001, p. 3). Using visual arts in the classroom fits very well with the "Noticing Hypothesis" of having to pay attention to the details (vocabulary). It helps students focus on details when teachers ask: "What do you see? What's happening"? Moreover, "noticing" artistic representations promotes student motivation by facilitating language-rich and discourse-rich discussions (Musumeci, 1996) that help students retain new vocabulary words by activating their prior knowledge and personal interests (Lyster, 2007, 2011).

Motivation also varies from language to language. Hotho (2000) examined how language learners differ in their attitudes and perceptions towards the second language classroom, and found that most of these differences come from students' level of language proficiency, and the language they are studying. While the first variable increases or decreases student confidence and, therefore, motivation, the second one is easily relatable to social, political and cultural issues. Most European students, for example, do not see the point of learning world languages other than English (Chamber, 1999) because "English is regarded as the language of the business world and of pop-culture" and is attached to the usefulness and investment motivational values (p. 3). In the

United States, most of the students take Spanish as their requirement because it appeals to the practicality of learning the language spoken by the largest minority group of this country, and a quasi-required language for people, for example, going into the field of education or into the medical and financial sectors (Price & Gascoigne, 2006). Spanish has also become the second most spoken language in the country. Other languages, such as French, German and Italian, appeal to students who want to travel, connect to their ancestors, or for personal interests (Thomas, 2010). Practically, however, students' options are limited to what languages world language departments in their school district offer.

There is limited data on high school students' attitudes toward language study. Most of the research on this topic has been conducted on college students (Price & Gascoigne, 2006; Thomas, 2010). Further research is needed on the connection between language and proficiency of high school graduates and the language they choose to study or continue to study when they go to college. From another study, a researcher (Price & Gascoigne, 2006) found more than half of the students who studied a new language in high school planned to take a language in college. However, the study is about students' beliefs and attitudes toward specific languages and college language programs. There are no data on the relationship between the language studied in high school and the language taken in higher education. Nevertheless, there are some common factors that might prelude students' decisions to continue studying the language.

Although Spanish remains the most popular language among college students (Price & Gascoigne, 2006), the two most popular reasons for students studying a language in college is enjoyment at school (75%) followed by career prospects (44%)

(Harnish, Sargeant, & Winter, 2014). Findings from this study show "the key differences are related to a focus on culture, current affairs and literature, with a number of students stating that this makes their language learning feel more rounded" (p. 166). A "focus on culture" would also benefit high school world language classrooms because cultural teaching strategies provide students with "knowledge about important people and events, knowledge about traditions, reduction in ethnocentricity, understanding a multicultural U.S. heritage, exploring other cultural mindsets, and expanding one's own cultural mindset" (Price & Gascoigne, 2006, p. 385). Because student attitude towards languages and belief about language learning will likely determine "individual differences in success" (Tse, 2000, p. 70), it is important to develop students' cultural knowledge and language learning appreciation from the very beginning of a language course instruction. This would also fulfill one of the five world language standards (ACTFL, 2012) discussed in the next session.

Motivating Students with Culture: Teaching Language with Cultures

Cultural competence is one of the five Cs of the world language standards, and comprises of using language sensitively, and understanding of practices, perspectives, and products of people from the target language (American Council on the Teaching of Foreign Languages [ACTFL], 2012). Language standards also include: Communication, Connections, Comparisons and Communities (Figure 5), which are supposed to be integrated in class activities from the very first year of language learning. Textbooks and other instructional material, however, embedded with authentic cultural texts (magazine articles, literary works, essays, political commentaries, etc.) are usually offered at the third and fourth level of language study when students are assumed to better comprehend

authentic material (Hoecherl-Alden, 2006). This practice weakens students'

understanding that world language acquisition is inextricably linked to culture. It is based

on the general assumption that students need to wait to learn "more grammar" in order to

read texts in the target language (Shier, 1990). Experienced educators who present their

successful teaching methodologies at conferences or district in-service training

emphasize this assumption by demonstrating how to "dilute" the authentic material so

students can better understand what they are reading. However, a study conducted by

Deskalos and Jeppe (2006) showed that students are more interested in reading textbooks

with authentic material. The proponents of the CBI approach reinforce these findings

because, with this approach, culture is *part of* the language rather than an *addition to* the

language (Rodgers, 2014). In addition, students *use* the language rather than *studying* it,

and view the L2 as a tool rather than an end to itself (Shier, 1990, p. 306).

Eisner (2009) observes that cultural topics presented in most of L2 teaching

materials, and the way they are usually taught by world language instructors are viewed

as an *added* curriculum rather than an *integral part-of the* second language acquisition.

This concept is furthermore apparent in the belief of many teachers who claim, "there is

not enough time" to teach culture because they have to teach to the standards. From my

personal and professional observations, these standards are confounded with out-of-

context grammatical exercises, lists of vocabulary words students copy down from the

board, and completion of sentences with the right conjugation of the verbs. If beginner

level instructional material does not integrate language and cultural lessons, teachers feel

inadequate to create their own material. Frustration results from the time and energy

required to prepare culturally and linguistically integrated class activities (Met, 1994).

Figure 5. **The Five Cs of World Language Standards (Image From ACTFL, 2006)**

Language cultural lessons and L2 instructional approaches in general are mostly structured around teachers' attitudes and beliefs about world language learning. These, in turn, have been shaped by socially conditioned and contextually driven ideas of what language learning should be like (Kouritzin *et al.,* 2009). There is, for example, tension among high school teachers who hold firmly to their beliefs of teaching explicit grammatical rules (Phipps & Borg, 2009) and teachers who embrace a more holistic approach to language incorporating grammar lessons to culturally relevant reading materials (Titone, Plummer & Kieler, 2012). Although grammar instruction, or the focus-on form approach, has been reconsidered in the last decade as an important component in language teaching and learning (Rodgers, 2011), culturally imbedded language lessons not only help students' language acquisition but they also increase students' learning motivation and self-esteem (Titone *et al*., 2012). Furthermore, when

teachers help students make a connection between the cultural content depicted in the teaching materials and the students' own realities, (language) learning becomes of much greater significance (Perrone, 1991) because "what is taught is physically, spiritually, morally, and historically connected" to students' lives (p. 16).

   Cultural awareness and visual arts: **A multidisciplinary approach**. Using visually engaging authentic materials in the classroom has a positive effect on acquiring language and forming cultural attitudes (Duquette, Dunnett & Papalia, 1987, as referenced in Liu, 1996). Teachers can use visual material to create an optimal learning environment where students develop the four language skills (listening, reading, writing, and speaking), along with practicing awareness of cross-cultural similarities and differences. Historical images, for example, promote class discussions, and encourage student speaking and listening abilities (Card, 2012). Students can also practice reading and writing when they describe and interpret the pictures presented (Bacon & Finnemann, 1990). Cross-disciplinary approaches that combine language, literature, history, and art are particularly effective to help students achieve linguistic and cultural proficiency. Both words and images in instructional material can be very powerful tools for linking school curriculum to real life situations (Grassi & Barker, 2010). Images can serve many purposes. They can simply represent vocabulary words; they can also illustrate cultural aspects of the target culture (e. g., geography, historical figures and current events). Most importantly, visually artistic images can enhance student inquiry and critical thinking by connecting language learning to other disciplines while students reinforce and practice language skills (Rifkin, 2012). Teaching a world language with visual arts may encourage students to replace the ought-to L2 self (I *have to* learn the

language) with the ideal L2 self (*I want to* learn the language), therefore impacting student attitude toward continuing studying the target language.

<u>Visual Arts, SLA and Motivation</u>

Integrating visual arts with the world language curricula connects, influences and accelerates the success of language learning outcomes and motivational benefits. Many studies have already been conducted on the value of using the arts and, particularly, visual literacy and pictures, to enhance students' motivation and second language acquisition (e.g., Rogers, 1984; Shier, 1990; Meyer, 2005; Eisner, 2009; Hickman, 2010; Card, 2012). Visuals are an essential component for second language acquisition because they stimulate students' curiosity, and elicit questioning and participation. David Perkins (as discussed in Card, 2012), founder of Project Zero, a project concerned with the arts in education, argues "looking at artworks is not only an emotional experience but also an intellectual one" which encourages students to reflect and think critically (p. 41). Using Perkins' model, when a visual source is presented, students are invited to this non-threatening question, "What can you see?' which invites students to a class discussion, and may help the less confident and more reluctant ones to contribute to the experience. From my classroom experience of twenty years teaching world languages, using Perkins' model helps students who struggle with traditional language teaching methods (such as lists of vocabulary words, verb conjugations and grammar worksheets).

In a world language classroom, where communicating in the target language is the learner's most important objective (Block, 2003), students are more willing to converse and participate if the material relates to their cultural background and to their personal interests, increasing their curiosity "and lowering the affective filter to language learning

(Bertho' & Defferding, 2005). When using visual arts in the classroom "pupils can make connections between the picture and their prior knowledge, personal experience and opinions on social and moral issues" (Card, 2012, p. 41). These connections are very beneficial to student learning because attaching prior knowledge to new learning increases students' cognitive ability to better understand and retain the new material, increasing student language performance and motivation (Siegler & Alibali, 2005). Students learn better when they attach a personal interest to what they have to study in school.

Using visual arts in second language acquisition introduces the idea of "playing" around with the language, which is an important factor in L2 learning. When students are asked to express their opinions on what they see, they are more willing to take risks and are not afraid of making mistakes, two very important behaviors in L2 acquisition (O'Malley & Chamot, 1990). The ability to play around with words actually show students' broader command of the language, "and can thus be used as a test of proficiency" (Baurain, 2010, p. 56). According to Ortuño (1994), when using visual arts in the classroom, even the most inhibited students will risk grammatical inaccuracy to comment on those colorful visual symbols. In fact, with the simple act of having to observe a picture, art increases opportunities for enjoyment, enhances visual-spatial reasoning, and even increases tolerance of others (McCarthy, 2001). Art is a very important tool that helps represent students' diversity because each artist delivers different messages through symbols, which, consequently, can be interpreted creatively and differently by each student (Shier, 1990). Using art in the L2 classroom allows students to identify, differ, and be surprised/outraged/etc. by the artist's cultural

representation. Art also provides a bridge between language and culture. In a recent

seminar at Wellesley College, teacher educator Simon Marshal (as reported in the

American Association of Teachers of Italian (AATI) Newsletter, 2014) emphasizes the

importance of humanizing language teaching by considering students as a whole,

connecting their stories to the stories of humanity. "Each and every individual brings a

whole tapestry of experiences and inner resources into the classroom. As such, each

learner becomes a 'living syllabus'" (AATI, 2014, p. 18). In this way, students learn a

new language and a new culture in a very natural and meaningful way.

<u>Summary of Motivation in SLA</u>

Motivation is the most important factor in the learning of a new language.

Although a student's total motivation is most frequently a combination of extrinsic and

intrinsic motivation (Shana, Balcetis & Zhang, 2013) it depends on several situational

factors such as student cultural background, language level and ability, and attitude

toward the target language. Students are motivated to study a new language for different

reasons. Gardner (1985) distinguishes integrative motivation (wishing to integrate into

the target culture) from instrumental motivation (academic or work-related

achievements). Very similar is also Csizér and Dörnyei's (2005) concept of a *trait*-like

(intrinsic motivation) and a *state*-like (extrinsic motivation) L2 motivational components.

Students who rely on external or situational factors tend to be less motivated than

students with intrinsic motivational interests.

Emotion enhances motivation because it helps students' cognitive abilities, and

strengthens student memory (Kensinger, 2008). Emotion words and emotion-laden words

ensure exposure to rich-vocabulary learning. The use of visual arts in the classroom

creates an environment where students have access to emotional language experiences. Students can make connections between the picture, their personal experience and their social and moral issues. All these connections help students retain the new material, increasing student language performance and motivation (Siegler & Alibali, 2005).

Use of Visual Art to Empower Humanistic Education in the Current Geopolitical World

New Geopolitical Situation

From the early 1960s to the late 1980s, research in second language acquisition was mostly centered around improving language teaching methods rather than focusing on language content (Wilkins, 1972). However, these methods were challenged in the last decade of the twentieth century due to a new geopolitical situation and the emergence of a single power that saw "the exponential growth of English as an international language under conditions of increasing multilingualism, displacement, and migration" (Coleman, 2006, & Gradual, 2000, as quoted in Kramsch & Whiteside, 2007, p. 909). This situation challenged the way students were taught, and what they had to learn. The job market asked graduating students to be able to participate in conversations, and learn strategies and tactics that would facilitate the understanding and the communication with other cultures (Heath & Kramsch, 2004). Language classrooms responded to this new political scenario by preparing students to acquire a multilingual and multicultural competence, and be able to respond to a variety of social contexts. The new geopolitical situation of the 1990s shifted previous psycholinguistic SLA theories (e.g., Chomsky's UG theory; Levelt's psycholinguistic theory of speech production; Krashen's comprehensible input theory; Vygotsky's socio-cultural approach; as referenced in Karimvand, 2011) to new ones (e.g., Language emergence theory; Conversation analysis, Language socialization;

Language ecology; as referenced in Kramsch & Whiteside, 2007) that valued and integrated the social and cultural dimension of world language learning. These new theories considered world language students not as learners of a particular linguistic system but as part of a discourse community.

<u>Native Speaker Versus Non-Native Speaker</u>

Important changes occurred in the field of language studies in 1996 that addressed not only current teaching methodologies but also beliefs and attitudes about native and non-native language standardization. A new interest in multilingual and multicultural competence was particularly marked at the 1996 International Association of Applied Linguistics (AILA) when Firth and Wagner (1997) wrote an article that attacked traditional SLA theories. Motivated by the example of immigrants learning to survive linguistically in the multilingual environment of a global economy, Firth and Wagner "denounced the reduction of real-life encounters and natural social interactions to mere sources of input rather than seeing them as processes of socialization" (Kramsch & Whiteside, 2007, p.909). Firth and Wagner criticized how language students are led to believe they have to aspire to an ideal native speaker proficiency, and denounced the view of the native speaker (NS) as being "a stable monolingual entity speaking a homogeneous standard language" (Kramsch & Whiteside, 2007, p.910). For many native speakers, the standard language is the ex-colonial language, which is not necessarily their native language. In fact, "many immigrants to industrialized countries are native speakers of minority languages who code-switch or code-mix naturally between the minority and the dominant language - e.g., Spanglish or Chinglish"(Kramsch & Whiteside, 2007, p. 911). Just like native speakers, non-native speakers (NNS) also

reflect their very unique environment and the way they learn and exchange identities (Firth &Wagner, 1997). Thus, "NNS and NS identities should not be taken as stable, preexisting categories but as emergent, contingent, interlocutor-relevant frames of participation in a highly ecological game" (Firth & Wagner, 1997, p. 294).

In the face of this challenge to and change in the concept of native versus non-native language abilities, it is important to identify how a NNS's performance can close the gap with a NS's competency. Selinker (1972) calls this gap *interlanguage*, a particular phase in language acquisition that describes how language learners draw from the first language (L1), the second language (L2) and many other factors to build on their language skills. Language teachers should help students acquire an *interlanguage* that is as close as possible to NS ways of speaking (Block, 2003) by having students practice language in real-life situations where social and cultural variations of NS and NNS are accepted and included.

Language Learner Versus Language User

Teaching with visual art might also address another important difference that goes beyond the characterization of NNS and NS. Because NNS are constantly measured against NS communicative competence, they will always be considered "deficient communicators" who can only be a "near-native speaker" at the most, even if they have been speaking the "dominant" language for a long time but did not acquire it from birth (Kramsch & Whiteside, 2007, p. 908). One way to go beyond the "never getting there" status of *nonnative speakers* is to consider them not as language *learners* but as language *users* to avoid giving them a sense of incompleteness. Cook (2002) proposes replacing the term "learner" with "user" in order to highlight the importance of "using" a

new language from the very beginning to its proficiency level and beyond, as a tool that needs to be used and constantly sharpened. The following definition of L2 user expands its meaning not only to language students but to people who speak English with a foreign accent. A L2 user is a person who knows and uses a second language at any level. One motivation for this usage is the feeling that it is demeaning to call someone who has functioned in a L2 environment for years a "learner" rather than a "user." A person who has been using a second language for twenty-five years is no more an L2 learner than a fifty-year-old monolingual native speaker is an L1 (first language) learner (Cook, 2002, p. 4). Another important aspect that supports the above terminology is that L2 *learners* do not progress in a linear way to become proficient, and speak like native speakers (Figure 6). According to Dewaele (2005), "we cannot fit every learner into a single well-defined category and make simplistic predictions about his or her linguistic development" (p. 371). The inconsistent progression of language learning is described by Larsen-Freeman (1997) as a "chaos theory" to describe a dynamic and

nonlinear *interlanguage* development that brings language students to constantly change their personalities and identities, leading to linguistic progress, stagnation, or loss. Native speakers, non-native speakers, language learners and language users have all been identified as dynamic entities that do not have to fit into homogeneous speech communities but can be placed in dynamic social contexts that better reflect their linguistic and cultural competencies.
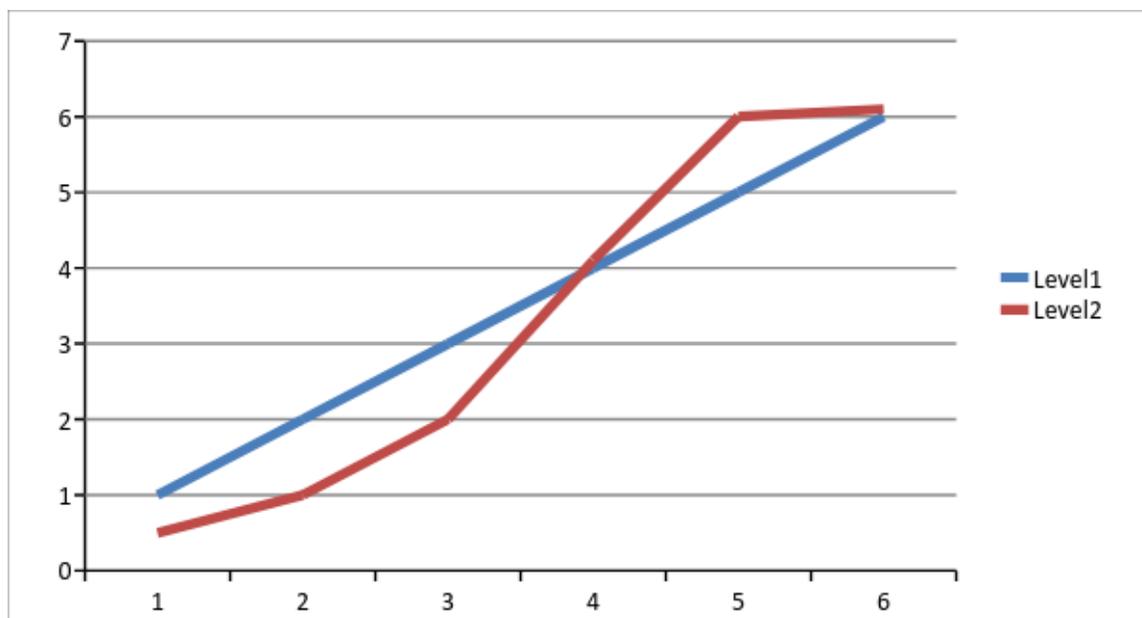
_____Level 1 – Traditional belief of linear student progression toward proficiency
_____Level 2 – Belief that students progress toward proficiency in different stages

Figure 6.   Students Learn Another Language at Different Stages

Although SLA researchers do not agree as to whether these entities (i.e., language speakers and non-native speakers, and language learners and language user), combined with the new theoretical advances of the 1990s, invalidate or enrich fundamental SLA concepts, (Kramsch & Whiteside, 2007), the next two decades of language acquisition research strongly connect SLA theories to social and cognitive dimensions (Lantolf, 2000). Further study is needed to explore the role visual arts might play to include all these new entities, because understanding and appreciating visual arts goes beyond a specific language competence or a particular cultural definition.

Art in Education

Emotion is essential to human cognition, and art evokes emotion. Incorporating the arts in the classroom (and in L2/ world language classes) is neither a new idea nor

practice. Nevertheless, it is hard to observe school curricula where the arts are an integral part of learning, and not something "creative" that teachers use once in a while in order to make their lessons more fun and student friendly. And yet, in a recent poll commissioned by Americans for the Arts, more than 90 percent of respondents agreed "the arts are vital to providing a well-rounded education for our children" (Meyer, 2004). Gardner (1985) asserts that school curricula should consider art education as important as other subjects because many research studies show the artistic process to be tightly connected to human development. Teachers can use visual arts to promote students' discussions in the target culture while reflecting on their own. Questions and discussions that may arise from introducing visual arts can increase proficiency in the target language. These discussions can relate to the selection of visuals, the visual's representation of diversity and historical contexts, and the artists' own social and cultural background, among others.

More studies confirm, "teaching through the arts can improve students' awareness of civilization, instill appreciation of cultural differences, and develop creative and critical thinking skills" (Shier, 1990, p. 301). Educators can enrich students' educational experience with the arts by discussing how social and political issues determine the way people view art. Meyer (2005), in *The Complete Curriculum: Ensuring a Place for the Arts in America's Schools,* adds that a substantial body of research has found an increase of academic achievement among students who are actively engaged in the arts. In his book What *is curriculum theory?* (Pinar (2012) vehemently calls for a school curriculum that gives the students "an educational experience" (p. 30). In order to provide an educational experience, the curriculum (the "chosen" knowledge for our students to acquire in school) should focus on interdisciplinary themes "as well as the relations

among the curriculum, the individual, society, and history" (Pinar, 2012, p. 31).

Educators can address the goals advocated by Pinar in their language classes by using a

carefully crafted CBI approach, incorporating students' language level and content

learning objectives. Despite all the research studies showing the benefits of having an art

rich curriculum, most schools are still mainly focused on preparing students to pass

English and Math standardized tests. In *Making the case for the arts: Why art education

is not just a luxury*, Hetland (1994) affirms: "You have to prove that art helps subjects

that really count, such as Reading and Math." Research shows that visual arts teach

students "not only dispositions that are specific to the visual arts, but also six more

dispositions such as: observing, envisioning, reflecting, expressing, exploring, engaging

and persisting ((Hetland, 1994, p. 7). When including visual arts in second language

acquisition, these dispositions can improve and expand student ability to learn the target

language. When using arts in second language acquisition, rote memorization of verb

conjugations can be replaced with an "esthetic" experience of what those verbs mean and

how they should sound (Freedman, 2003). A painting where horses are galloping in a

meadow will leave the students with an "emotional" learning experience that will help

them remember the words "galloping" and "meadow" attached to previous experiences of

those two images, and formulating new ones that will hardly be forgotten. The aesthetic

emotional experience also reinforces previously discussed studies' findings on the strong

correlation between emotion and cognition (Kensinger, 2008), and the importance of

matching the emotional component found in L1 to the new language (L2). "Through

aesthetic appreciation, learners are able to name emotions and states of mind" (Azevedo

& Gonçalves, 2012, p. 70).

Technological advances in education. Another reason for including visual arts in school curricula is the need to prepare schools to be better integrated with a twenty-first century new global culture that has become visual, and is rapidly shifting from "text-based communication" to "image saturation" (Freedman, 2003). In the postmodern world, *what* students come to know and *how* they come to know breaks traditional boundaries. "Art education is an increasingly important responsibility as the boundaries between education, high culture, and entertainment blur, and students increasingly learn from the visual arts" (Freedman, 2003, p. 15). Language educators can teach students how to look at paintings or other artistic expressions by providing a framework of vocabulary words, expressions, timelines, social and historical information, and cultural interpretations, necessary to carry on class conversations, writing assignments, oral presentations, listening comprehension and reading activities. Educators should also adapt class activities to students' language abilities and students' learning patterns.

Art and Politics

Political decisions impact school curricula and, therefore, the choices our students have for what they can or cannot study, ultimately impacting their cognitive and motivational learning outcomes. When the arts are seen as an important component of students' learning, educational institutions better value them by making sure they are an essential part of the curriculum. In 2003, the board of directors for the National Association of State Boards of Education designated a study group to examine the current status of the curriculum in our American schools (Meyer, 2005). The "Study Group on the Lost Curriculum" formulated ten recommendations for state policymakers to ensure that the arts and world languages are not lost, and, more importantly, "to position both as

integral parts of the core curriculum" (Meyer, 2005, p. 35). Recommendation 6 of the

Study Group on the Lost Curriculum encourages school districts to introduce the arts to

children at an early age to assure students' success in this area as well as in others.

Because almost half of funding for the arts currently comes from parents, bringing the

arts into world languages classrooms helps decrease the gap in arts opportunities between

high- and low-income students (Meyer, 2005, p. 38). In any case, language scholars and

educators need to continue to research the benefits of visual arts in SLA in order to

maintain the arts in school curricula and, particularly, in language classrooms.

Summary of Visual Arts and Humanistic Education

The new geopolitical situation has dramatically changed the needs of our students,

and has challenged the way we have been teaching them. The job market needs graduates

with multilingual and multicultural competence, who are able to communicate with and

understand different cultures (Heath & Kramsch, 2004). World language classrooms

should prepare students to acquire language competence by transforming into places of

explorations where language *learners* become language *users* (Cook, 2002)*,* and students

"use" the language from the very beginning to its proficiency level.

The use of visual arts for language teaching may contribute to students'

multilingual and multicultural competence. Visual arts promote students' discussions in

the target language allowing students to practice their speaking abilities while also

acquiring cultural knowledge. Visual representations may entice questions about social

and political issues, the historical context, and the artist's social and cultural background.

These interdisciplinary themes enrich students' educational experience (Pinar, 2012), and

incorporate content learning and language acquisition (CBI).

Conclusions

<u>Personal Reflection</u>

The choice of this topic has been nourished by my personal and professional experience: personal by my experience in Rome learning how to teach Italian through the arts, and professional, by having taught world languages to high school students for almost twenty years. Throughout the research cited in this paper, I have sought instructional strategies that increase the likelihood of students choosing to study the target language all four years of high school. Further, I wanted to find out if the successful experience I had when I incorporated visual arts into my teaching was connected with the new teaching methodology.

This literature review not only showed me the incredible complexities of language learning and language teaching. It also revealed many other layers that made the writing of this paper a personal and professional growth experience.

<u>Final Conclusions</u>

The framework of this literature review has connected SLA theories, motivational theories and art in education to show how visual arts can improve students' motivation when learning a new language. SLA theories show how visual arts can be used to benefit student language learning by providing an intellectual environment for critical thinking where pictures are used to ask questions about cultural, social and political issues while practicing language skills (Kramsch & Whiteside, 2007). Using visual arts in the classroom is an example of authentic use of L2 teaching strategies. Art becomes the content covered in the target language, and students learn like native speakers, "using" instead of "learning" the language (Cook, 2002). Students, from the beginner to the advanced level, benefit from more "fluency" opportunities. Leaning on the proverb, "A

picture is worth a thousand words," when students discuss art, ponder on what they see and reflect on what the picture represents, they combine their cognitive skills with their emotional response which leads to better learning and increased personal involvement.

Visual arts give students a cross-disciplinary learning experience. Through the arts, students can learn art history, geography, literature, history and more. By becoming the bridge between language and content, art helps students improve language skills and cultural awareness. By welcoming different opinions and, therefore, giving a personal voice to each student, art can lower classroom anxiety while increasing students' cognitive abilities (Krashen, 1981).

Educators play a very important role in combining all three components of language teaching, motivational strategies and artistic visual material. Although they do not need to be art experts, they need to select visual material carefully, giving particular consideration to students' cultural background and their language proficiency level. Using teaching strategies that include students' prior knowledge would facilitate student involvement in classroom conversations where students become more motivated, lower their affective filter, "feed" on their Ideal L2 self, and have more desire to learn about the target language.

Using visual arts in a language classroom may help students' cognitive abilities, and increase motivation to continue studying the language because the arts engage students on cognitive, emotional, cultural and personal levels. For these reasons, the arts may help students through the challenges of language acquisition, increase students' commitment to continue learning and "using" the new language for all four years of

language study, and acquire proficiency in the language by the time they graduate high school.

The following chapters will unfold how the study has been constructed to answer the two research questions. The mixed method design will allow the study to quantitatively analyze student motivational questionnaire and students writing samples while a semi-qualitative analysis of the student survey will expand the understanding of how students are impacted by visual art instruction. The constructs of this research study are based on motivational and attitude theories, CBI theories and visual art in education. The two questions of this study include the study's constructs identified as student motivation, student attitude and student writing skills, which are the study's observable variables once the visual art treatment takes place in the teaching of a world language.

Research Questions

1. What is the relationship between the use of visual art in instruction and student motivation toward learning a new language?

2. When visual art is used as CBI to teach not only language skills but also art history, geography and culture, will students improve their writing skills by using richer, more precise vocabulary words, and express themselves with higher cognitive sentences?

CHAPTER THREE: RESEARCH METHOD

Method

Because the goal of this study is to explore how visual art in the teaching of a

world language impacts student motivation, and helps student writing production, the

methodology is grounded on motivational learning theories that examine students'

motivation, attitudes, language achievement and situation-specific motivational

components ((Gardner, 1981; Dörnyei, 1994), and CBI language theories that have been

already examined in Chapter Two. In order to understand and examine these

relationships, this study uses a mixed method research design with a quantitative analysis

of student questionnaires, student writing samples and End of Course (EOC) exams, with

a semi-qualitative analysis of open-ended student surveys. The concurrent triangulation

of the three methods of data collection is used to cross-validate, expand and strengthen

the findings of this study (Neuman, 2003).

Research Study's Model and Construct

The model illustrated in Figure 7 shows how visual art in the teaching of a world

language impacts student motivation by promoting an emotional response (Eisner, 2009)

when it is used to teach content in the classroom (Cross, 2012). Student emotional impact

and student motivation will be measured by analyzing the motivational questionnaire and

the open-ended question survey. Student writing samples and EOC exams will be

evaluated to determine student learning outcome due to the effects of using visual art as

CBI in a world language classroom (Figure 8).
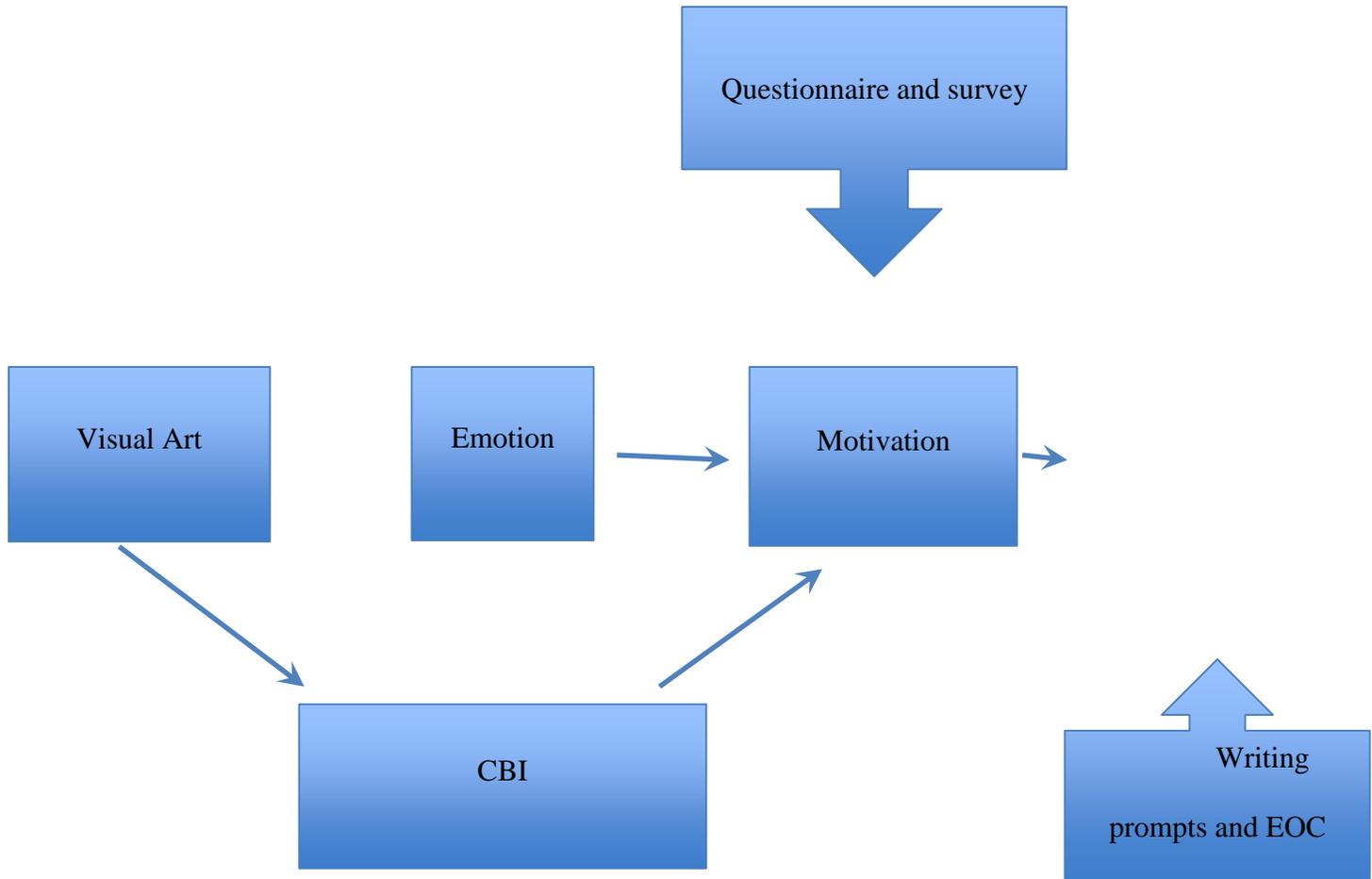
Figure 7. **Research Study Theoretical Model of How Visual Art Impacts Motivation**

	Motivation	Writing Skills- Content	Writing Skills- Vocabulary	Writing Skills- Accuracy of Structure	Student Learning
Questionnaire	X				
Survey	X				
Writing Samples		X	X	X	X
EOC			X	X	X

Figure 8.   Matrix Showing How the Research Study Constructs Will be Measured

Measuring Instruments

In order to address the two research questions, data is collected over a seventeen-week period using four research instruments: questionnaire, survey, student writing samples and the EOC exam.

Motivational Questionnaire

To assess learners' motivation in the class, a motivation questionnaire was constructed in line with motivational theories already discussed in Chapter Two. According to Csizér and Dörnyei (2005), for example, learner motivation can have either a trait or state orientation, and learners' task motivation involves both situation-specific and general motives (Dörnyei, 1994). An important component for this study is Gardner's (1988) distinction between students' instrumental and integrative disposition and Dörnyei's (2005) "Ideal-Self" and "Ought'To Self" dispositions toward studying a new language. Higgins (1998) proposes an ideal picture of bringing the two components together, which the study will discuss when analyzing the final results.

<u>Content and Construct Validity of the Motivational Questionnaire</u>

In order to ensure the content and construct validity of the motivational questionnaire, the researcher examined the 30 questions-items in terms of their correspondence to the existing theoretical framework of motivation in the SLA field. The items' values on a Likert scale from 1 (untrue) to 7 (very true) were grouped according to motivational constructs in six different variables:

1. Spanish Course Anxiety (5 items) - # 7, 10, 19, 22, 28

2. Integrative/"Ideal Self" Orientation (2 items) - # 4, 12

3. Instrumental/"Ought-To" Orientation (2 items) - # 8, 13

4. Motivational Intensity (5 items) - # 1, 2, 14, 23, 30

5. Intrinsic Motivation (8 items) - # 6, 15, 17, 18, 20, 21, 25, 27

6. Situation Specific:

   - Teacher's Teaching Style (2 items) - # 3, 9

   - Trait-Like/Self-Confidence-Intrinsic Motivation (2 items) - # 24, 29

   - State-Like/Situation Specific -Extrinsic Motivation (2 items) - # 11, 26

The scales # 1, # 4 and # 5 (Anxiety, Motivational Intensity and Intrinsic Motivation) were kept identical to the ones used in the similar motivational study found in Moskovsky *et al.* (2013). The other scales have reduced number of items or added items with the opposite direction in order to add validity to the questions in the questionnaire. Before building the scale score, items with opposite scores (# 9, 20, 21, 25, 26 and 29) were reversed so that a low/high response on each item corresponds to a low/high scaled score. Statistical analyses used only scales with reversed opposite items.

As suggested for best practice questionnaire-formatting techniques (Fanning, 2005), the questionnaire included four opposite items (# 11, 24, 26, 29) with the same

motivational orientation to ensure the respondents read the questions closely, and

contributed to the validity of the questionnaire. Student language anxiety, student

motivational intensity, and student intrinsic motivation had a greater representation of

items because the researcher expects them to be particularly sensitive to the experimental

treatment (Neuman, 2003).

The questionnaire was administered two times in the semester as a pre- and post-

test in order to identify changes over time. The first administration was conducted at the

beginning of the second semester. The second administration was conducted at the end of

the second semester, about one week before the semester ends to avoid students'

distractions with what might occur during the last days of school.

The questionnaire was adapted and modified from a motivational questionnaire

used in Moskovsky *et al.*'s (2013) research study on "The Effects of Teachers'

Motivational Strategies." Most of the questionnaire items were drawn from Dörnyei's

Model of Socio-Linguistic Motivation, although in the construction of the instrument a

range of other sources was also consulted (Moskovsky *et al.,* 2013, p. 43). Permission

from the authors was requested and granted. The entire questionnaire can be found in

Appendix A.

<u>Internal Reliability of the Motivational Questionnaire</u>
For each of the six motivational questionnaire's scales, a series of reliability

analyses' tests were conducted with SPSS to find the Cronbach's alpha coefficient, with a

score of at least .7 to be considered good reliability (DeVellis, 2012). However, for scales

with fewer than five items (in this study, scales # 3 and # 6), it was possible to report the

inter-item correlation (Pallant, 2013), which checked whether the correlation had a

positive number. Scales # 3 and # 6b did pass the reliability test. They both, however, met

the criteria for a positive inter-item correlation of, respectively, .13 and .01. Values were converted to scale measures 1 to 7.

Table 1 reports descriptive statistics (means and standard deviations), scales' coefficient of internal consistency (Cronbach alpha coefficient), and test-retest reliability for the motivational indices at Time 1 (when no group participants had received any intervention yet) and at Time 2 (at the end of the intervention).

Preexisting Conditions

To check for any preexisting differences between the comparison and treatment groups on the six motivational variables constructed in the motivational questionnaire, a 2 Condition (comparison vs treatment) between-subjects analysis of variance (ANOVA) was performed on all T1 aggregate indices. (T1 means the first time all group participants took the motivational questionnaire). There were no significant preexisting differences among learners in the two groups in terms of *Spanish course anxiety*, *integrative/"ideal self" orientation, instrumental/"ought-to" orientation*, *intrinsic motivation* and *situation specific* scales. There was, however, a significant difference within groups in the *motivational intensity* scale. A post-hoc comparison using the Tukey HSD test indicated that before any intervention occurred, group 2 started with a greater motivational intensity than group 1, with a significant p value of .000 and a mean difference of .56 (group 2 mean value of 5.41 minus group 1 mean value of 4.85, based on the questionnaire's Likert scale of 1 to 7 intensity value). This difference was counted in the analysis of the results for this variable.

Data Collection

Participants in the comparison (C group) and treatment (X group) groups took the motivational questionnaire two times during T1 (before intervention) and T2 (end of

intervention). The motivational questionnaire was collected by a third party, and secured in the principal's office until the students' grades had been turned in. All data was transferred in an excel file, and subsequently into SPSS.

Each of the following sections have the results from descriptive and inferential statistics conducted on each of the questionnaire's motivational scales. The findings showed any eventual change in participants' motivational constructs that occurred across T1 and T2. According to previously examined motivational learning theories (Gardner, 1985; Dörnyei, 1994), students might show a positive motivational impact across the time of the experiment with the following hypotheses:

1. Participants will maintain or decrease Spanish course anxiety

2. Participants will maintain or increase integrative orientation

3. Participants will maintain or decrease instrumental orientation

4. Participants will maintain or increase motivational intensity

5. Participants will maintain or increase intrinsic motivation

6. For the situation specific variable, students might differ in how they enjoyed their teacher, and how much they believe learning Spanish is due to their own effort or ability.

Student Survey

In order to find out as much as possible about the students' learning experience, an open-ended student survey (found in Appendix B) was constructed to provide data that was semi-qualitatively analyzed and helped interpret alternative explanations from the data collected in the other measuring instruments (questionnaire, writing samples and

EOC exam). The survey was administered at the end of the second semester to all Spanish 2 participants, which included the comparison group made up of one Spanish 2 class that did not receive language instruction using visual art, and the treatment group where visual art instruction was used throughout the whole second semester. The timing of the survey (end of the treatment) and the selection of participants (two Spanish 2 classes) provided a triangulation for the research study because it collected observations from different points of view (Marshall & Rossman, 2011).

In the survey, students were asked to answer to six open-ended questions about their favorite and least favorite class activities, the activities that helped them improve their Spanish language and, specifically, their speaking and writing skills. Because the survey was administered to both the comparison and the treatment group, there were no questions specifically related to learning Spanish with visual art. However, in the first question about students' favorite activities, students were provided with examples of class activities that were done throughout the semester, including class discussions on Spanish painters and Frida Kahlo's childhood, and visual art activities in general. Students were reminded that some of these activities might have not done in their class during the second school semester, and questions were kept general to eliminate bias toward visual art teaching.

Survey questions were semi-qualitatively analyzed to answer to one of the study's constructs (student attitude toward studying a new language) based on motivational theories that included the emotional connection students experience when learning language and discussing cultural issues thorough the mean of visual art (Eisner, 2009). The analysis tried to find patterns to determine the impact of visual art instruction in

student attitude toward language learning (Marshall & Rossman, 2011). Question # 3

(*Which class activities gave you an opportunity to write Spanish?)* helped to triangulate

data findings from this survey with the analysis of students' writings to better understand

the impact of visual art language instruction in changes of student writing performance.

Student Writing Samples

To answer the second research question about how student writing skills were

affected by CBI language instruction, the study performed an analysis of variance

(ANOVA) of student written work, quantitatively analyzed by the following three

variables:

- content (the information provided to answer the prompt)

- vocabulary (the appropriate and specific selection of vocabulary words considered

  appropriate for the language level)

- accuracy of structures (use of grammatical functions, morphological markings and

  syntactic complexity)

The writing construct for this instrument was based on SLA theories on CBI language

approach stating that when visual art is used to teach content in the target language (e. g.,

art history, geography and culture), students use higher cognitive thinking, and are

exposed to more complex vocabulary (Card, 2012). There was, therefore, a bias in

expecting students in the treatment group to improve their writing skills.

Students' written work was collected two times during the duration of the

experiment: at the end of the first semester when no Spanish classes were exposed to

visual art instruction, and at the end of the second semester when one class received

instruction with visual art for the whole semester, and one class where students received the same instruction as in the first semester.

Writing prompts (Appendix C) were selected by the school district in conjunction with the EOC exam, which also tested student oral and written proficiency. The writing topics covered each semester language curriculum, which followed the Spanish 2 requirements and standards as found in the District Reference for the "Humanities: World Language" curriculum. [6]

Standard 1: Acquisition and use of language. Goal objectives: listening, reading, writing and speaking

Standard 2: Critical thinking

Standard 3: History, Geography, and Culture – "Demonstrate an understanding of the historical, geographical, and cultural contexts of the target language" (a deeper understanding of selected regions, persons, and events in the target language).

School District Standards comply with:

A- National Standards for World Language Learning:

    a. Communication

    b. Cultures

    c. Connections

    d. Comparisons

    e. Communities.

B- Acquisition and use of language

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[6] City School District: Educational Services/Supervisor; Mrs. H. F.

a. Acquisition and use of language

b. Critical thinking

c. History, geography, and culture

Student writing samples were quantitatively analyzed using a rubric (Appendix C) for writing performance task prepared by the school district for the written component of the EOC exam. To limit threats to external validity, writing prompts at the end of each semester had the same complexity in student linguistic and cultural knowledge.

Preexisting Conditions

To check for any preexisting differences among the comparison and treatment groups on the three writing variables (content, vocabulary and grammar), a 2 Condition (comparison vs treatment) between-subjects analysis of variance (ANOVA) was performed on all T1 scores. (T1 means the first time all group participants took the writing test). There were no significant preexisting differences among learners in the two groups in terms of *content* and *grammar* scores. There was, however, a significant difference within groups in the *vocabulary* scores. A post-hoc comparison using the Tukey HSD test indicated that, before any intervention occurred, group 2 started with a greater vocabulary performance in the writing skill than group 1, with a significant p value of .006 and a mean difference of .75 (group 2 Mean value of 4.43 minus group 1 Mean value of 3.68, based on the writing rubric scale of 0 to 5 intensity value). The sphericity[7] assumption was, however, met with a p > .05. Students' discrepancy in their

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[7] The assumption of sphericity assures that the variance of the differences between any two levels of the repeated measures variable is the same as the variance of the differences between any two other levels of that variable (Field & Hole, 2013).

vocabulary level in the two groups at the beginning of the study was factored in at the end of the semester, when writing samples were analyzed and compared.

EOC Exam

The EOC exam was another instrument the study used to further understand how the use of visual art in the teaching of a world language affected student writing skills (vocabulary and accuracy of structure). This was a district mandatory test given to all students at the end of each school semester. For junior and senior-high school students, the EOC counts for 10 percent of the total semester grade. The EOC language exams followed the ACTFL language standards (ACTFL, 2012a) and the state amended standards for world language performance.[8] The EOC Spanish 2 exam is prepared and yearly revised by credentialed language teachers who are currently teaching the same language level at junior and high schools in the same district. The exam consisted of 50 multiple-choice questions testing student ability in morphological and syntactic functions (accuracy of structure) and vocabulary acquisition.

Data from the administration of the EOC exam at the end of each semester was quantitatively analyzed as a pre-post test in order to determine any correlation between the treatment and control groups in the changes of students' EOC scores.

Summary of the Implementation of the Study

The research study was implemented to two Spanish 2 classes during the second semester of the school year. One Spanish 2 class was the comparison group, and was not

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[8]The state world language standards used to prepare the EOC exam can be found in the following site: https://drive.google.com/file/d/0B9B0IXg68LXlLW1PbGNtZkpXdjA/view

taught with visual art during the whole second semester. A second Spanish 2 class was the treatment group, and was taught with visual art throughout the second semester.

Students from the two Spanish 2 classes took the 30-question motivational questionnaire at the beginning and at the end of the second semester, when they also took the open-ended question student survey. For triangulation of the study, the EOC test results of the first and second semester was also quantitatively and semi-qualitatively evaluated. A summary of the chronological implementation of the instruments is summarized in Table 2.

Table 2.   Chronological Implementation of Study Instruments

Time	Group 1	Group 2
End of 1st semester	EOC PRE	EOC PRE
Before intervention	Writing 1	Writing 1
	Motivational questionnaire 1	Motivational questionnaire 1
Visual art instruction	No	Yes
End of 2nd semester	EOC POST	EOC POST
After intervention	Writing 2	Writing 2
	Motivational questionnaire 2	Motivational questionnaire 2
Visual art instruction	No	Yes

Note. EOC = district mandatory test students need to take at the end of each semester

Participants

The participants for this study were the researcher's Spanish 2 students. This was a "sample of convenience." The researcher's Spanish 1 class had not been included to eliminate additional variables that might conflict with the results of the study. The participants were students at a junior high school that comprises grades 7th to 9th. The

school feeds into the nearby senior high school, which serves students from 10th to 12th grade. Both schools are in the state capital's school district.

There were two Spanish 2 classes participating in the study with a total of 51 students, 24 males and 27 females, between the age of 13 and 16 in grade eight and nine. One student in the comparison group was bilingual and two students in the treatment group were native Spanish speakers. Student demographics are summarized in Table 3.

Table 3.   **Demographic Information of Study Participants**

	Gender			Grade		
Group	Male	Female	7th	8th	9th	N
1	15	13	2	7	19	28
2	9	14	0	4	19	23
Total	24	27	2	11	38	51

Note. 1 = Comparison group; 2 = Treatment group; N = Total number of students in each class

As found in the district web site[9], the school has a total enrollment of 877 students with a teacher-student ratio of 19:1. There is roughly an equal percentage of males and females with 48% males and 52% females. Student demographics at this school are very similar to other schools in the same school district, and reflect very similar changes occurred in the last two decades. Students at this school participating in a free or reduced-price lunch program are 25% or one fourth of the school population (one third at the district level). 85% of the student population is White, 6% Hispanic, 4% Asian or Asian/Pacific Islander, 2% Black, 1% Hawaiian Native/Pacific Islander and 2% are of two or more races. Although still the largest ethnic-group, the percentage of White

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[9] http://www.boiseschools.org/our_district/academic_statistics/demographics

students as compared to total district enrollment has declined gradually over the past

fifteen years; at the same time, the fastest growing ethnic group in the district is

Hispanic/Latino. The percentage of Black and Asian students has grown recently,

primarily due to the increase in the refugee population because the city where this school

district is located is one of the main refugee centers in the nation.

Instructional Material and Techniques

The artistic visuals used in the teaching of language and culture instruction for the

experimental group had been selected from a multitude of sources on the Internet such as

the National Gallery of Art and worldwide museums (e.g. El Prado in Madrid, Spain). In

addition, the selected visual art was incorporated into the district world language

curriculum guidelines, which followed the ACTFL language standards and shared the

goal of helping students become proficient in the target language. An example of a unit

that was taught to the treatment group during the second school semester is shown in

Appendix D. The visual # 1 shows a picture of a *mercado*. Students had already learned

the vocabulary for fruits and vegetables in the curriculum for Spanish 1. Using their

previous knowledge, students were provided with different activities that taught new

vocabulary words in the context of the selected visual, and fostered class conversations

and personal connections. Students' activities were, then, used to improve student writing

with richer vocabulary and lengthier paragraphs.

Lesson plans for teaching Spanish with visual art were presented to the students

two to four times a week. In pairs or small groups, students analyzed selected artistic

images answering questions such as "What do you see?" "Who are the people in the

painting? "What are they saying?" "What is the author's message" and "How do you feel

when you look at this painting?" Students discussed their answers within their group.

Some shared with the rest of the class. Students, then, wrote individually the information

acquired in one or two paragraphs. The selection of visual art mirrored the topic students

were studying. In order to expand the vocabulary they had already learned, the visual

included list of words such as descriptive adjectives and action verbs that facilitated

students' discussion.

Duration of the Study

The study was seventeen weeks long, conducted during the second semester of

the school year from January 23 to May 26. It included nine weeks of instruction during

the third quarter of the second school semester and eight weeks of instruction during the

fourth quarter or the end of the second semester. During the last week of the semester,

students in the treatment group did not receive any instruction with visual art as all

students prepared to take their EOC tests and prepared to write one of the writing

prompts provided (Appendix D).

Data Analysis

Student motivation and attitude, and students' writing samples were analyzed by

the results of the questionnaire, survey, writing prompts and EOC exams at the end of the

second semester (first week of June). This mixed-method research study analyzed

differences among the two Spanish 2 classes: the treatment group that received visual art

instruction for the whole semester, and the comparison group, the class that was taught in

the usual way. Data were analyzed with a two-way repeated measures ANOVA using

SPSS, with the purpose of understanding if there was an interaction between the study's

two factors (time and condition) on the dependent variable (changes in pre and post test

results). It was possible to use this statistical test because the study data met almost all the

five assumptions that were required for a two-way repeated measure ANOVA:

1. The dependent variables had been measured at a continuous level (Likert scale

   from 1 to 7).

2. The two within-subjects variables consisted of related groups (the same

   subjects were present in both groups, the comparison and the treatment

   groups).

3. There were no significant outliers in the data.

4. The distribution of the dependent variables in Group 1 and Group 2 were

   approximately normally distributed.

5. Most of the variables passed the sphericity test. Intrinsic motivation, although

   it did not pass this assumption, was not discarded from the study because this

   variable played an important part in evaluating any change the use of visual

   art had in student intrinsic motivation.

Ethical Considerations

The researcher's decision working with her own students (sample of convenience)

might have interfered with the reliability of the study. In addition, the researcher's bias on

the positive implications of using visual art in the teaching of a world language was an

extraneous variable that interfered with the internal validity of this study. Another threat

to the study's internal validity was found in the selection of the participants where

students from the two different Spanish 2 classes started the second semester at different

ability levels.

CHAPTER FOUR: FINDINGS

The following sections report the results of the analysis of data collected from each of the four instruments, focusing on changes occurred in the comparison and experimental groups from before to after the intervention, briefly discussing if the results met any of the study's expectations.

Results of Analyses for the Motivational Questionnaire

Results of the motivational questionnaire come from the statistical analyses of the following six constructs:

1. Spanish Course Anxiety

2. Integrative/"Ideal Self" Orientation

3. Instrumental/"Ought-To" Orientation

4. Motivational Intensity

5. Intrinsic Motivation

6. Situation Specific:

   - Teacher's Teaching Style

   - Trait-Like/Self-Confidence-Intrinsic Motivation

   - State-Like/Situation Specific -Extrinsic Motivation

Descriptive statistics and internal consistency (Cronbach alpha coefficients) for each of the six scales are listed in table 1 of Chapter Three. Preexisting conditions between the two study groups were checked with a 2 Condition (comparison vs experimental) between-subjects analysis of variance (ANOVA). The results indicated no

significant differences among all T1 aggregated indices except for motivational intensity, which was greater among students in Group 1 than in Group 2 (p = .000; mean difference = .56).

Each statistical test included an analysis of variance (ANOVA) with Time (T1 and T2) as one independent variable, and Group (Group C and Group X) as the second independent variable. The focus of the results were in the interaction between the two factors (Time and Group) in order to see whether the intervention (teaching Spanish with visual art) has incited any changes in the mean values of the motivational variables. Results' expectations for each variable of this instrument are listed on page 12 of Chapter Three.

Analyses of Results
1. Results for Spanish course anxiety

A two-way repeated measure analysis of variance (ANOVA) was conducted to evaluate the null hypothesis that there is no change in participants' Spanish anxiety scores when measured at the end of the first semester and at the end of the second semester (N =51). The results of the ANOVA indicated no significant effect in the Time variable (p > .05) but significant effect in the interaction between time and group, Wilks' Lambda = .85, F(1 , 49) = 8.50, p < .05, Partial Eta Squared .15. Thus, there was significant evidence to reject the null hypothesis. The sphericity assumption was also only met in the Time * Group but not in the Time factor alone. Table 4 shows the results of the anxiety variable and the changes from Time 1 to Time 2.

2. Results for integrative/"ideal self" orientation

The integrative or "ideal self" orientation shows the rate of participants' motivation to study Spanish because of the desire to know more about the Spanish culture

and be better connected to Spanish-speaking. For this variable, a two-way repeated

measure analysis of variance (ANOVA) was conducted to evaluate the null hypothesis

that there was no change in participants' integrative orientation scores when measured at

the end of the first semester and at the end of the second semester (N =51). The results of

the ANOVA indicated a non-significant time effect, Wilks' Lambda = .99, F(1 , 49) =

.04, p > .05. Thus, there was no significant evidence to reject the null hypothesis.

Statistical results for Group * Time also showed no significant difference between the

two factors (p > .05). Descriptive statistics of Between-Subjects Factors and integrative

motivation (see Table 5) indicated that the experimental group slightly increased this

variable across the two time periods (mean difference = .17) while the comparison group

showed a decrease of .61.

Table 4. **Descriptive Statistics for Spanish Course Anxiety Across Time1 and Time2 and Between-Subject Factors**

Time	Group	Mean	Std. Deviation	N
Time1	1	3.21	1.26	28
	2	2.86	1.49	23
	Total	**3.06**	**1.37**	**51**
Time2	1	2.60	1.08	28
	2	3.03	1.69	23
	Total	**2.80**	**1.39**	**51**

Note. Group 1 is the comparison group and group 2 is the experimental group

Table 5. Descriptive Statistics for Integrative Orientation Across Time1 and Time2, and Between-Subject Factors

Time	Group	Mean	Std. Deviation	N
Time1	1	4.07	1.85	28
	2	4.80	2.07	23
	Total	**4.40**	**1.97**	**51**
Time2	1	3.93	1.83	28
	2	5.00	1.90	23
	Total	**4.41**	**1.92**	**51**

Note. Group 1 is the comparison group and group 2 is the experimental group

3. Results for instrumental/"ought-to" orientation

Instrumental orientation shows the rate of participants' motivation to study Spanish because "they have to," and for extrinsic reasons such as a requirement for graduating high school or to better their chances to find a good job. This motivational scale was found lacking internal reliability (see Table 1 in Chapter Three). A two-way repeated measure ANOVA test was, however, conducted to find out whether students decreased their ought-to motivation in favor of an ideal-self (integrative orientation) motivation as a possible impact of teaching Spanish using visual art, and increasing students' desire to learn the new language. The results indicated a non-significant effect for Time alone, Wilks' Lambda = .98, $F(1, 49) = 1.25$, $p > .05$, partial eta squared = .03, but a statistical

significant difference when both factors, Time and Group, were considered, Wilks'

Lambda = .92, F(1, 49) = 4.55, p < .05, partial eta squared = .09. Descriptive statistics of

Between-Subjects Factors and instrumental motivation (see Table 6) indicated

participants in the experimental group slightly increased the instrumental orientation

while students in the comparison group, although they showed a higher level of this type

of motivation at the beginning of the treatment, maintained the same level of instrumental

motivation from Time 1 to Time 2. The results of this variable did not meet the study's

expectation of a decrease in participants' instrumental orientation and an increase in

integrative orientation. Chapter five will discuss possible reasons why students continued

to value, and even increase, their instrumental orientation toward learning a new

language.

Table 6. **Descriptive Statistics for Instrumental Orientation Across Time1 and Time2, and Between-Subject Factors**

Time	Group	Mean	Std. Deviation	N
Time1	1	5.77	1.23	28
	2	4.85	1.15	23
	Total	**5.35**	**1.27**	**51**
Time2	1	5.63	1.17	28
	2	5.30	1.19	23
	Total	**5.48**	**1.18**	**51**

Note. Group 1 is the comparison group and group 2 is the experimental group.

4. Results for motivational intensity

Motivational intensity for participants in the two groups was measured with the

same statistical analysis as for the other three motivational variables. The results of the

two-way ANOVA indicated a statistical significant time effect, Wilks' Lambda = .50, F(1

, 49) = 49.55, p < .05, partial eta squared = .50. Descriptive Statistics of Between-Subjects Factors and motivational intensity (see Table 7) indicated this variable decreased in both groups from T1 to T2. The results were comparable to those observed for the anxiety variable. Both, motivation intensity, which is one of the variables most affected by the experiment, and anxiety level showed the opposite change of the study's expectations. These results suggested the benefits of using visual art in the teaching of a world language might be affected by many other factors that will be discussed in Chapter Five.

Table 7.   Descriptive Statistics for Motivational Intensity from Time1 to Time2, and Between-Subject Factors

Time	Group	Mean	Std. Deviation	N
Time1	1	5.43	.86	28
	2	4.85	.96	23
	Total	**5.17**	**.94**	**51**
Time2	1	4.28	.10	28
	2	4.03	.77	23
	Total	**4.17**	**.90**	**51**

Note. Group 1 is the comparison group and group 2 is the experimental group.

5. Results for intrinsic motivation

A two-way repeated measures ANOVA was conducted to compare scores on the intrinsic motivation scale test at the two different time periods. The means and standard deviations are presented in Table 8. There was a non-significant effect for time, Wilks' Lambda = .94, F (1, 49) = 2.06, p > .05, multivariate partial eta squared = .04, and Time * Group, Wilks' Lambda = .99, F (1, 49) = .35, p > .05, multivariate partial eta squared =

.01. The results suggested there was not a statistically significant increase in the intrinsic motivation scale across the two time periods.

Intrinsic motivation is another variable the researcher placed in the study construct to be most affected by the teaching of a new language using visual art in the classroom. For this reason, although not statistically significant, it is of interest to notice that during the treatment period, mean scores in the experimental group increased more than those in the comparison group (.42 in Group 2; .17 in Group 1).

Table 8. **Descriptive Statistics for Intrinsic Motivation with Statistic Test Scores Across Time1 and Time2, and Between-Subject Factors**

Time	Group	Mean	Std. Deviation	N
Time1	1	4.21	1.72	28
	2	4.49	1.53	23
	Total	**4.33**	**1.63**	**51**
Time2	1	4.38	1.64	28
	2	4.91	2.64	23
	Total	**4.62**	**2.14**	**51**

Note. N = number of participants in each group

6a. Results for situation specific: Teacher's teaching style

For this scale, a two-way repeated measure ANOVA test reported a significant effect for the interaction between Time and Group, Wilks' Lambda = .90, F (1, 49) = 5.81, p < .05, multivariate partial eta squared = .10. This suggested there was a change in how students scored the teacher's teaching style across the two different time periods with a medium to large effect size as seen in the value of the Partial Eta Squared of .10. The information provided in the Estimated Marginal Means, however, showed group means had opposite change directions. While the comparison group slightly increased

this situation specific from T1 to T2 of .34 (on a scale of 1 to 7), the experimental group diminished the teacher's teaching style score by .47 (see Table 9). The results indicated that, at the end of the second semester, participants in the comparison group enjoyed the teacher's teaching style better than the experimental group.

Table 9.   Descriptive Statistics for Teacher's Teaching Style with Statistic Test Scores Across Time1 and Time2, and Between-Subject Factors.

Time	Group	Mean	Std. Deviation	N
Time1	1	4.55	1.33	28
	2	4.67	1.69	23
	Total	**4.70**	**1.35**	**51**
Time2	1	4.89	1.31	28
	2	4.20	1.58	23
	Total	**4.53**	**1.36**	**51**

Note. Teacher's teaching style is one of the three Situation Specific motivational variables

6b: Results for situation specific: Trait-like motivation (effort)

Results for participants' trait-like motivation indicated how much students believed their success in the Spanish class was due to their personal effort to learn a new language. A two-way repeated measures ANOVA was conducted to compare scores in participants' trait-like motivation with statistics test at Time 1 and Time 2. There was no statistically significant effect for time, Wilks' Lambda = .99, $F(1, 49) = .43$, $p > .05$, multivariate partial eta squared = .01, and for Time * Group, Wilks' Lambda = 1.10, $F(1, 49) = .09$, $p > .05$, multivariate partial eta squared = .00. Table 10 shows how similar the mean scores of trait-like motivation are in both groups, either at the beginning or at the end of the treatment.

6c: Results for situation specific: State-like motivation (ability)

Results for participants' state-like motivation indicated how much students

believed their success in the Spanish class was due to their personal ability to learn a new

language.

**Table 10.   Descriptive Statistics for Trait-Like Motivation (Effort) With Statistic
Test Scores Across Time1 and Time2, and Between-Subject Factors**

Time	Group	Mean	Std. Deviation	N
Time1	1	4.14	1.53	28
	2	4.17	.94	23
	Total	**4.16**	**1.28**	**51**
Time2	1	4.21	1.45	28
	2	4.37	1.21	23
	Total	**4.53**	**1.36**	**51**

Note. Trait-like motivation is one of the three Situation Specific motivational variables

A two-way repeated measures ANOVA was conducted to compare scores in

participants' state-like motivation across the two time periods. Results showed a very low

effect size over time and a non-statistically significant change among T1 and T2, Wilks'

Lambda = .99, $F (1, 49) = .30$, $p > .05$, multivariate partial eta squared = .05. Table 11

shows both groups started and finished the treatment with low state-like motivation mean

scores.

Table 11.   Descriptive Statistics for State-Like Motivation (Ability) With Statistic Test Scores Across Time1 and Time2, and Between-Subject Factors

Time	Group	Mean	Std. Deviation	N
Time1	1	3.38	1.46	28
	2	2.91	1.26	23
	Total	**3.17**	**1.38**	**51**
Time2	1	3.11	1.58	28
	2	2.98	1.49	23
	Total	**3.05**	**1.52**	**51**

Note. State-like motivation is one of the three Situation Specific motivational variables

Summary of Differential Changes in Learner's Motivational Scales Over Time as a

Function of Treatment

In the previous sections, statistical tests showed how each motivational scale

changed across time, how each group influenced these changes, and whether they met

any of the study's previous hypotheses. Although some variables were expected to

change over time due to basic maturation processes, the expectation of this study was to

keep or increase student intrinsic motivation and motivational intensity, decrease student

anxiety toward learning a new language, and shift student motivational orientation from

instrumental to integrative. Two-way repeated measure ANOVA tests reported statistical

significant changes from Time 1 to Time 2 in motivational intensity and a teacher's

teaching style. However, mean scores from these two variables decreased from T1 to T2,

suggesting other factors, not just visual art instruction, might have contributed to these

changes.

Results from two-way repeated measure ANOVA tests comparing the two groups

as a function of Time (T1 and T2) and Condition (Pre- Post tests) met some of the study's

expectations. Student anxiety and instrumental orientation showed statistical significant changes from the beginning to the end of the treatment, indicating students decreased their anxiety level in their language class and their "ought-to" motivation to learn Spanish. A summary of the statistical results of the motivational variables constructed from the motivational questionnaire can be found in Appendix E.

Results of Analyses for Students' Writing Samples

Writing samples were meant to answer the second question of the research study: "When visual art is used as CBI to teach not only language skills but also art history, geography and culture, will students improve their writing skills by using richer, more precise vocabulary words, and express themselves with higher cognitive sentences?" In order to answer this question, writing samples were collected and graded following the district-prepared writing rubric in which each of the three writing components (content, vocabulary and grammar) received a score from 0 to 5 (0 being "unacceptable," and 5 being "strong"). Although vocabulary was considered the most important variable to answer to the research question, content and grammar were also taken in consideration in order to have an overall writing score for each study group as a measure of student learning outcome.

Statistical analyses found no significant preexisting differences in learners' *content* and *grammar* scores. There was, however, a difference in the *vocabulary* scores with Group 2 outperforming Group 1 at the beginning of the treatment.

Results of Writing Scores

The findings derived from the statistical analyses of the three writing components (content, vocabulary and grammar) showed that students in both groups improved the

content and the vocabulary skills but did not increase their grammar level. The results of two-way repeated measures ANOVA tests indicated significant statistical effect for time for the content variable, Wilks' Lambda = .70, F (1,49) = 21.32, p < .05, and Partial Eta Squared = .30, and for the vocabulary variable, Wilks' Lambda = .76, F (1, 49) = 15.16, p < .00 and Partial Eta Squared = .27. No statistically significant effect for time was found in the grammar variable, Wilks' Lambda = 1.00, F (1, 49) = .02, p > .05, and Partial Eta Squared = .00 (See Table 12). Descriptive statistics (see Appendix F) showed participants in the experimental group improved the least in both content and vocabulary. However, an ANOVA test to check for preexisting conditions indicated that, before any intervention occurred, the experimental group started with a greater vocabulary performance than the comparison group. These finding might explain the smaller increase in vocabulary and content writing skills among participants who received instruction with visual art.

Table 12.   F and Descriptive Statistics for Content, Vocabulary and Grammar Variables as a Function of Time1 and Time2 Interactions

Variable	T1	SD	T2	SD	F	p	Partial Eta Squared
Content	4.16	.88	4.67	.63	21.32	.000	.30
Vocabulary	4.18	.91	4.61	.72	15.16	.000	.27
Grammar	3.96	.77	3.94	.97	.13	.91	.00

Note. M1 = means for Time1, SD = standard deviation, M2 = means for Time2, *F* = variance of the group means, *p* = significance value, Partial Eta Squared= percentage of variance explained

Results of Analyses for the Pre- and Post-EOC Exam

The EOC exam, together with the writing component of this test, was used in this study to further understand how the use of visual art in the teaching of a world language affect student learning. The EOC exam was given to each group of participants at the end

of the first school semester and at the end of the second school semester. This was a

school district, mandatory test given to all Spanish 2 students in the district. The test was

administered by the classroom teacher, and was scored by district personnel. The results

were given back to the teacher the same the day of the test. The EOC test counted for

10% of the student semester grade.

A two-way repeated measures ANOVA was conducted to compare means of the

EOC scores given at the end of each school semester (pre- and post-EOC exams). There

was a significant effect for time, Wilks' Lambda = .70, $F (1, 49) = 20.58$, $p < .05$,

multivariate partial eta squared = .30. This suggested there was a change in the EOCs

scores between the two time periods. There also was a statistically significant effect on

the Condition (groups) x Time interactions, Wilks' Lambda = .86, $F (1, 49) = 7.95$, $p <$

.05, indicating there was a significant difference in the EOCs scores between each group

from the beginning to the end of the intervention. Descriptive statistics showed the group

with the highest mean difference was the comparison group with a pre EOC mean score

of 72.50 and a post EOC mean score of 81.25 (see Table 13). The experimental group

also improved from Time 1 to Time 2, but the mean difference was only 1.04 ($M2 =$

83.52; $M1 = 81.48$). The results showed improvement in student language learning from

the beginning to the end of the second semester, and suggested that, beside visual art,

other different factors might have contributed to the higher EOC test scores.

Table 13. **Descriptive Statistics (Mean and Standard Deviation) of the**
Comparison and Experiment Groups for the Pre- and Post-EOC Tests.

	Group	Mean	Std. Deviation	N
EOC1	1	72.50	11.36	28
	2			
		81.48	10.20	23
	Total			
		76.55	**11.66**	**51**
EOC2	1	81.25	10.22	28
	2			
		83.52	9.21	23
	Total			
		82.27	**9.75**	**51**

Note. Group 1 = comparison group, Group 2 = experimental group

Results of Semi-Qualitative Analyses for the Student Survey

The student survey was administered to the study participants at the end of the
school semester. Although all students in the two groups participated in the motivational
questionnaires, the EOCs and the writing activities, some students opted out of taking the
survey. In the comparison group, almost 79% percent of the students took the survey but
only 61% of the students in the treatment group turned it in. This difference might be
attributed to the different timing when the survey was distributed. Students in the
treatment group took the survey on their last day of school, probably considering the
extra task a nuisance rather than compliance to the study.

This instrument was used to triangulate the result analyses of the motivational
questionnaire, the EOC exams, and the student writing samples. The survey consisted of
six open-ended questions that asked students which were their *favorite* activities this
semester (question # 1), which were their *least* favorite activities (question # 2), which

activities helped them *improve* Spanish the most (question # 3), which activities gave them the best opportunities to *speak* (question # 4) and *write* (question # 5) in the target language, and their *overall attitude* toward the class (question # 6).

The survey tried to answer the research study's question of how visual art activities affect student motivation toward studying a new language and, ultimately, how visual art facilitates student learning. For this purpose, students' responses were categorized and grouped together in order to semi-qualitatively analyze which activities helped student motivation and student learning the most. The number of students who selected the activities is written in descending order but, for each group, is represented in percentages.

Question # 1

For question # 1, students were provided with examples of class activities completed throughout the second semester, which also included visual art activities that were part of the intervention in the experimental group. As listed in Table 14, eight students from the experimental group selected visual art activities as their favorite ones. The activity that received the highest student approval (twelve students total) was the Video Moda. This activity required students to prepare a video about Moda, which means *fashion* in Spanish, that included (1) a definition for Moda, (2) how Moda influences teenagers, and a "fashion show" about the group's favorite Moda. Other activities students enjoyed in their Spanish 2 class were: the dialogue *Un Viaje* (which means *a trip* in Spanish), weekly practice assignments (unit packets, homework and class projects), and the reading about the Aztec legend *Los Novios*. Each of these three activities received an approval rate of ten students for the first two activities, and seven for the last one.

However, while both groups had a very similar score for the weekly practice

assignments, *Los Novios* reading had a very low score from the experimental group (28

% of the total score), which preferred, instead, the dialogue *Un Viaje* activity with an

approval rate of 70%.

Table 14.   C Categorization of Students' Responses for Question # 1: Which Class Activities Were Your Favorite in Your Spanish 2 Class This Semester?

Favorite Class Activities	% Group C	% Group X	Student Total
1. Visual art activities			
a. Mercado Chichicastenango	N/A	100	2
b. Frida Khalo	N/A	100	2
c. other visual art activities	N/A	100	4
Total			8
2. Student produced videos			
a. Video Moda	58	42	12
b. Other videos	66	34	3
Total			15
3. Dialogues and speaking activities			
a. Pair activity weekend	50	50	6
b. Dialogue Un Viaje	30	70	10
Total			16
4. Writing projects			
a. Booklet La Niñez	50	50	6
b. PK/HW/other projects	60	40	10
Total			16
5. Reading Aztec legend Los Novios	72	28	7
Total			7

Note. N/A= Not applicable because the activity was not taught to this group, PK= Chapter packets, HW= Homework

Question # 2

Question # 2 asked students which activities were their *least* favorite and why. As listed in Table 15, for this open-ended question, most of the students in the comparison group answered that they did not like dialogue presentations (78%) because of the anxiety component when being in front of the class. This group did also not like reading activities such as *Los Novios* (100%) because they were hard to understand. The least favorite activities for the experimental group were Frida Khalo and visual art activities (100%). Some students wrote they felt these activities were irrelevant to language learning, and not part of the Spanish curriculum. Others wrote they did not understand the message of the artist nor the art. These comments provide important insights for this study, and will be further discussed in Chapter Five.

Table 15.   List of Students' Responses for Question # 2: Which Activities Were Your Least Favorite? Why?

Least favorite class activities	% Group C	% Group X	Student Total
1. Dialogue presentations	78	22	9
2. Bookwork and PKs	50	50	6
3. Class discussions and pair activities	50	50	4
4. Frida Khalo and visual art	N/A	100	5
5. Los Novios and other readings	100	0	4
6. Cultural and current event lectures	67	33	3

Note. Current events=events in Spanish-speaking countries

Question # 3

In question # 3, students were asked to write about which activities helped them *improve* Spanish the most. As shown in Table 16, a vast majority of students in the two

groups (18 students total) wrote that the dialogues they had to write and present in front

of the class, and the videos they had to prepare, were the two activities that helped them

improve their language skills the most. Other activities did not have much cohesion in the

two groups. For example, the poster verb activity was very useful for three students in the

comparison group (100%) but for none of the students in the experimental group (0%).

The comparison group also benefitted from the unit packets (75%) and the vocabulary

practice (71%). The results indicated no students in the experimental group found

instruction using visual art as particularly beneficial for improving their language

acquisition.

Table 16.   List of Students' Responses for Question # 3: Which Activities Helped You to Improve Your Spanish? How Do You Know It Improved?

Activities for Improving Spanish	% Group C	% Group X	Student Total
1. Dialogues and videos	56	44	18
2. Vocab practice	71	29	7
3. Class discussions and pair activities	50	50	4
3. Poster verbs	100	0	3
4. PKs	75	25	3
5. Booklet La Niñez	50	50	2

Question # 4

In question # 4, students had to write which activities gave them the opportunity

to *speak* Spanish the most. As shown in Table 17, most of the students (19 total) chose

dialogues and videos as the activities that provided the most opportunities to speak in the target language. Several students in the comparison group wrote "all activities" helped them practice their speaking abilities. The experimental group, instead, chose the speaking component of the EOC exam as the best activity that improved speaking skills (75%).

Table 17. **List of Students' Responses for Question # 4: Which Class Activities Gave You an Opportunity to Speak Spanish?**

Activities for speaking Spanish	% Group C	% Group X	Student Total
1. Dialogues and videos	63	37	19
2. All activities	75	25	8
3. Class discussions and pair activities	83	17	6
4. EOC speaking	25	75	4

Note. EOC=End of Course assessment exam

Question # 5

In question # 5, students had to write which class activities provided them with opportunities to *write* Spanish. For this question, participants in both groups equally selected different responses (see Table 18). The experimental group, however, was the only group that selected the EOC writing component as the activity that gave students opportunities to practice Spanish writing. In addition, no participants in this group reported the daily expressions were helpful for their language writing skills. As one of the expectations of the study, there were no reported answers of participants who viewed the visual art activities as helpful to the strengthening of their vocabulary building.

Table 18.   List of Students' Responses for Question # 5: Which Class Activities Gave You an Opportunity to Write Spanish?

Activities for writing Spanish	% Group C	% Group X	Student Total
1. Dialogues and videos	55	45	11
2. Bookwork and PKs	57	43	7
3. Booklet La Niñez	71	29	7
4. Daily expressions	100	0	4
5. All activities	75	25	4
6. EOC writing	0	100	3

Note. Daily expressions=idioms or sentences students need to copy from the board and write in their notebook daily.

Question # 6

Question # 6 was constructed to find out student *overall attitude* toward the Spanish class. Student attitude is part of this study construct to understand how it affects student motivation and student desire to continue learning a new language. This question asked students whether they would recommend the Spanish class to any of their friends, and why. Students' answers were grouped in four categories:

1. *Positive attitude with intrinsic motivation*: students would recommend the class to a friend because they enjoyed learning Spanish and Spanish culture, and liked the teacher's teaching style.

2. *Positive attitude with extrinsic motivation*: students would recommend the class to a friend because learning Spanish is a useful skill to have, and it is a class that prepares students to advance to Spanish 3.

3. *Negative attitude with intrinsic motivation*: students would not recommend the

   class to a friend because the class was not interesting, and learning Spanish

   was not fun.

4. *Negative attitude with extrinsic motivation*: students would not recommend

   the class to a friend because the class did not prepare them to advance to the

   next level.

As listed in Table 19, most of the students had a positive attitude toward the class

(25 students) and were intrinsically motivated to recommend the class to a friend. Some

students recommended the class for extrinsic reasons such as learning a new skill or

being prepared to advance to Spanish 3 (7 students). Four students would not recommend

the class to a friend because the class was not fun and rather difficult. No students had a

negative attitude toward the class for extrinsic motivational reasons.

**Table 19.   List of Students' Responses for Question # 6: Would You Recommend
This Class to a Friend? Why or Why Not?**

Attitude toward class	% Group C	% Group X	Student total
1. Positive (intrinsic)	64	36	25
2. Positive (extrinsic)	43	57	7
3. Negative (intrinsic)	75	25	4
4. Negative (extrinsic)	0	0	0

Note. Positive/negative = student attitude; intrinsic/extrinsic = student motivation

The student survey helped to triangulate the result analyses of the other

instruments used in this study to identify any relationship between the use of visual art in

the teaching of a world language and student attitude and motivation toward learning a

new language. Semi-qualitative analyses of each of the six open-ended questions

expanded and further explained quantitative analyses of the motivational questionnaire,

the EOC exams, and student writing samples. Results of the student survey and

limitations such as differences in the number of participants from each group who turned

the survey in, will be further discussed in Chapter Five.

Summary of the Study

This chapter has provided the findings related to the two primary research

questions in this study. The results indicated no significant difference among the learners

in the treatment group and the learners in the comparison group in the level of course

anxiety and motivational orientation. Motivational intensity and teacher's teaching style

were the only variables that significantly changed from before the intervention (T1) to

after the intervention (T2). Student writing and EOC test scores showed improvement in

student learning in both groups. The open-ended questions of the student survey revealed

students in the treatment group did not enjoy activities with visual art, indicating they

were their least favorite.

The next chapter will discuss the findings of the study and will evaluate how this

study contributed to the literature base of motivational and language acquisition theories.

Chapter Five will also include the limitations of the study in light of the findings and will

make suggestions for future research.

CHAPTER FIVE: DISCUSSION AND CONCLUSION

Introduction

This study reflects the need to address the challenges language learners encounter when learning a new language. Many studies suggest motivation is one of the most important components for learning (Ambrose *et al.,* 2010). Without sufficient motivation, even individuals with high language abilities have difficulties sustaining the long and often tedious process of language acquisition (Dörnyei & Csizér, 1998). It is even more difficult to motivate junior high school students enrolled in world language classes to keep them wanting to study the language beyond their graduation requirements. Using visual art in the teaching of a world language might facilitate student motivation, and provide opportunities to teach language through Content Based Instruction (CBI).

Purpose of the Study and Research Questions

The purpose of this study was to investigate the impact of visual art in language instruction on student motivation and overall attitude toward studying a new language. Another objective of this study was to examine changes in student learning when visual art is used to teach content that provides students with more opportunities to speak and write in the new language. A lack of studies on the connection between CBI and student motivation and how visual art influences world language acquisition, has prompted this research study to find out if there is relationship between the use of visual art in instruction and student motivation toward learning a new language, and if student writing

improves when visual art is used as content to teach the target language with the CBI approach.

The following sections will highlight the results of the findings of the motivational questionnaire, student writing samples, EOCs exam and student survey, and will discuss how the use of visual art impacted student course anxiety, student motivational orientation and motivational intensity. The chapter will also examine how the findings of the student survey revealed student attitude toward visual art activities and other activities using the CBI approach.

Discussion of Findings

Discussion of the Findings of the Motivational Questionnaire for Research Question 1

The motivational questionnaire was the instrument this study constructed to answer research question 1. The following sections will discuss the findings for each of the six variables, the motivational theories that support them, and how they explain question 1.

Spanish Course Anxiety

The analysis of Spanish course anxiety as one of the constructs of the motivational questionnaire indicated participants in the comparison (not in the treatment) group decreased their anxiety level from Time 1 to Time 2. The obtained results, however, do not confirm the expectations that student anxiety would decrease when visual art is used in language instruction. Anxiety, considered one of the few emotions that can be qualitatively and quantitatively studied (Swain, 2013), is considered an important factor in language acquisition (Gregersen, Meza, & MacIntyre, 2014), and has profound effects on the cognitive process of language learners (Krashen, 1985).

According to Eisner (2009), using visual art in the classroom fosters a positive emotional environment that influences student language anxiety and student overall enjoyment in learning a new language. The findings of this study add, therefore, additional knowledge to the literature base on how anxiety influences student motivation and language acquisition.

Results on the anxiety level among students in the study who received instruction with visual art might have been influenced by other factors. Students in the treatment group were, for example, much less anxious at the beginning of the treatment than the students in the comparison group. In addition, most of the curriculum covered in the first part of the second semester included the teaching of the *pretérito*, a verb tense that might be very tedious for some students to learn. Because students in the treatment group did not significantly decrease their anxiety level from T1 to T2, the researcher concludes that, for this study, visual art instruction was not a factor in reducing student Spanish course anxiety. Although this contradicts previous findings on how visual art promotes positive emotions that help students moderate their language anxiety level (Eisner, 2009), it also reinforces the importance of good teaching practices and student-centered activities (Nilson, 2010), which were frequently used in the comparison group class.

The next section will discuss the findings of two other variables of the motivational questionnaire to further explore the relationship between the use of visual art in language instruction and student motivation toward learning a new language.

Integrative/"Ideal Self" Orientation and Instrumental/"Ought-to" Orientation

Motivational theorists such as Gardner and Dörnyei discovered that certain types of motivation had a positive impact on the rate of success in second language acquisition (SLA). For Gardner (1985), *integrative* motivation was instrumental in students' ability to achieve success in L2 learning. Likewise, Dörnyei's (2005) concept of the *ideal L2 self* had a very important role in language learners' willingness to continue studying a new language. Both theories refer to language learners' intrinsic motivation to study a new language because of their desire to know more about that language and the people who speak it. Conversely, *instrumental* motivation and *ought-to L2 self* were believed respectively by Gardner (1985) and by Dörnyei (2005) to be extrinsic types of motivation of language learners who study the language because "they have to," or for extrinsic reasons such as a requirement for graduating school or better job opportunities. This study adds to Gardner (1985) and Dörnyei's (2005) theories because it explored how student intrinsic and extrinsic motivation is impacted by language instruction that uses visual art.

The juxtaposition of the integrative/"ideal self" orientation and the instrumental/"ought-to" orientation is part of the theoretical framework of this study, which highlights that teaching a world language with visual art may encourage students to replace the ought-to L2 self with the ideal L2 self, therefore impacting student motivation toward studying the target language (Rifkin, 2012). Thus, after the intervention, it was hypothesized that we would see a shift in participants' orientation from less extrinsic/instrumental to more intrinsic/integrative.

The findings derived from the statistical analysis indicated the treatment group increased the instrumental orientation during the treatment (mean difference = .45) while

the comparison group, which started with a .92 higher level of this orientation than the treatment group, maintained the same level. These results suggest the benefits of using visual art in the teaching of a world language might have been affected by other factors. One of them might be the demographics of the participants. Eight students (38 % of the class) in the treatment group shared their school day between the junior high school and a math and science high school preparatory school. These students were usually academic oriented, and placed great importance in their GPA (grade point average) for high school AP (advanced placement) classes and college readiness. For many participants in the treatment group, therefore, it was more important to learn Spanish for extrinsic reasons (e.g. placement in AP Spanish classes) rather than for the desire to learn more about the Spanish culture. In fact, all these students increased their instrumental orientation from T1 to T2 with an average of .5 while the rest of the class maintained the same level or had an increase of .2 (on a Likert scale value of 1 to 7).

Motivational Intensity

This section will discuss the findings of participants' motivational intensity, which is similar to the concept of integrative motivation (learners' interest in the target language and culture) but is more focused on students' self-reflection on the hard work they are putting into learning the new language (Moskovsky *et al.,* 2013). According to Gardner (1985), language learners are considered to be motivated when they have a goal, the desire to acquire the target language, and the "motivational intensity" to learn it. One among the five items that constructed this variable asked students, for example, to score from 1 to 7 if *Thinking of my effort to learn Spanish this year, I have been working hard to learn the language* (item 1).

In order to answer question 1, the research study explored whether participants in the treatment group sustained or even augmented the motivational intensity due to visual art instruction. Results showed a statistically significant change in this variable across the two time periods. However, like Spanish course anxiety, students showed the opposite change of the study's expectations. Findings suggest visual art instruction did not contribute to enhance participants' motivational intensity while other factors could have influenced students' level of motivation to study Spanish. The curriculum covered during the second semester (e.g. *pretérito* verb tense), although taught to both groups, could have been more challenging than the material learned in the first semester for some of the participants, reducing their sense of control over learning expectations and, consequently, shrinking their motivational intensity during the study intervention.

Intrinsic Motivation

This section will discuss the findings of a variable that has been constructed with the highest number of items of the motivational questionnaire. Intrinsic motivation contains, in fact, eight items that score student motivation not in terms of how language learners would like to be part of the language community (integrative motivation) or how "intense" their desire to acquire the target language is (motivational intensity). Intrinsic motivation is based on the individual's "self-confidence' and on his or her "need for achievement" (Dörnyei & Csizér, 1998, p. 206). Items in this construct ask students to score from 1 to 7 if *I would study Spanish even if it were not required by the school* or *Learning Spanish is a challenge that I enjoy this year.*

To answer question 1, a two-way repeated measures ANOVA was conducted to compare scores of this variable at the two time periods. The results suggested there was

not a statistically significant increase in intrinsic motivation in neither groups. Mean scores in the treatment group, however, increased more than those in the comparison group (.42 in Group X; .17 in Group C). These findings might confirm several studies on the value of using the arts and, particularly, visual literacy and pictures, to enhance students' motivation in second language acquisition (e.g., Shier, 1990; Meyer, 2005; Eisner, 2009; Hickman, 2010; Card, 2012). They might also indicate there is a relationship between using visual art in a language classroom and students' "self-confidence" and belief to be successful language learners.

Situation Specific Variables

The following sections discuss the last three variables that try to answer question1. They have been placed under the umbrella of "situation specific" to mirror the constructs found in the original motivational questionnaire. They also address the complexity in selecting which situations best determine student motivation the most. In fact, motivation can vary greatly from learner to learner (Dörnyei & Csizér, 1998). This study used situation specific factors to further understand how visual art in language teaching impacts the motivational uniqueness of study participants.

Situation Specific: Teacher's Teaching Style

The findings from the statistical analysis ANOVA test indicated students in the comparisons group enjoyed the teacher's teaching style more than the treatment group. As previously explained for the results of motivational intensity and intrinsic motivation, these findings might not be connected with visual art instruction but rather curricula material covered at the beginning of the second semester that might have challenged more the students in the treatment group than the students in the comparison group.

Another contributing factor might have been the academic improvement of some students in the comparison group who started the class at a lower level than the students in the treatment group. This improvement was a contributing factor to student motivation, and helped students to recognize the positive outcomes of their teacher's teaching style.

Situation Specific: Trait-Like-Effort/Intrinsic Motivation Versus State-Like-Ability/Extrinsic Motivation

Trait-like motivation is how much students believe their success in the language class is due to their personal effort. State-like motivation indicates, instead, how much students believe their success in learning a new language is due to their personal ability (Dörnyei, 2005). Although students who rely on external or situational factors, such as their ability, tend to be less motivated than students with intrinsic motivational interests (Csizér & Dörnyei, 2005), the young middle schoolers of this study, who prided themselves on their language abilities, might be as motivated as the participants who relished their personal efforts. For this reason, the findings of the statistical analyses of the two variables did not answer question 1 but they helped better understand the study participants.

Results showed no statistically significant change in either variable. Descriptive statistics comparing means from Time 1 to Time 2 indicate trait-like (effort) motivation slightly increased from 4.16 to 4.53, while state-like (ability) motivation decreased from 3.17 to 3.05, on a value scale of 1 (untrue) to 7 (very true). As previously suggested, the findings of these results do not help answer question1 but rather show that, during the intervention, more students believed they were successful in the Spanish class because of their personal effort rather than their personal language abilities.

Final Conclusions on Question 1

The analyses of the six variables of the motivational questionnaire indicate there is no direct relationship between the use of visual art in instruction and student motivation toward learning a new language. The repeated measure ANOVA tests that were conducted to evaluate whether the students would be more motivated to study a new language after having received language instruction with visual art did not confirm the hypothesis.

Discussion of the Findings for Research Question 2

Student Writing Samples

Student writing samples tried to answer the second research study question: "When visual art is used as a CBI to teach not only language skills but also art history, geography and culture, will students improve their writing by using richer, more precise vocabulary words, and express themselves with higher cognitive sentences?" For this purpose, the researcher collected student writing samples from both groups at the beginning and at the end of the study treatment. The writing assignments coincided with the written portion of the school district EOC exam that students had to take at the end of each semester. To limit threats to external validity, writing prompts[10] for T1 and T2 had the same complexity in student linguistic and cultural knowledge. The topics of the prompts were about communicative themes and cultural material students learned throughout the school year.

Statistical analyses indicated participants in both groups improved their content and vocabulary skills but not their grammar level. Participants in the treatment group,

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[10] Writing prompts are listed in Appendix C in Chapter three.

however, did not increase the vocabulary as much as the students in the comparison group. One of the reasons for these findings is the higher vocabulary level of the students in the treatment group. In addition, these findings cannot be simply interpreted with statistical analyses and descriptive statistics because the question they are trying to answer is very complex. Question 2 of this study does not, in fact, look for the motivational impact among language learners who were taught with visual art (question 1). The answer for question 2 is to be found in the way visual art was used to teach language, and how students improved their vocabulary level and their writing skills because of it.

Study participants in the treatment group were exposed to visual art instruction that used the CBI approach. For example, when learning how to communicate on the topic of childhood (with vocabulary, expressions, and the *imperfecto* verb tense), students also learned about Frida Khalo's childhood. After looking at some of the Mexican artist's self-portraits, students had to talk about their personal impressions on *what they saw*, first with their group, and then with the rest of the class. New vocabulary words and useful phrases (that came from the students and/or the instructor) were written on the board to help students create more complex sentences. Finally, students had to write their final reflections on Frida Khalo's childhood[11].

Studies have shown that the CBI approach helps students learn a new language in a contextualized and purposeful way where students use the language as a tool, rather than an end to itself (Shier, 1990). Teaching content and form (language) together

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[11] Examples of lesson plans using visual art as CBI language instruction can be found in Appendix D.

increases language authenticity by providing a "natural language environment" where students are more willing to take risks and make mistakes (Gatbonton & Segalowitz, 2005). It also provides students with a variety of opportunities to practice their language skills (Rodgers, 2011). The CBI approach supports the assumption that students learn better when the language is contextualized in a meaningful and motivating way (Rodgers, 2014). According to Card (2012), with this approach, students use higher cognitive thinking, and are exposed to more complex vocabulary. Thus, the study expected the students exposed to visual art as a CBI language instruction to improve their writing skills and, particularly, their vocabulary better than the students in the comparison group.

The findings of the statistical analysis of student writing samples in terms of change from T1 to T2 in the content, vocabulary and grammar variables partially answered question 2 of this study. Students who received visual art as a CBI instruction improved in the content and vocabulary areas but not as much as the comparison group, possibly due to the fact that the treatment group had higher vocabulary skills at the beginning of the treatment. Nevertheless, these findings suggest student improvement in writing skills was not connected to the sole benefits of using visual art as CBI language instruction, but to the language opportunities provided by the CBI approach. In fact, both groups were exposed to many activities that taught language through content. *La Moda* unit, for example, explored how social media influences the way teenagers dress, while *la Niñez* allowed students to reflect on the importance of childhood on the person they are now and will become in the future. For both units, students could choose to represent the topic with a visual of their choice (video, booklet, poster or collage). These visuals might

have been more appropriate for this demographic of students than their instructor's selection of the visual art used for treatment group.

EOC Exam

The EOC exam did not directly addressed either question 1 or question 2. It was included in the study as an additional instrument to further assess student learning at the beginning and at the end of the treatment. As previously explained, the EOC is a district mandatory test given to students at the end of each semester. It comprises of 50 multiple-choice questions testing student ability in morphological and syntactic functions (grammar correctness) and vocabulary acquisition. This exam was placed in the research study theoretical model next to student writing samples as both instruments were used to identify changes in student writing skills when visual art was used in the classroom as CBI for content and language acquisition. Although findings showed improvement in both instruments across Time (T1 and T2) and Conditions (C group and X group), the EOC exam did not show the complexity of the writing process in a new language as was evident, instead, in the student writing samples. The test's limitation rested on its format as a multiple-choice test based on sentence-level items.

Findings on pre- and post-EOC tests derived from the results of a two-way repeated measure ANOVA indicated the group with the highest mean difference was the comparison group, which could be partially explained by the fact this group started with the lowest pre-EOC test scores. These findings, however, do not show if visual art instruction might have been among the factors that contributed student improvement in the treatment group. Other class activities and teaching strategies might have also helped student outcomes in the post-EOC test results, such as the unit on La Moda, which

engaged students to talk about how social media influences the way they dress and how they judge their friends by the clothes they wear. These findings confirm the importance of providing students with a rich curriculum and a variety of "educational experiences" (Pinar, 2012) that meet student linguistic and motivational needs by providing topics that are relevant and intellectually challenging to the language learner.

Discussion of the Findings for the Student Survey

Results from the student survey helped the study to better identify any relationship between the use of visual art in the teaching of a world language and student attitude and motivation toward learning a new language. The six open-ended questions of the survey gave participants a different instrument to demonstrate how they reacted to class activities where visual art was used to teach the language.

Data on Participation in the Student Survey

While all study participants turned in the motivational questionnaire, the EOC exam and the writing samples, not all of them responded to the survey questions. In the treatment group, only 61% of the students turned in the survey, compared to 79% in the comparison group. These results might be linked to the timing when the instrument was administered. The survey was given to the students on the last week of school, in conjunction with the EOC exam. The comparison group took the exam two days before school ended, while the treatment group took the exam on the last day of school. In the latter group, students were probably eager to finish their EOC, and were not very motivated to complete the optional task of the survey (although they were given ample time to finish both). Because the treatment group also had fewer participants (N= 23) then the comparison group (N= 28), the small number of responses in this group hindered the disclosure of how the rest

of the students in the treatment group benefitted from the experience of visual art instruction by helping their cognitive ability to better understand new material (Card, 2012) and, consequently, increase their motivation toward studying the new language.

<u>Results of Semi-Qualitative Analysis of Student Survey</u>

Results from the semi-qualitative analysis of participants' responses showed that students in the treatment group did not enjoy visual art activities as expected in one of the study's hypotheses. Students did not answer to the emotional response artistic images instill (Pavlenko, 2002), and were not more motivated to study Spanish because of their cognitive and affective responses to visual art instruction (Swain, 2013). Students in the treatment group preferred group projects such as student-produced videos, dialogue presentations and pair activities. These results lead to consider how visual art was presented to the students during the time of the intervention. Some students, in fact, viewed visual art activities (e.g. Frida Khalo's childhood) as *irrelevant* to language learning, and *not part of the Spanish curriculum.* Some others expressed frustration with the understanding of the artist's message and the interpretation of the work of art.

As reported in the literature review in Chapter Two, it is very challenging, and yet very important, to decide what visual art to choose when using this tool for the teaching of linguistic and cultural components of the target language. In fact, according to Ladson-Billings (2000), when teachers select particular art works for their class activities, they make a social, cultural and political choice. Eisner (2011) adds that such selection implies what is important to learn, promoting students' reactions to the values of the classroom and the school. The selection of the visual art material for this study (see appendix D) might not have fully considered students' interest (connected to age appropriateness) and

cultural background as important considerations for helping students construct new knowledge on their preexisting linguistic and cultural resources (Ewing, 2010). Participants in the treatment group might have enjoyed more visual art activities if they would have had the opportunity to practice how to "read" and better understand art works, and be a part of selecting the artistic visuals.

Other results from the semi-qualitative analyses of the student survey revealed some contradictions between students' *least* favorite activities and the activities that helped them *improve* the most. For both categories, students chose dialogues for both categories, indicating they disliked these activities because of the anxiety component when being in front of the class, while also selecting them as activities that helped them improve their language, understanding the learning benefits from having to write and present this task. There was, however, a difference between the two groups on the number of students who experienced this emotion during oral presentations. In the treatment group, only two out of the nine students wrote about being uncomfortable during these types of class activities. Although this group started the intervention with a low anxiety level, students in this class might have benefitted from having received instruction with visual art where students had the opportunity to participate in discussions that did not constrain them to a prescribed set of vocabulary words, but encouraged them to be express their emotional responses, take more risks (Ortuño, 1994), broad the command of the language (Baurain, 2010) and become more comfortable with themselves by learning how to better tolerate others (McCarthy, 2001).

For question # 5 of the survey, students in the treatment group did not select visual art instruction as an activity that helped improve their writing skills *by using richer*

and more precise vocabulary words, as was the hypothesis for the study question # 2. Students in both groups selected, instead, dialogues and videos as the most useful assignments that improved both their speaking and writing abilities. The researcher interprets these findings by considering that it was not using visual art "per se" that helped student language skills but rather the CBI approach that used not only visual art but also other visuals such as YouTube videos, Instagram pictures and Pinterest for content material that supported language acquisition. The video *La Moda* (fashion), the dialogue presentation *Un Viaje* (a trip) and the booklet on *La Niñez* (childhood) were "popular" because they were all introduced and presented as interesting topics that did not "apparently" resemble the tedious teaching of Spanish grammar, list of vocabulary words, book exercises and final tests. The selected images for the abovementioned activities included many computer-supported visual art forms that, according to Willinsky (1990), make students feel more in control of their preferred art forms, and learn for themselves.

Limitations

Although several theoretical research studies recognize the benefits of teaching world languages using visual art (e.g., Shier, 1990; Meyer, 2005; Eisner, 2009; Hickman, 2010; Card, 2012), the results of this study do not support the research hypotheses. Though the students' responses of the study survey suggested the existence of some benefits of the CBI approach in language instruction, analyses' results of the constructed variables of the motivational questionnaire were contrary to the assumptions hypothesized in the first research question. Students in the treatment group were, in fact, the least to show any improvement in their motivational intensity and intrinsic

motivation, and did not change their instrumental motivation for a more integrative one. These findings have to consider the following limitations that could help future researchers who are interested in SLA to better design their studies.

1. Because the results of the study relied on the participants' willingness to evaluate items impartially, it is likely that some of the participants' responses carried certain individual bias (i.e. toward the teacher and/or toward the subject matter). In addition, Likert-type scales offer fewer options than what respondents may think and feel about specific items, and some of the questions could have been difficult to interpret.

2. The low number of participants in the treatment group who turned in the student survey (61%) presented a limitation to the results of student answers skewing the findings in the student survey, and interfered with a better understanding of how students in treatment group reacted to visual art instruction.

3. The internal validity of the study might have been hindered by the researcher's bias toward the positive implications of using visual art in language teaching, and by the student-teacher rapport due to the fact that the participants were the researcher's students.

4. The reasons for learning Spanish among study participants, and particularly among the treatment group, included instrumental interests (e.g. getting good grades for college readiness; being accepted at the next language placement) which conflicted with the study expectations that students, after receiving instruction with visual art, would diminish their instrumental motivation in favor of integrative motivation. However, according to a study by Oxford and Shearin

(1994), the reasons for learning a language vary depending on certain interests in the target language a student might have at a specific time in his/her life. Therefore, the reason for study participants' to learn a second language might not have coincided with either of the motivational theories used for the framework of this study (i.e., Gardner, 1985; Dörnyei & Csizér, 1998, Dörnyei, 2005), and been influenced by family, school and grade-level expectations.

5. Answers in the study survey showed how students did not consider class discussions about artistic visuals as part of language instruction and language acquisition. As Eisner (2009) observes, cultural topics presented in most of L2 teaching materials, and the way they are usually taught by world language instructors, are viewed as an *added* curriculum rather than an *integral part-of the* second language acquisition. As a consequence, students react to a language-culture approach (e.g. the CBI language approach) as if they are *wasting time* from what they *should* be learning.

Suggestions for World Language Teachers

Although the results of this study did not bring clear evidence of the relationship between visual art instruction and student motivation, it is important for world language teachers to consider how they include cultural issues in their language instruction. Although cultural competence is one of the five Cs of the world language standards (American Council on the Teaching of Foreign Languages [ACTFL], 2012), many teachers claim "there is not enough time" to teach culture because they have to teach the language (Eisner, 2009). In addition, many beginner level textbooks and other instructional materials present cultural issues that are *not integrated* with the language

but rather *added* to it. Using visual art to integrate cultural topics to language instruction might be, therefore, an answer to teachers' frustrations for the time and energy required to prepare culturally and linguistically integrated class activities (Met, 1994). Language teachers should, however, carefully select visual art material that is cognitively and emotionally appropriate to the students' interests and their cultural background. They, however, may opt to use the visual art activities the researcher used for this study to create a productive motivational environment for world language learning.

The semi-qualitative analysis of the student survey has provided deeper and more specific details on students' reactions to visual art instruction. World language teachers should use the study survey as a tool to receive periodic student feedback on how language learners enjoyed the class activities, and which activities helped them the most to improve their speaking and writing skills. The six questions in the survey could also help teachers' metacognition as they reflect on how they are doing to help students become language proficient and culturally aware.

Suggestions for Future Research

Overall, not the findings but rather the methodology and the process of obtaining the study results may contribute to other studies on motivation in world language learning. Here are some of the main suggestions for future research related to the study:

1. The study can be generalized to other populations in different L2 learning environments. For instance, it would be interesting to substitute junior high with college students, and compare the level of motivation and type of attitude in the two groups when visual art is used for language instruction.

2. Future studies should test motivational constructs developed in this study. The motivational questionnaire, if further modified, needs to obtain highly valid and reliable scores in order to enhance the validity and reliability of the instrument.

3. Future studies need to consider a longer period of time for the experiment to give more accurate results and increase the study reliability. Students might become more comfortable with the new teaching strategies, and view them as part of their language curriculum.

4. Future studies can also benefit from adding more specific questions to the student survey or interviewing study participants, incorporating more qualitatively analyzed data, which could enhance the understanding of statistical data analyses.

Summary

Although the study results did not provide compelling evidence that visual art language instruction affects student motivation, the study in itself reinforced the importance of motivation in language acquisition. The implications of the findings for language instruction include teaching methodologies, teacher training, curriculum design and language policies. Particularly, the study is meant to provide language teachers with an instructional methodology that might help students better sustain the challenging commitment of pursuing language learning.

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APPENDIX A

: Learner's Motivational Questionnaire

MOTIVATION FOR LEARNING SPANISH

Dear student,

By answering these questions, you will help me out to figure out what motivates you to learn Spanish. I will use your answers for my dissertation project. Your name will remain confidential and will NOT appear on the final results. Thank you very much for participating.

Sra. Martello

1. Thinking of my effort to learn Spanish this year, I have been working hard to learn the language.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

2. I have been paying close attention to and actively participating in class discussions.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

3. If I do well in Spanish this year, it is because of the fascinating teaching style of our Spanish class teacher.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

4. Studying Spanish is important to me because I want to know the way of life of the Spanish-speaking nations.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

5. The main reason I am studying Spanish is that my parents want me to.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

6. I would study Spanish even if it were not required by this school.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

7. In the Spanish class this year, I am afraid that the teacher is going to correct every mistake I make.
Very untrue: 1○　　　2 ○　　　　3○　　4○　　5○　　6 ○　　　　7○ : **Very true**

8. Studying Spanish is important to me because I need Spanish to graduate from high school.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

9. If I don't do well in Spanish this year, it is because of the tedious teaching style of our Spanish class teacher.
Very untrue: 1○　　2 ○　　　3○　　4○　　5○　　6 ○　　　7○ : **Very true**

10. During the Spanish class this year, I feel nervous and confused whenever I have to speak.

Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

11. If I don't do well in Spanish this year, it is because I don't have much ability for learning Spanish.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

12. Studying Spanish is important to me because it will allow me to interact with the people who speak Spanish.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

13. Studying Spanish is important to me because it will be useful in getting a job in the future.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

14. I haven't spent sufficient time working on my Spanish homework.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

15. I am enjoying learning Spanish very much this year.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

16. Studying Spanish is important to me because I would like to travel to countries where Spanish is used.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

17. I would like to continue to learn Spanish even after I leave this school.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

18. Learning Spanish is a challenge that I enjoy this year.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

19. In the Spanish class this year, I am afraid that my classmates will laugh at me when I make a mistake.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

20. Learning Spanish is a boring activity for me.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

21. I wouldn't study Spanish if I didn't have to.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

22. I feel more tense and nervous in the Spanish class this year than in my other classes.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

23. Whenever I have had a problem understanding something we are learning in Spanish lessons, I have immediately asked the teacher for help.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

24. If I do well in Spanish this year, it is because I try hard.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

25. I haven't been participating enough in discussions that take place in our Spanish class.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

26. If I do well in Spanish this year, it is because I have high ability to do so.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

27. My goal of learning Spanish is far more than just passing exams.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

28. In the Spanish class this year, it embarrasses me to volunteer answers.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

29. If I don't do well in Spanish this year, it is because I don't study hard enough.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

30. I have been spending a lot of time at home working on my Spanish assignments and preparing for the coming lessons.
Very untrue: 1○   2 ○   3○   4○   5○   6 ○   7○ : **Very true**

Appendix B:

Student Survey

Dear Student,

I would like to ask you to answer the following questions in the most honest and open way you can. Your answers will help me to evaluate the impact of visual art in the teaching of a world language. Thank you.

(Remember: This project is completely confidential. Therefore, your name will be removed after the study is completed.)

1. **Which class activities were your favorite in your Spanish 2 class this second semester?**
(Here are some of the activities you might have done in your Spanish class this semester.

Some activities differ from class to class.)

- class survey on clothes preferences
- class discussions on Spanish painters
- pair activities on what you did during the weekend
- class presentation on mysterious famous person
- class discussion on Frida Kahlo's childhood
- visual art writing activities
- learning about Latin American artists
- others

2. **Which activities were your least favorite? Why?**

3. **Which activities helped you to improve your Spanish? How do you know it improved?**

4. **Which class activities gave you an opportunity to *speak* Spanish?**

5. **Which class activities gave you an opportunity to *write* Spanish?**

6. **Would you recommend this class to a friend? Why or why not?**

APPENDIX C:

Writing Prompts and Rubric

<u>Writing prompts</u>

Student will respond to a prompt of their choice and complete the written performance task without digital or print resources, as in a test setting.

<u>Time given: end of 2nd quarter (end of 1st semester)</u>

Choice # 1: Compare school activities at your school to the activities and classes of a school in a Hispanic country.

Suggested language requirements: vocabulary for classroom and extracurricular activities and behavior

Choice # 2: Choose a city and try to persuade classmates to visit the sites there.

Suggested language requirements: vocabulary of locations within a city, prepositions of location, and modes of transportation. Use the tú affirmative commands to make suggestions.

Choice # 3: Describe your daily routine, and compare your routine with the one of a student living in a Hispanic country.

Suggested language requirements: vocabulary for reflexive verbs to describe daily routine and sequencing phrases, comparison to daily routine of family or friends, comparison of weekday routine to weekend routine.

<u>Time given: end of 3rd quarter</u>

Choice # 1: Create a dialogue about a shopping experience in the PAST.

Suggested language requirements: vocabulary of clothing, accessories and gifts. Use verbs conjugated in the regular preterite (past tense).

Choice # 2: Describe a real or imaginary trip.

Suggested language requirements: vocabulary of travel. Use regular and irregular verbs conjugated in the preterite, and direct object pronouns.

Choice # 3: Describe your childhood.

Suggested language requirements: vocabulary of childhood, imperfect tense and time expressions to describe repetitive actions in the past, indirect object pronouns.

Time given: end of 4th quarter (end of 2nd semester)

Choice # 1: Summarize or re-tell the chosen legend or story, possibly with pictures to cue detail.

Suggested language requirements: vocabulary of legend, use of preterite and imperfect tenses.

Choice # 2: Create a dialogue about ordering food in a restaurant.

Suggested language requirements: vocabulary of food and restaurant phrases, conversation at the table using both present and past tense. Include direct/indirect pronouns.

Choice # 3: Persuade a classmate to dine in an imaginary restaurant of your own

creation.

Suggested language requirements: vocabulary of food and restaurant phrases,

verbs to persuade such as deber y poder. Include positive and negative commands.

<u>Writing rubric</u>

Rubric for the Writing Performance Task – Spanish

(prepared by the school district for the written component of the EOC exam)

	0 – Unaccept-able	1 - Poor	2 - Weak	3 - Fair	4 - Good	5 - Strong
Content	• Completely irrelevant to the stimulus	• Provides little required information	• Provides some required information	• Provides required informa-tion	• Provides required information with some elaboration	• Provides required informa-tion with frequent elaboratio n
Vocabulary	• "I don't know," "I don't understand"	• Very few vocabulary resources for language level	• Limited vocabulary for language level	•Appropria te but basic vocabulary for language level	• Varied and generally appropriate vocabulary for language level	• Varied and appropriat e vocabulary for language level
Accuracy of Structures	• Not in the language of exam	• Barely understand-able, with frequent errors that impede compre-hensibility • Little or no control of grammar, syntax, and usage	• Partially understand-able, with errors that cause confusion for the reader • Limited control of grammar, syntax, and usage	• Generally under-standable, with errors that may impede compre-hensibility • Some control of grammar, syntax, and usage	• Fully understand-able with some errors. • General control of grammar, syntax, and usage	• Fully under-standable, high level of accuracy and variety in grammar, syntax, and usage; occasional errors do not impede

						compre-hensibility

APPENDIX D:

Example of Lesson Plans on the Mercado Unit and Others Using Visual Art as CBI Language Instruction

ESPAÑOL 2 –UNIDAD CINCO- VIDA AL MERCADO

 # 1

Market Scene from Guatemala, 'Market of Chichicastenango'

Antonio Coche

Vocabulario:

1. el cesto de frutas= fruit basket
2. el ánfora= amphora
3. los nenúfares= water lilies
4. el aguacate= avocado
5. las trenzas= braids
   Adjetivos:

1. colorado= colorful
2. fresco= fresh
3. antiguo= old
4. hablador= talkative
5. concurrido (con mucha gente)= busy
   Verbs:

1. charlar= to chat
2. vender= to sell
3. regatear= to bargain
4. cambiar=to exchange

5. intercambiarse información= to exchange information

ANÁLIS VISUAL PLAV

P – Personajes

L - Lugar

A – Acción

V – Voces

1. En parejas

- ¿Quiénes son?
- ¿Dónde están?
- ¿Qué hacen? ¿Por qué?
- ¿Qué se están diciendo?
  2. ¿Cuál es el mensaje del artista?

  3. ¿Cómo te sientes cuando mira esta pintura?

  4. Habla y escribe tu observaciones

En la pintura _____

de_____,

hay_____

_____.

Las personas en la pintura están en

_____.

Ellas están hablando de

_____.

También,

_____.

El artista _____ quiere

_____.

Cuando miro esta pintura, me

siento_____

 # 2

Mayan Naive

Angelina Quic Ixtamer

https://www.google.com/search?q=antonio+coche&espv=2&biw=1292&bih=909&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjZyN6brOvQAhUB4GMKHR1zC1EQsAQ

ANÁLIS VISUAL PLAV

P – Personajes

L - Lugar

A – Acción

V – Voces

1. En parejas

- ¿Quiénes son?
- ¿Dónde están?
- ¿Qué hacen? ¿Por qué?
- ¿Qué se están diciendo?
  2. ¿Cuál es el mensaje del artista?

3. ¿Cómo te sientes cuando mira esta pintura?

4. Habla y escribe tu observaciones

En la pintura _____

de_____,

hay_____

_____.

Las personas en la pintura están en

_____.

Ellas están hablando de

_____.

También,

_____.

El artista _____ quiere

_____.

Cuando miro esta pintura, me siento_____

 # 3

Curandero (Healer) 1990

Salvador Reanda Quiejú

ANÁLIS VISUAL PLAV

P – Personajes

L - Lugar

A – Acción

V – Voces

1. En parejas

- ¿Quiénes son?
- ¿Dónde están?
- ¿Qué hacen? ¿Por qué?
- ¿Qué se están diciendo?

2. Y para ti, ¿Cuál es el mensaje del artista?

3. ¿Cómo te sientes cuando mira esta pintura?

4. Habla y escribe tu observaciones

En la pintura _____

de_____,

hay_____

_____.

Las personas en la pintura están en

_____.

Ellas están hablando de

_____.

También,

_____.

El artista _____ quiere

_____.

Cuando miro esta pintura, me

siento_____.

4

Young Husband: First Marketing

Lilly Martin Spencer (1822–1902)

Date: 1854

http://www.metmuseum.org/toah/works-of-art/2015.401/

Description:

Spencer took a comic approach to mid-century social anxieties, especially in portraying her favorite subject: the roles of men and women. This befuddled young man ineptly attempts to do the food shopping for his new household. The appearance of a leering, grinning gentleman and sheepish servant girl in the background redouble his embarrassment as a chicken tumbles from his basket. Although men often did the grocery shopping in Ohio, where Spencer spent her early married life, this task would have been unheard of in the East. New York viewers, who could have seen this painting at the National Academy of Design in spring 1854, would have been amused and perplexed. Indeed, the press deemed Young Husband offensive to some because it ridiculed publicly the man's gentility and competence.

5

The Tragedy (1903)

Pablo Picasso (1881-1973)

https://www.nga.gov/feature/picasso/technique.shtm

Pinturas surrealistas (# 6, # 7, # 8)

Las siguientes pinturas son pinturas surrealistas. ¿En tu opinión, ¿qué quiere decir "surrealista"? ¿Cómo se diferencian de las otras pinturas?

Para mí, una pintura surrealista quiere

decir_____

_____

_____

_____

_____

 # 6 y # 7

Russian Salvador Dali: Surrealistic painting

Vladimir Kush

http://russianambience.com/russian-salvador-dali-surrealistic-paintings-by-

vladimir-kush/#prettyphoto[6406]/3/

8

Joan Miro Paintings

Joan Miro (1893-1983)

https://www.google.com/search?q=picasso&espv=2&biw=1292&bih=909&sourc

e=lnms&tbm=isch&sa=X&ved=0ahUKEwju3_rLy-

zQAhUFxmMKHY4kCKQQ_AUIBigB#tbm=isch&q=miro&imgrc=0O9KZv5mU8Q2K

MI·RŌ

M%3A

Ensayo para comparar pinturas

Escribe un ensayo de una página sobre las diferencias y las semejanzas de las pinturas surrealistas de Dalí y las de Miró. ¿Cuáles prefieres? ¿Por qué?

- Introducción (con tesis)

- Diferencias

- Semejanzas

- Impresión personal

- Conclusión (síntesis – Recuerda no se repite la introducción)

9

Frida Kahlo Paintings

Frida Kahlo (1893-1942)

¿Conoces el significado de las pinturas de Frida Kahlo?

Frida Kahlo es la artista mexicana que por excelencia logró el empoderamiento de las mujeres creativas, talentosas, apasionadas y con una gran pasión por vivir la vida sin prejuicios ni miedos ¡solo para disfrutar!

Frida sin duda alguna es un ejemplo a seguir, pues además de ser una gran artista fue una mujer con un gran amor hacía su pareja de toda la vida (Diego Rivera), sus amistades y por supuesto a su arte.

Gracias a éste Frida logró superar su terrible accidente automovilístico que sufrió a los 18 años, pero también en su arte logro expresar de la mejor forma sus emociones y sentimientos, lo que su vida le trajo para bien o mal, ella lo pintó, logrando con esto convertirse en una pintora renombrada y recordada por años.

Con motivo de su fallecimiento recordaremos algunas de sus obras y el significado que ella le dio a algunas de sus pinturas.

Frida declaró que sus pinturas no reflejaban sueños o imágenes surrealistas, aunque así lo pareciera, sino que eran representaciones de su propia vida y de sus emociones: "Me pinto a mí misma porque soy a quien mejor conozco".

Autorretrato con traje de terciopelo. Este es el primer autorretrato de Frida y lo pinto en 1926; fue un regalo para su novio Alejandro Gómez Arias, quien había terminado con la relación amorosa, pues pensaba que ella lo había engañado. Frida le regaló este retrato con la esperanza de recuperarlo… Efectivamente esto sucedió, la pareja se reconcilió.
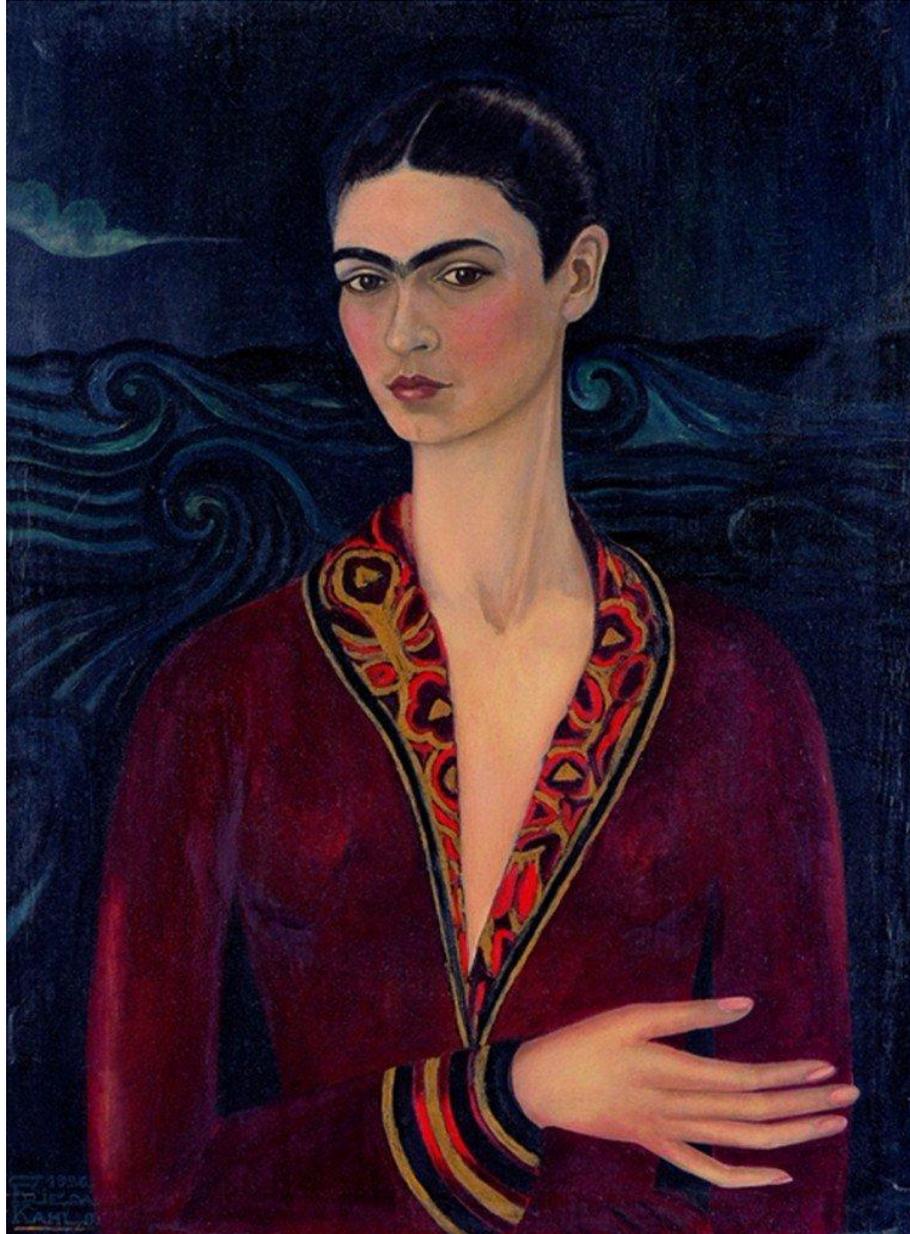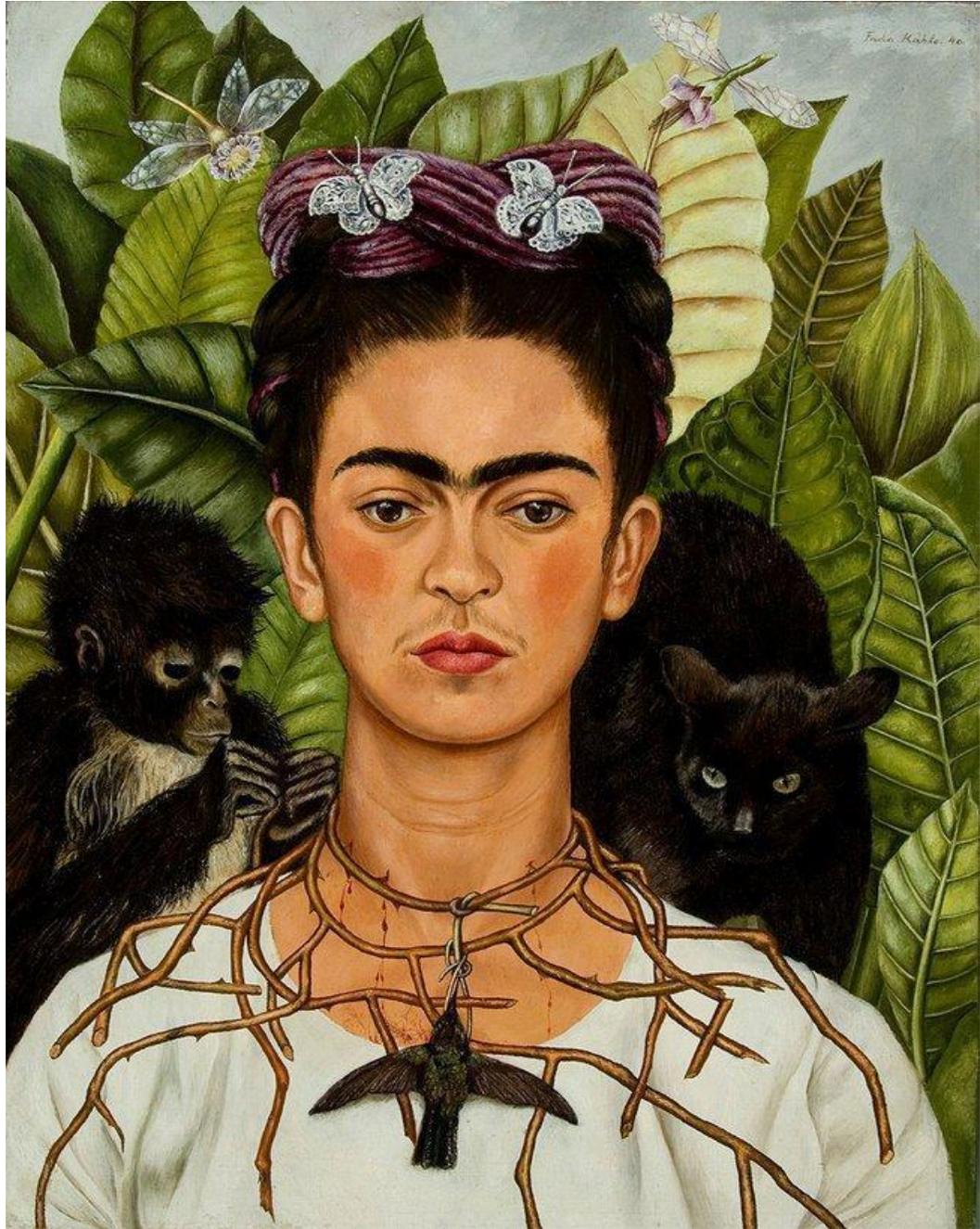
Autorretrato con collar de espinas: Frida pintó un autorretrato para regalárselo a su amante, el fotógrafo Nickolas Muray. Sin embargo, después de divorciarse de Rivera, tuvo que vender la pintura para contratar a un abogado. Para reemplazarlo, Frida pintó este autorretrato. El elemento más importante es el collar de espinas que se hunden en su cuello

como señal del dolor que le causa su relación rota con Diego. Dicho collar viene de la

famosa corona de espinas, muy significativa en la tradición cristiana.

Las dos Fridas: Frida reflejó aquí las emociones luego del divorcio de Diego. Dibujó dos personas idénticas, pero con diferentes personalidades. Una de ellas es la Frida mexicana, de la cual Diego se enamoró. La otra es Frida europea, es la nueva artista independiente y reconocida en todo el mundo, pero también la que su esposo abandonó. Este cuadro se convirtió en el más caro vendido por la artista durante su vida; fue comprado por el INBA en 4 mil pesos.

El venado herido: Es fácil saber cuándo una pintura de Kahlo expresa un sentimiento de dolor insoportable, pues la artista era incapaz de replicar el sufrimiento en su propio cuerpo, y por eso utilizaba otras imágenes. Frida pintó este cuadro después de una operación de columna vertebral que supuestamente aminoraría sus achaques pero que, por el contrario, le trajo aún más dolores de espalda.

Mira que si te quise, fué por el pelo,
Ahora que estás pelona, ya no te quiero.

1940 Frida Kahlo.
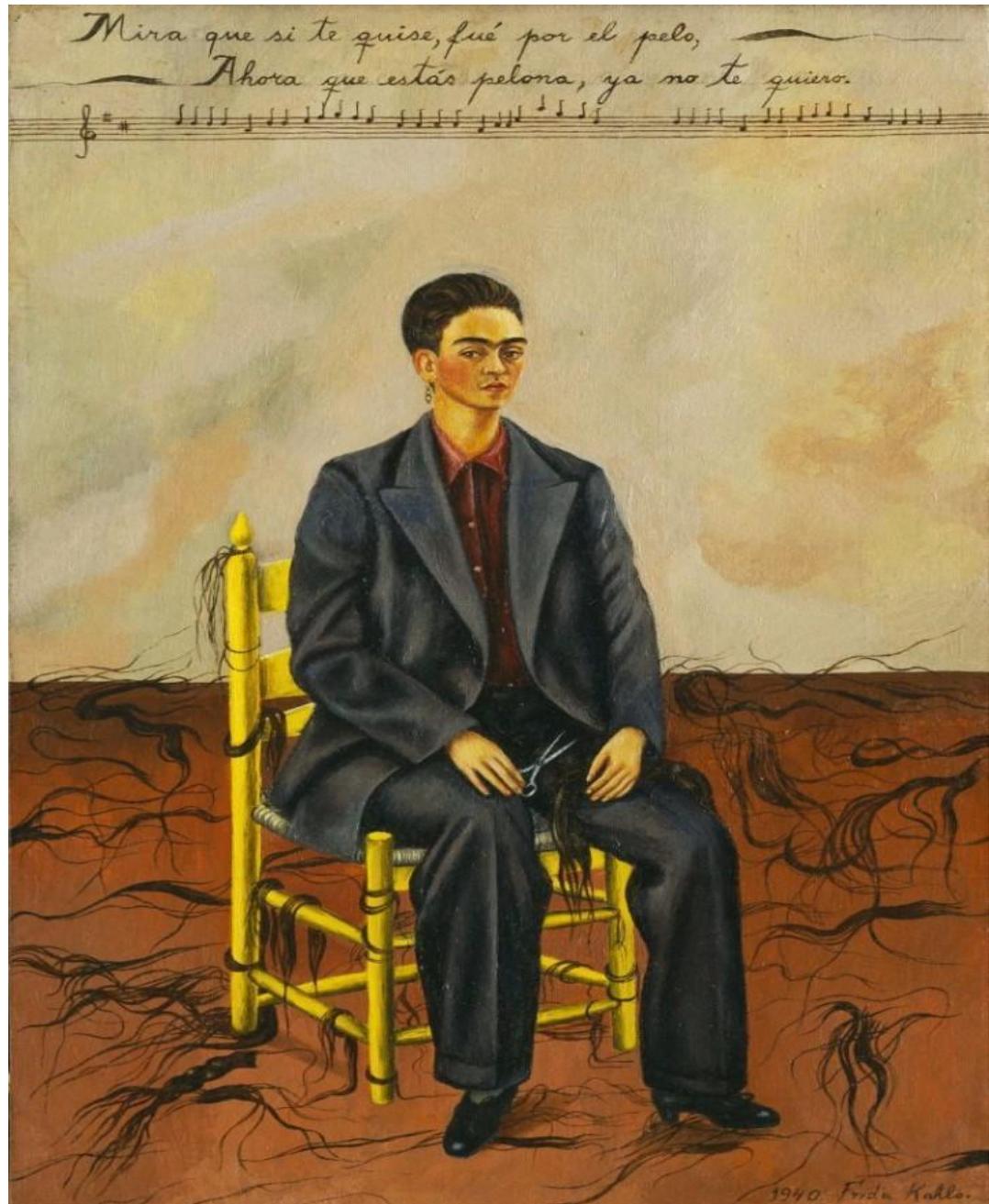
Autorretrato con pelo corto: En este cuadro, que data de 1940, posterior al divorcio Frida abandonó su imagen femenina: se cortó el pelo, colgó los vestidos y utilizó ropas masculinas, dejándose únicamente los pendientes como atributo femenino.

APPENDIX E:

Statistical Results of the Motivational Variables Constructed From the Motivational Questionnaire

1 - F and Descriptive Statistics for Comparison (Group C) and Experimental (Group X) Motivational Variables as a Function of Time (Time1 and Time2)

Construct	F	P	n2	T1 Mean (SD)	T2 Mean (SD)
1. Anxiety	2.82	1.01	.05	3.06 (1.37)	2.80 (1.39)
2. Integrative Orientation	.04	.84	.00	4.40 (1.82)	4.41 (1.80)
3. Instrumental orientation	1.25	.27	.03	5.35 (1.27)	5.48 (1.18)
4. Motivational intensity	49.55	.000	.50	5.17 (.94)	4.17 (.90)
5. Intrinsic motivation	2.06	.16	.04	4.33 (1.63)	4.62 (2.14)
6a. Teacher's teaching style	5.81	.00	.10	4.70 (1.35)	4.53 (1.36)
6b. Trait-like/effort	.43	.51	.01	4.16 (1.28)	4.53 (1.36)
6c. State-like/ability	.30	.54	.05	3.17 (1.38)	2.98 (1.49)

Note. Group C = comparison group, Group X = experimental group

2 - F and Descriptive Statistics for Comparison (Group C) and Experimental (Group X) Motivational Variables as a Function of Time (Time1 and Time2) and Conditions (Pre-Post Tests)

Construct	F	P	n2	T1 Mean (SD)	T2 Mean (SD)
1. Anxiety	8.51	.01	.15	3.06 (1.37)	2.80 (1.39)
2. Integrative Orientation	1.78	.19	.04	4.40 (1.82)	4.41 (1.80)
3. Instrumental orientation	4.55	.04	.09	5.35 (1.27)	5.48 (1.18)
4. Motivational intensity	1.37	.28	.03	5.17 (.94)	4.17 (.90)
5. Intrinsic motivation	.35	.57	.01	4.33 (1.63)	4.62 (2.14)
6a. Teacher's teaching style	5.61	.02	.10	4.70 (1.35)	4.53 (1.36)
6b. Trait-like/effort	.09	.76	.00	4.16 (1.28)	4.53 (1.36)
6c. State-like/ability	.82	.37	.02	3.17 (1.38)	2.98 (1.49)

Note. Group C = comparison group, Group X = experimental group

APPENDIX F:

Descriptive Statistics of Student Writing Samples

Descriptive Statistics (Means and Standard Deviations) and Between-Groups

Comparisons of Variables Across T1 and T2

	Content1 Mean (SD)	Content 2 Mean (SD)	Vocab1 Mean (SD)	Vocab2 Mean (SD)	Grammar 1 Mean (SD)	Grammar 2 Mean (SD)
Comparison group	3.96 (.79)	4.71 (.54)	3.96 (.84)	4.64 (.68)	3.75 (.70)	3.71 (.98)
Experimental group	4.39 (.94)	4.61 (.78)	4.43 (.95)	4.57 (.79)	4.22 (.80)	4.22 (.90)
Total	4.16 (.88)	4.67 (.63)	4.18 (.91)	4.61 (.72)	3.96 (.77)	3.94 (.97)

Note. SD = standard deviation

APPENDIX G:

Institutional Review Board Approval

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The research done in this dissertation has been approved by the Boise State

University Institutional Review Board, IRB protocol number 108-SB17-094.