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The Mirror Up to Nature: Identity Exploration through Drama for English Language Learners

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The Mirror Up to Nature:
Identity Exploration through Drama
for English Language Learners

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

In Partial Fulfillment
Of the Requirements for the Degree
Masters of Arts in Teaching English as a Second Language

by
Grace Hudkins
May 2017

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Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

Instructor/Chairperson   Date

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ABSTRACT

It is widely accepted that language acquisition through content, arts integration, and identity development in concert with foreign or second language development are all important and valid approaches to ESOL education. However, there is a lack of literature addressing these three elements in concert. This project attempts to bridge this gap through the creation of an International Baccalaureate Middle Years Programme (IB MYP) unit that addresses language acquisition, drama integration, and personal and cultural identity development. The unit also promotes intercultural understanding, as students share their personal and cultural identity backgrounds with one another throughout the course of the unit as they write and deliver identity-based speeches. The project is underpinned with Stephen Krashen's theories of language acquisition (1982) and Bonny Norton's theories of identity and language development (2013). The unit is designed for use in middle school drama, English, or ESOL classes, and will develop the confidence of educators who may feel daunted by teaching second language students, implementing the arts into their teaching practice, guiding students through identity exploration, or promoting intercultural understanding.

CHAPTER I
INTRODUCTION

Statement of the Problem

The International Baccalaureate (2014) notes in its curricular frameworks, "[d]uring adolescence, the role of language in identity affirmation is of particular significance as a pedagogical principle" (p. 26). English language learners can sometimes struggle with identity development as they are often not living within their native culture, and may not have an academic knowledge of their first language. It has been proven that "each student's language has its own inherent worth, its own values, and furthermore promotes cognitive development," and mother tongue skills are crucial for successful second language learning (Carder, 2007, p. 4). Similarly, ESOL students may become distanced from their peers due to their linguistic differences, thereby stunting their social and emotional identity development. In some cases, adolescents may be *third-culture kids*, colloquially called *TCKs*, who have lived in any number of cities, states, or countries, never fully assimilating to life in one place. Academic interruptions can also impact students' abilities to hone their language skills as they experience a lack of consistency in their education. In addition, having a structured opportunity to critically reflect on their background and their identity is rarely provided for these students. These identity and linguistic crises present a tremendous problem for adolescents around the world. My project will address this problem by equipping teachers with the resources they need to support language learning adolescents in their identity development.

Purpose of the Project

The purpose of this project is to utilize the dramatic arts to provide support to middle school ESOL students in their identity development and language learning. In my

field project, I will develop the curriculum for a middle school drama/intermediate ESOL unit. This unit will have as its central component student-created identity speeches that they brainstorm, write, rehearse, and perform for their peers. This project will give students an opportunity to focus on improving their language skills, particularly in writing and speaking. However, their collaborative work with one another to improve each other's speeches will also provide them opportunities to enhance their reading and listening skills. Above all, the unit will allow students to explore and share their own experiences and identities, and will promote intercultural understanding among all the students within the class.

I chose to pursue this project as, over my years as a drama teacher to a predominantly ESOL population, I observed how drama could help students of all ages to unlock their linguistic skills. A focus on movement, expression, and character allows many learners to forget that they are learning English, and simply relax and enjoy. For many students, playing a character decreases their anxiety about speaking English: they feel as though it is not the learner speaking, but their character. Through the lens of drama, a focus on identity can further allow students to thrive. The product I created can be utilized by ESOL teachers as well as English or drama teachers who work with ESOL populations, and can have a tremendous impact on their students.

Theoretical Framework

This project is based on two theoretical areas: Krashen's theory of second language acquisition (1982); and Norton's theory of identity and language learning (2013).

The first area I reference in my research is Krashen's theory of second language

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acquisition. Specifically, I will explore Krashen's theories on how the use of SDAIE (specially designed academic instruction in English) or sheltered instruction methodology can lead to more successful language acquisition.

Madriñan (2014) claims that the strength of a learner's first language can support their acquisition of the second language, "using the first language as a bridge between previous and new knowledge" (p. 57). Sheltered instruction, defined as "[t]he practice of integrating language development with techniques to make curricular topics more comprehensible to ELLs," can help English language learners to thrive when teachers have a clear understanding of the learner's development in both L1 and L2 (Short, Fidelman, & Louguit, 2012, p. 335).

Within my project, I will examine how rather than focusing on explicit language instruction, content-based instruction can in turn build students' academic language skills as they interact authentically with the language. The tasks that they explore throughout the course of the unit will allow them to address and develop all four language skills: speaking, listening, reading, and writing.

The second theory I am utilizing is Bonny Norton's theory of identity and language learning. Norton (2013) claims that "[w]ork on identity offers the field of language learning a comprehensive theory that integrates the individual language learner and the larger social world" (Introduction, Section 2, para. 1). Language development and identity development are inextricably linked to one another, and it is crucial for teachers of ESOL students to be aware of how the two impact one another.

There have been numerous articles, studies, and books written that explore the relationship between identity and language. Miller (2003) states the need for schools,

teachers, and institutions to "provide insight into the ways in which linguistic and cultural minority students negotiate and represent identity" (p. 3). Furthermore, Reis (2011) acknowledges the persistent assumptions and stereotypes that non-native English speakers are inherently inferior to native speakers; however, he lays out ways in which "EIL [English as an international language] speakers can be empowered to recognize, acknowledge, and contest dominant, ideological discourses that position them as less than ideal, second-rate, or altogether undesirable or incapable speakers of English" (119).

The interconnections between language learning and identity development will be the cornerstone of the unit I develop. Norton's theories are reflected in this project through my advocacy for teachers and students developing an understanding of how language and identity are linked, and how developing one in turn supports the other.

Significance of the Project

The project I have created offers several significant benefits for teachers and students alike. It may be useful in an ESL setting, or an English or drama classroom where a significant portion of the student population is made up of English language learners. For any of these types of teachers, they may feel that they are lacking in one of the necessary components of this unit: an understanding of teaching public speaking, of working with ESL populations, of identity development. The resources provided by the unit will help increase teachers' confidence in all these aspects of delivering the curriculum. This in turn will provide enhanced learning opportunities for the students in their classes, both in terms of academic language skills and personal self-discovery. In addition, the personal nature of a unit such as this may increase student buy-in. Furthermore, granting students the opportunity to explore their identities and hear from

their peers about their different backgrounds and cultures will promote greater self-awareness and intercultural understanding as they move forward in their lives.

Definition of Terms

ESOL (English for speakers of other languages). ESOL, an acronym standing for *English for speakers of other languages*, refers to instruction for learners who do not speak English as their native or first language ("ESOL," n.d.).

IB. International Baccalaureate, a curricular framework program for international schools.

Identity. Identity is an individual's self-conception as is influenced by their culture, language, relationships, and more (Norton, 2013).

L1. L1 refers to an individual's first or native language.

L2. L2 refers to an individual's second or non-native language.

MYP. Middle Years Programme, the middle school focused curricular framework of the IB (International Baccalaureate).

Sheltered Instruction. Sheltered instruction is the ESOL teaching methodology wherein language is implicitly taught through content rather than through the explicit instruction of language skills (Short, Fidelman, & Louguit, 2012).

SLA (second language acquisition). SLA, the commonly used abbreviation for second language acquisition, refers to the process of acquiring a second language after a first language has been acquired. The process of acquisition is differentiated from that of learning, with learning being a more conscious process, and acquisition being a subconscious one (Krashen, 1982).

TCK (third culture kid). Third culture kids, often colloquially referred to as TCKs, are

children who grow up for a significant period outside their home country or culture, often

living in numerous locations (Carber, 2009).

CHAPTER II
REVIEW OF THE LITERATURE

Introduction

The purpose of this project is to harness the power of the dramatic arts to empower middle school English language learners to acquire English language skills and develop their personal and cultural identity. To support my work, I have conducted a thorough review of existing literature within the field. In so doing, I have discovered that there is a gap in the literature that addresses how the individual facets of second language acquisition, arts integration, and identity development connect with one another: utilizing sheltered English instruction of drama to achieve a greater understanding of personal and cultural identity, as is the goal of my project. As such, I have organized this literature review into three categories: language acquisition and sheltered instruction; drama and language acquisition; and language acquisition and identity development. The language acquisition and sheltered instruction section contains studies that relate to content-based language learning as opposed to explicit language instruction. The drama and language learning section includes sources on how drama and the arts in general have been utilized for successful second language learning. Finally, the language learning and identity development section examines resources that explore the link between second language acquisition and how that impacts the development of an individual's personal and cultural identity.

Language Acquisition and Sheltered Instruction

Stephen Krashen is well known within the field of linguistics for his theory of second language acquisition, first published in 1982 in his book *Principles and Practice in Second Language Acquisition*. His work follows the audio-lingual method and applied

theoretical grammar, both of which are examples of behaviorist psychology theories being applied directly to language teaching and learning. Krashen in turn presents five hypotheses related to second language acquisition: the acquisition-learning hypothesis; the monitor hypothesis; the input hypothesis; the natural order hypothesis; and the affective filter hypothesis.

These hypotheses have stood the test of time, becoming established theories over the past thirty-five years since their initial publication. However, there are certainly those who disagree with these theories, preferring models of explicit language instruction including phonics, grammar, and vocabulary (Liu, 2015; Zafar, 2009).

Krashen's acquisition-learning hypothesis is reflected in this project through the focus on acquiring language through content rather than explicit instruction. It is important to differentiate the process of acquisition from the process of learning, and ensure the teacher and students are both aware of the process being undertaken.

Palea and Boştină-Bratu (2015) examined the role of age in the acquisition of a second language. The researchers examined how learners of different ages interact with the process of language acquisition. They looked at factors including motivation, organization, experience, rate of acquisition, and ultimate attainment.

While it has been generally accepted that learners who begin acquiring language at a young age are more likely to gain fluency and speak without accent, this has become more and more disputed in recent years. In fact, the researchers point out that "the age of first access to the second language is only one of the factors reflecting the ultimate jurisdiction" (Palea and Boştină-Bratu, 2015, 429). There are many scholars who have conducted similar research with comparable findings (Bista, 2008; Hopp & Schmid,

2013; Saito, 2015).

This particular article examined three key ages of language acquisition: young children, older children, and adults. The study was inconclusive in determining what were appropriate age ranges for each of the stages identified. However, it is also important to note that a learner's age does not necessarily align with their stage of development in any number of facets.

It is necessary to acknowledge how students of any age can achieve success with language learning. This project has an intentional focus on middle school students as it is a key period in their identity development, but is also a time when language acquisition can progress rapidly and give students a higher chance for achieving fluency, particularly when delivered through content.

Madriñan (2014) explores the relationship between strength of mother tongue in second language acquisition. She posits that opportunities abound for individuals who are bilingual in an increasingly globalized world, and that fostering use of the mother tongue is crucial for second language learners.

The study was conducted at an English immersion K through 12 school in Bogotá, focused on young Colombian students between the ages of four and six years old. The students were native Spanish speakers (L1) in the process of acquiring English (L2). The data was collected qualitatively, with a lesson presented monolingually in the L2, then a subsequent lesson offered bilingually in both L1 and L2. The students were then asked to complete a written reflection of their understanding.

The researchers found that the bilingual lesson resulted in higher engagement from students, reflected in greater participation and fewer interruptions to the lesson. The

written response itself reflected the same level of comprehension in both lessons. On the whole, teachers felt strongly that when their students had more instructional time in the L1, they were more successful overall.

While a compelling study, Madriñan's focus on early language learners leaves questions about how the same principles apply to older children or adult learners. Specifically, she discusses the importance of increasing L1 instruction in the first few years of a child's education. The study is inconclusive in presenting how students could continue to be supported in this way as they move on in their education.

The study is relevant to this project as it is reflective of many international teaching situations: an immersion school where mother tongue is taught for a small portion of the students' contact hours. In developing the project, it is crucial to consider schools with common international school policies and practices, and understand how they can use the mother tongue to strengthen the acquisition of second language.

Short (2013) published an article focused on building up educators' confidence and effectiveness as sheltered instruction teachers. She posits that many teachers have not received adequate training for ESOL teachers in their classes, but educators must all view themselves as language teachers. The timing of this is particularly crucial, as the number of English language learners in K-12 classrooms in the United States is growing rapidly every year, increasing by 51% between 1998 and 2008, compared to the overall rate of student population growth, which was 7.2%.

Short references the Sheltered Instruction Observation Protocol (SIOP) developed by herself and a team of researchers in 2008. The model includes points on lesson preparation; building background; comprehensible input; strategies; interaction; practice

and application; and review and assessment.

The description of rigorous professional development for teachers in sheltered instruction includes seven points, several of which are outlined above. The researcher emphasizes how short-term workshops often lack efficacy. Her recommendations include selecting interventions based on student and teacher data; providing teachers with time to practice the skills in question; making it easy to involve the intervention in daily practice; providing plenty of support to teachers; unpacking the underlying educational theories with educators; ensuring the school administration offers their full support; and finding a way to gauge teacher efficacy with the program.

Short's (2013) article offers important points on how to help develop educators in their understanding of sheltered immersion. However, her focus in her research was solely on teachers and schools in the United States. The findings are inconclusive in terms of generalizing to other countries or types of schools throughout the world.

These findings relate to this project through their focus on teacher professional development. As the project is intended to be a resource to educators, reviewing other resources that touch on similar points provide crucial guidance to this project's ability to support teachers in similar situations.

Robinson (2011) published an article on using rock and roll for English language teaching. His research focus was on content-based workshops for English language learners to develop their cultural competency.

The researcher uses his history of rock and roll workshop as an example, and also offers some ideas for similar workshops, including major historical events, unpacking stereotypes, and general pop culture. He asserts that his model can be used with a large or

small number of participants and a broad range of language experience levels, as long as tasks within the workshop are designed intentionally. Similarly, the language objectives the instructor hopes to achieve must be carefully outlined and linked with the content being delivered.

Robinson asserts that the main strength of his workshop design is the opportunities for student engagement. As is often the case when teaching language through content, participants in the workshops found that they strengthened their language skills but also developed content knowledge they did not expect.

While Robinson's workshop approach seems effective, the study is inconclusive in finding whether a similar approach would work in a classroom setting. When considering the type of classroom this project is likely to be utilized in, it is important to ensure the efficacy of the curriculum for all students, even those for whom the class is prescribed.

These findings are reflected in this project as both focus on using the arts for sheltered instruction. While the study reviewed here and the project being developed focus on different art forms, the shared framework of second language acquisition through arts content to promote intercultural understanding make this article a crucial resource.

Drama and Language Acquisition

Badard (2016) developed a guidebook for teachers on arts integration. Her work touches upon all the arts: music, drama, dance, visual art, and more. The project Badard developed includes individual guides for visual arts, performing arts, music, and dance. The guidebooks include individual lessons which can stand alone or be used in concert

with one another.

One of the goals Badard sets forth for her project is to increase not only teachers' confidence in leading arts integration activities within their classrooms, but students' understanding of how deeply the arts can impact their own academic learning. She asserts that this guidebook to arts integration will increase student engagement and motivation.

Badard's project's biggest drawback is of course that it is untested. As with any unpublished and non-peer reviewed work, there is much that is left open-ended. It is nonetheless a valuable resource for ESOL teachers who are looking to bring the arts into the classroom.

Badard's assertions that art is personal and can truly make a difference in student engagement are mirrored in the project being developed. While art is highly subjective and open to different interpretation by anyone, Badard observes that that having the freedom to be "artistic in [their] own way" is an enormous part of what makes arts integration a powerful experience for students (pg. 4).

Another graduate student, Williams-Fleck (2014) developed a project that focused on drama integration in the ESOL classroom. Zeroing in from general arts integration, Williams-Fleck's work takes a more specific look at one particular art and its role in the language learning classroom. Williams-Fleck explored in her project how a drama-based curriculum could supplement, if not completely replace, traditional models of ESOL instruction. She carefully considered how to integrate grammar principles into content-based instruction, allowing for deep student understanding.

The researcher posits that drama-based ESOL instruction can be utilized at any grade level in any type of school. She cites the greatest benefits of the unit as developing

students' intrinsic motivation and authentic interaction with language. As Williams-Fleck herself states, the greatest way to continue developing the project would be to actually implement the curriculum in a classroom setting to gauge the successes and challenges of the unit.

The curriculum that Williams-Fleck developed is an excellent resource for the development of this project. While the project being developed is a bit more focused in terms of content, the author's thoughtful and explicit connections between ESOL and theatre education are excellent building blocks in developing this unit.

Reyes (2013) published a book on utilizing the arts for ESOL instruction. Her focus is on a methodology that shelters and scaffolds language acquisition, providing students with comprehensible input and then applying the arts for deeper understanding.

Reyes' work is based on her experiences as an ESOL teacher. After attempting to teach a prescribed curriculum she describes as "austere" and "mindless and ineffective," she developed her own approach, utilizing the arts to increase student engagement and comprehension (p. 5). She offers advice, guidance, and sample units related to the dramatic arts, creative writing, music and rhythm, dance and movement, and the visual arts.

The researcher's melding of constructivism, sheltered instruction, and the arts is a potent combination for engaging learners and building their confidence and linguistic skills. Rather than a prescribed model, Reyes' thoughtfully constructed framework offers teachers the guidance they need to feel supported, but allows the freedom for them to deliver the content they and their students need.

Reyes is careful to touch upon all the arts, including creative writing and dance,

the two which are most often forgotten or not addressed. She offers a thoughtful balance of units targeted at different grade levels, and utilizing a wide variety of texts and materials. It is an incredibly powerful resource for ESOL teachers in school settings, although it does not touch explicitly on adult education. However, some of the activities could be adapted for use with this population as well.

Analyzing Reyes' framework was a useful reflective practice in approaching the creation of this field project. While her sample units are not relevant to the field project, her model of curriculum development and theories of arts and ESOL integration are helpful in crafting strategies, activities, and lessons.

Winston (2012) edited a resource text for ESOL teachers exploring how drama can be used for second language acquisition. It is a collection of papers, essays, and chapters from professionals in the field who have experience with theatre and ESOL instruction.

All the researchers within the text utilize their wealth of experience in the field and qualitative analysis of their work. Each individual focuses on a particular convention that he or she has utilized successfully with multiple groups of students, with recommendations on adapting the content to suit a variety of units.

Each chapter brings with it its own conclusions on the efficacy of the unit. Different researchers highlight sociocultural learning; intercultural language learning; and the ease of differentiation. Across the board, all the authors note the deep impact drama integration has on students' language development.

Gathering a variety of perspectives, Winston has presented a thorough and balanced portrait of ESOL education through drama. While the focus is primarily on

secondary education, there are a few chapters that have a broader lens or are targeted at early years. Many of the units could be adapted for use with a different year group or different content with the convention.

Two of the chapters in Winston's compilation are specifically related to identity, drama, and language learning. While they differ in their content and the direction of the learning, they are reflected in this project in the common explorations of the connections among ESOL, drama, and identity.

Ntelioglou (2011) conducted research on the relationship between drama and ESOL, and how the dramatic arts, when used intentionally, can unlock students' language and literacy skills. Ntelioglou's research was conducted in an adult school in Ontario, in a mandatory drama-ESL course with participants from a wide variety of countries with broad variation in their educational experiences. Most students were in their late twenties or early thirties; twenty-one was the minimum age to enroll. The data collected was qualitative in nature, based on observation and student journals.

Despite many having initial reservations about the course, in their reflections, students noted how the "multiple modes of meaning-making" in drama helped them to become more successful learners overall (p. 606). They had authentic opportunities to practice their speaking, listening, reading, and writing skills, and learners found that these meaningful tasks helped to improve their skills in ways that explicit instruction could not necessarily do.

As the researcher acknowledges, there were several factors that made the course challenging, including the limited time for the class, large class sizes, and frequent absenteeism. It is always a challenge to increase student engagement and buy-in in a

required class such as the drama-ESL course, but reading students' journals from the beginning of class and again from the end indicate that even in a required course, students can gain a great deal from it.

Ntelioglou's observations on how to increase student buy-in, explicitly plan for both drama and language skills, and more are clearly reflected in this project. The creation of a meaningful interdisciplinary unit requires intentional focus on all aspects that are being taught and assessed.

Language Acquisition and Identity Development

Norton's seminal work on identity development and language learning, first published in 2000 and published in revised edition in 2013, explores the importance of ESOL teachers helping their students to understand and develop their understanding of their own personal and cultural identity as they acquire an additional language.

The research Norton has conducted throughout her career has "been informed by the work of educational researchers in cultural studies, feminist research and critical ethnography" (2013, p. 18). She performed a study with recent immigrants to Canada who were in the process of acquiring English, utilizing interviews, analysis of student work, and anecdotal observation to explore the relationship between language learning and identity.

Norton's conclusions are broad, including the importance of teachers avoiding preconceptions about their students; recognizing the complexity of the worlds in which our students operate, and the many roles they hold within them; and acknowledging the hierarchies that exist and helping students to see their place within them.

The fact that Norton has revisited her own work from over a decade ago and

revised it with her new understandings makes it highly reflective and nuanced. She is honest, thoughtful, and straightforward in presenting her theories and experiences as a researcher.

Norton's research is reflected in this project through her commitment to social justice. Her explicit acknowledgement of cultures of power and the importance of helping learners to recognize their role within it sets a model for this project to be framed through a human rights lens.

The International Baccalaureate (*IB*) published their revised guide on implementation of their Middle Years Programme (*MYP*), including a section on language and identity (2014). Their specific focus is on the intersection of these two crucial elements during adolescence.

The International Baccalaureate collects data from schools around the world in dozens of countries (2014). The staff at their headquarters bring with them a wealth of experience from international schools, implementing the Middle Years Programme in a wide variety of subject areas, countries, and languages.

The pamphlet they have released acknowledges the many changes adolescents are encountering at this critical period in their lives. Language is a key component of how adolescents develop a personal identity, a social identity, and a cultural identity. Literacy is also central to academic success, which can in turn influence students' self-image.

While informative, the International Baccalaureate's pamphlet does not achieve significant depth. It lacks specific evidence or case studies related to their claims. However, most of their documentation is similar in nature, and it is nevertheless clear how much thought and experience goes into crafting these documents.

As this project is specifically targeted at middle school intermediate language learners, this document can serve as a cornerstone for the project. The project will be developed using a Middle Years Programme unit planning model, making this documentation key in the development of the unit.

Houghton (2013) published a case study exploring how intercultural competence and identity development can be assessed in foreign language education. The researcher explored the ID model, a five-stage process involving "student attention to task, student change, and the development of student meta-awareness" (p. 312).

The study was conducted at a university in Japan over the course of a thirteen-week trimester. The participants were all students in an English class and their teacher, each of whom submitted audio and video recordings, diaries, and reflections throughout the process. The data were sorted digitally and then analyzed by the researcher.

The study explored several types of self-discrepancies that occurred across the participants, including discrepancy between thoughts and feelings about the past and present, discrepancy between the student's own ideals and those taught to her or him, and discrepancy between what he or she thinks she should do and what he or she actually does. Making the students' thinking about their identities visible empowered students and teacher alike in their work together.

Despite the triangulated design of the data collection, interviews can be challenging, particularly those related to an academic class, where a participant's desire for a good mark may sway their responses. In addition, this article is limited by the narrow age group studied. The short period of the study as well makes it difficult to ascertain whether any substantial and lasting impact was made on participants' identity

development.

The idea of looking at how identity development can be assessed is a crucial point in the development of this project. As the unit is being developed, it is crucial to consider how drama, language, and identity development will all be assessed independently and in concert.

Gao, Jia, and Zhou (2015) examined the relationship between ESOL learning and students' development of their personal identities. They explored seven different categories of identity changes. The study was conducted in five Chinese universities over a four-year period. All university students were invited to join the research project upon entry to the university. Data was collected from the participants via a questionnaire, with questions on a five-point Likert scale; the students' own journals, diaries, and reflections; and interviews with the participants.

The most significant change the researchers found over time was change in participants' self-confidence. Given the importance of English proficiency within Chinese culture, it is unsurprising that there is a link between self-confidence and linguistic competence. This was reflected in students' academic scores and marks as well as their usage of the L2.

As the researchers note, Chinese culture is an important consideration. As a collectivist culture, identity development differs from more individualist cultures. The study is inconclusive in transferring their results to students in other cultures. In addition, this study, as with Houghton's, has a focus on college-aged students; it remains to be seen if similar results would be achieved with other age groups.

This study is reflected in the project through their shared focus on identity and

language development. The factors that cause the processes of identity development and language acquisition to interrelate and influence each other are important to understand for any language teacher.

Kim (2011) conducted research on Korean immigrant parents and how language acquisition and identity development are reflected in their children's lives. In an increasingly globalized world, third culture kids (or *TCKs*) come in all shapes and sizes, and students from linguistically diverse backgrounds are becoming more of a norm.

The participants in Kim's study were all relatively recent immigrants from Korea to the Midwestern United States. Data collection was via interviews in Korean, focused on "beliefs and practices regarding L1, […] communication and parenting issues, and […] children's experience in the United States" (p. 17). Interviews and observations of the families were all recorded via audio and/or video.

Across all participants, the importance of maintaining the children's L1 was emphasized. This was stressed by parents largely due to the economic benefits of bilingualism and cultural and ethnic connections, not necessarily realizing the other benefits. Some of the families struggled with miscommunication at home, largely depending on the parents' command of L2 and which language or languages were most spoken at home. Parents noted that their children sometimes struggled with their identity, and "low proficiency in English appeared to affect their children's identity and self-esteem" (p. 18). Others would idealize whiteness and eschew their cultural identity; for the daughter of one participant, her "desire to belong to the 'White' group led her to deny any association with Asians" (p. 18).

As is often the case with small sample sizes, it is difficult to ascertain whether the

results could be generalized to the general population. The study is inconclusive as well as far as how it might extend to other demographics beyond Korean immigrants to the United States.

This study is reflected in the project through its focus on how language development is linked to identity development for young people. The focus on TCKs who are acquiring a second language and growing up outside their home culture is an important link. The study's exploration of the strength of L1 and its influence on L2 acquisition is a crucial point as well.

Summary

Considering the interactions of language acquisition through sheltered immersion, drama in ESOL education, and the relationship between identity and language development, the literature explored here presents a balanced picture of the field as it stands. It is clear that sheltered immersion is a potentially successful methodology for helping students acquire a new language, and that arts education is a key way in for many students. Within the arts, drama is a particularly powerful tool when it comes to language acquisition. With the challenges presented by adolescent identity, linguistic and cultural clashes, and socioemotional development, it is crucial for the language teacher to prioritize students' identity development in the classroom. The arts are a natural and authentic way for students to explore their own developing personal and cultural identities. All of these elements are an excellent fit with the IB approach to education.

In building my unit, I was able to reflect upon the data presented in these studies, books, theses, and articles. Familiarizing myself with this literature reinforced for me the importance of language teachers having a strong understanding of identity. This is a key

point in drama as well; Augusto Boal, father of the tradition of Theatre of the Oppressed, goes so far as to say "[w]e must all do theatre – to find out who we are, and to discover who we could become" (2006). The drama resources I discovered inspired the work I will do, and provide me with direction and structure for the unit.

CHAPTER III
THE PROJECT AND ITS DEVELOPMENT

Description of the Project

For my project, I will develop a drama/ESOL unit on writing personal identity

speeches. This unit will be designed using the International Baccalaureate's Middle Years

Programme (*IB MYP*) unit planner. The facets of the unit planner include key and related

concepts, a global context, a statement of inquiry, three guiding inquiry questions, a

statement of the objectives, a summative assessment hitting all four MYP arts criteria and

sub-strands (knowing and understanding, developing skills, thinking creatively, and

responding). It also includes approaches to learning and transdisciplinary skills, unit

content, learning experiences and teaching strategies, formative assessment, opportunities

for differentiation, resources, and teacher reflection. Each of these sections will be fully

developed. Most of the unit will be original, but portions of it may be adapted from

resources I have encountered in my research thus far. A few of the most influential

resources are Winston's compilation *Second language learning through drama: Practical

techniques and applications* (2012), Robinson's article on using rock and roll for ESOL

teaching (2011), and Ntelioglou's study on the relationship between drama and ESOL

(2011).

The key concepts will be drawn from the Middle Years Programme arts list of

criteria, and related concepts will be brainstormed based on the content of the unit. The

global context as well will be selected from a list of six provided by the MYP. The

statement of inquiry will begin to shape the scope of student inquiry, but will not be

discipline-specific. The three guiding inquiry questions will begin to point more toward

the content of the unit and will fall into three categories: factual, conceptual, and

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debatable. The objectives will include drama learning outcomes as well as ESOL learning objectives. The formative assessments will build up to a summative assessment for each MYP criteria. Two to three MYP approaches to learning will be selected to focus on teaching explicitly throughout the course of the unit. The learning experiences will begin to unpack the teaching and learning that will happen leading up to the assessment tasks. Opportunities for differentiation will be explored, considering how to challenge and support students at different levels. A collection of potentially useful resources (physical resources, websites, texts, human resources) will be compiled. Finally, a section for teacher reflection will include segments for reflecting prior to beginning the unit, throughout the course of the unit, and after the unit's completion.

In addition to all this, I will create rubrics for each of the summative assessment tasks that align to the MYP year 3 (approximately grade eight) criteria. The marking falls into four bands: 1-2 (limited), 3-4 (adequate), 5-6 (substantial), and 7-8 (excellent). When assessing student work, the goal is to compare the student to their past self and generate a *best fit* mark for each criterion (A: knowing and understanding, B: developing skills, C: thinking creatively, and D: responding) that reflects their current standing based on their personal history. These can be easily modified to better align with the criteria for year 1 (approximately grade six) or year 5 (approximately grade ten).

Development of the Project

A particular strength of the International Baccalaureate Middle Years Programme is the focus on enduring concepts and lifelong skills, for which content is a vehicle. This approach goes hand-in-hand with my intended focus on sheltered instruction for ESOL students. Rather than explicitly teaching language or drama skills, students will go

through a process of guided inquiry that will allow them to independently develop their own understanding of the world around them.

The inspiration for this project largely came from a unit taught by a colleague of mine three years ago. In her combined grade six and grade seven drama class, she started the semester by having students write and deliver a speech that told a story from their lives. Not only did it help the students to develop their writing, speaking, and presentation skills, it helped her as a teacher and the class as a whole to build a sense of community and trust as an ensemble, which set them up for continued success in their remaining time together. All the students who took that class are still taking drama by choice three years later.

While I have worked with middle school students in non-classroom settings for several years now, this is my first year officially teaching middle school. Throughout this period, my students have helped me develop numerous new insights into this stage of development, particularly for students in an international school setting. Within an international school—or any school that has within its student population a multitude of diverse cultures—it is important for educators and students to develop awareness, sensitivity, and understanding of the culture of the country, the culture of the school, the cultures of the faculty and staff, and the cultures of the students and their families.

Middle school is a crucial time for identity development, as teenagers are beginning to question and explore where they come from, who they are, where they are going, and what that all means. I believe passionately that providing structured opportunities for students to grapple with these questions will help them to greater personal and academic success in the long run. Allowing them to share the insights they

develop with one another will promote intercultural understanding and strengthen the school community as a whole.

I have been quite fortunate to work at a school where drama is a required course for all students from grade one to grade seven, and they can choose to continue courses in drama from grade eight to grade twelve. However, I recognize that many schools are not so fortunate to have this structured time set aside for arts instruction. My hope for the unit I am developing is that it can be used outside the drama classroom as well, by English or ESOL teachers, to integrate arts education into their teaching practice.

The Project

The unit can be found in its entirety in Appendix A.

CHAPTER IV
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

Middle school students are at a crucial crossroads in their lives as they explore and develop their sense of personal and cultural identity. Too often, teachers of this age group do not create the time and space for the explicit exploration that teenagers need to develop this sort of self-image (International Baccalaureate, 2014). ESOL students—particularly those who are not living within their native culture—may struggle with their understanding of their cultural identity as they are displaced from their cultural context. While ESOL students may have a strong social grasp of their native language, in many cases their academic language suffers in the mother tongue, further distancing these learners from their ability to access their native culture (Madriñan, 2014). Similarly, ESOL students may struggle to connect with their peers due to their linguistic differences, leading to difficulties with their social identity development as well.

There are a lack of resources addressing the potential intersections among language acquisition, arts integration, and identity development. Each of these areas has been well explored individually or with one other content area, such as Krashen's work on language acquisition (1982) Norton's research on identity development and language acquisition (2013), and any number of scholars on arts integration (Gregoire & Lupinetti, 2005; Ntelioglou, 2011; Reyes, 2013; Robinson, 2011). The goal of this project was to provide teachers with a unit that explicitly addresses and assesses all three of these areas. The unit itself allows students an opportunity to develop their language skills, particularly writing and speaking, although reading and listening will be addressed as students read and listen to one another's speeches and offer feedback. The unit also grants students the

freedom to explore their personal and cultural identity, particularly as it relates to their personal history, family, and relationships. Finally, students are able to hone their drama skills, particularly in the realm of public speaking.

This project offers significant benefits for both the teacher and the learner. The goal is to increase the confidence of teachers who do not feel comfortable teaching ESOL, drama, or identity development and intercultural understanding. The unit serves as a guide for teachers to deliver all this content with self-assurance. Once the teacher has developed her or his own understandings of how to teach all these areas, it will in turn benefit the learners with whom they interact. The learning opportunities they create for their students will allow for increased academic and content knowledge as well as personal self-discovery. The hope is that students' sharing of their identity speeches will promote intercultural understanding among the students in the class. This project aims to address the existing gap in the literature as it addresses language acquisition through content (Krashen, 1982), identity development with language development (Norton, 2013), and arts integration (Gregoire & Lupinetti, 2005; Ntelioglou, 2011; Reyes, 2013; Robinson, 2011) in concert.

Recommendations

The goal of this unit is to offer support to teachers who may lack confidence in teaching ESOL, arts integration, or identity development. The unit is aimed at middle school or early high school students, and could be used successfully in an English class, an ESOL class, or a drama class. The learning outcomes of the unit focus specifically on students' literacy and presentation skills, making it a natural fit for these subject areas. It is also suggested that this unit could be used early in a course with a new group of

students, as it can be an authentic and meaningful way for the instructor to get to know the students, and for the students to develop a sense of ensemble and community. Furthermore, it is recommended that instructors familiarize themselves with Krashen's theories of language acquisition (1982), Norton's theory of identity development and language learning (2013), and the basic principles of arts integration.

As this unit is an inquiry-based unit, instructors are encouraged to be open-minded in their approaches to teaching and learning within the unit. The curriculum allows for a significant amount of freedom for the teacher to follow student interest. Putting the learners at the center of the unit and giving them the opportunity to lead and direct the learning will foster deep and authentic concept-based learning. Likewise, the delivery of the curriculum can and should reflect the core values of the school, community, and culture in which the unit is being taught. In that vein, the reflection section of the unit planner is a crucial tool for the teacher as they plan, implement, and reflect upon the successes and challenges of the unit.

The unit has been designed for International Baccalaureate Middle Years Programme (*IB MYP*) year three students (approximately grade eight). This year group was selected as it is in the middle of the MYP course of study. Therefore, if an instructor would like to adapt the unit to be taught to a different year group, it will require only minimal adjustment of the task-specific rubrics to make it appropriate for use with a different group of students. The content of the unit could potentially be adapted as well for use with upper high school, college, or adult learners. However, the assessment may change somewhat to suit the developmental stage of these different groups of students.

Likewise, while this is an MYP unit, it can certainly be taught and assessed

outside this context. Instructors are encouraged to familiarize themselves with the MYP

arts assessment criteria (see Appendix C) in order to develop a solid understanding of the

pedagogical context of the unit. However, the unit plan itself is meant to be all-inclusive

and as self-explanatory as possible, so that any teacher can pick it up and be ready to

teach. If the unit is being utilized in a non-MYP school setting, rubrics would also need to

be adjusted to suit the school's marking system (e.g. percentages, letter grades). This can

be done at the instructor's discretion.

In the future, this unit can be moderated by other experienced MYP teachers for

its success in meeting MYP unit planning criteria. The IB is continually reviewing and

refining their curriculum approaches to keep up with the evolving needs of educators and

learners in our rapidly changing world. As the MYP continues to develop, the unit can be

adjusted to meet these changing circumstances. It is my hope that the unit will continue to

help students and teachers alike to academic and personal success for years to come.

Evaluation Plan

The key variable within this project is the demographic makeup of the students.

The unit has been designed for work in international school communities. However, it is

important to acknowledge how widely international school student bodies can vary. Some

may hold predominantly students from the host country; others may have a majority of

students from one foreign country (e.g. a Department of Defense school); other still have

a truly mixed, international community. The degree to which intercultural understanding

as a goal of this unit can be achieved will vary somewhat based on the makeup of the

student body. However, as long as the teacher is intentional about her or his approach,

maintaining a thoughtful focus on sharing varied backgrounds and experiences, the same

goals can be reached. In light of this, it is also important to consider whether the students are English as a second language (*ESL*) or English as a foreign language (*EFL*) learners. The degree to which a student has grown up in her or his native culture is a key factor in her or his personal identity development and exploration.

As has been discussed, another crucial component of this project is the teacher herself or himself. The unit is designed to give the instructor confidence in creating identity exploration opportunities that support a student's public speaking and English language development, as well as promoting intercultural understanding. It is necessary for teachers of the unit to approach all facets of the teaching and assessing of this unit intentionally. A personally and professionally reflective approach is crucial for successful implementation of the unit.

The more this unit is taught and assessed, and the more pre-, peri-, and post-unit reflections are provided by teachers who engage with the unit, the further it can be refined and improved to meet the needs of teachers and students alike. It is important that instructors have the confidence to make minor alterations to the unit as suits the needs of their student community. I plan to revisit the unit frequently in the weeks, months, and years to come in order to ensure it is continually developed to make it the best tool it can be for student learning and teacher confidence.

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APPENDICES

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APPENDIX A
The Unit

Teacher(s)	Grace Hudkins	**Subject group and discipline**	Performing Arts: Drama		
Unit title	Identity Speeches	**MYP year**	3	**Unit duration (hrs)**	30

Inquiry: Establishing the purpose of the unit

Key concept	Related concept(s)	Global context
Identity	Family, culture, relationships, personal history	Identities and relationships

Statement of inquiry
Exploring culture, family, relationships, and personal history promotes identity development.

Inquiry questions
Factual—What is personal and cultural identity? *Conceptual*—How do an individual's life experiences contribute to their personal identity? *Debatable*—Is it important for an individual to have an understanding of their identity?

Objectives (drawn from CA DOE)	Summative assessment (task-specific rubrics attached)	
ESOL: Listening and speaking (intermediate): make oneself understood while speaking by using consistent standard English grammatical forms and sounds Reading (intermediate): use more complex vocabulary and sentences to communicate needs and express ideas in a wider variety of social and academic settings; read narrative and expository texts aloud with the correct pacing, intonation, and expression Writing (intermediate): create cohesive paragraphs that develop a central idea and consistently use standard English grammatical forms; produce independent writing that is understood when read	*Outline of summative assessment task(s) including assessment criteria:* The first summative assessment task will be for students to create a visual representation (mind map, DST, etc.) of their identity, including their family, other relationships, culture, and personal history (A ii, D ii). The next task will be to write a speech about their personal identity, drawing upon these resources they have developed (A iii, C i). They will keep a process journal throughout their rehearsal period documenting the choices they make regarding pacing, intonation, expression, gesture, movement, etc. (B i, C ii, C iii). Students will be assigned a peer mentor with whom they can	*Relationship between summative assessment task(s) and statement of inquiry:* The initial summative task sets students up to carry the goals laid out in the statement of inquiry through the rest of their work in the unit. As they pursue the remaining tasks, they will refer back to this early work and carry those threads through the process of writing, rehearsing, and performing their speech. In their reflection at the end of the unit, students will return to an explicit exploration of the statement of inquiry, examining how their culture, family, relationships, and personal history have all contributed to their personal identity development.

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Objectives (cont'd)	Summative assessment (cont'd)	
Theatre (grade 8): 1.0 1.3: analyze the use of figurative language and imagery in dramatic texts 2.0 2.2: perform character-based improvisations, pantomimes, or monologues, using voice, blocking, and gesture to enhance meaning	rehearse and receive feedback at any time. Partway through the process, there will be a check-in performance for the class. Students will be assessed on the feedback they provide to their peers (A i, D iii). At the close of the unit, students will perform their finalized identity speech for the class (B ii). Students will complete a final reflection based on the experiences documented in their process journal reflecting on how the unit changed their understanding of their personal identity (D i).	

Approaches to learning (ATLs)

In order for students to be able to create strong speeches that they are proud of, students must give and receive meaningful feedback. Students will learn to give meaningful feedback by learning different methods for providing feedback, including "two stars and a wish," sentence starters for providing feedback (e.g. "I liked…because…" and "I wonder…" or "I didn't understand…"), and so on. Students will learn to receive meaningful feedback through developing a shared class understanding of listening to feedback without responding or defending, thanking the peer for their feedback, and independently bringing the feedback to the product and deciding whether and how to apply it.

In order for students to be able to create community and support each other's work from different backgrounds, students must use intercultural understanding to interpret communication.

Students will learn to use intercultural understanding to interpret communication by watching one another's identity speeches in progress, commenting on things they did not understand, and collectively unpacking the cultural background to other students' vocal, physical, or other artistic choices.

Teaching for social justice

Throughout this unit, the goal is to address all six of Alison Dover's principles of teaching for social justice (2009, p. 510).

Principle 1: Assume all students are participants in knowledge construction, have high expectations for students and themselves, and foster learning communities

This unit is intended to be student-centered and student-driven.

Principle 2: Acknowledge, value, and build upon students' existing knowledge, interests, cultural, and linguistic resources

Teaching for social justice (cont'd)
This unit is intentionally designed for the teacher to develop a strong understanding of students' prior knowledge and allow them to share that with one another. *Principle 3: Teach specific academic skills and bridge gaps in students' learning* Based upon the understanding the teacher develops of the students' prior knowledge, he or she can identify the gaps that exist for students and explicitly address them. *Principle 4: Work in reciprocal partnership with students' families and communities* Some tasks require students to connect with their families and broader communities in order to develop a deeper understanding of their own personal and cultural identity. *Principle 5: Critique and employ multiple forms of assessment* As was outlined in the summative assessment descriptions, there are several assessment strategies employed, both formal and informal. This will be further discussed below in the section on formative assessment. *Principle 6: Explicitly teach about activism, power, and inequity in schools and society* As is appropriate based on the students' own experiences, this sort of explicit instruction will be woven in authentically.

Action: Teaching and learning through inquiry

Content	Learning process
The language content of this unit will be determined by the students' linguistic backgrounds and status. Because this is a sheltered instruction unit, language instruction will happen implicitly through the delivery of content. Drama content for this unit will focus on public speaking conventions. Specifically, students will explore the use of appropriate pacing, intonation, expression, gesture, and movement to convey meaning and impact an audience. Students will also develop an understanding of their personal identity as it relates to their	**Learning experiences and teaching strategies** Students will collectively define words and phrases commonly used throughout the unit, such as "identity," "family," "relationship," "personal history," and "culture." They will engage in a variety of identity exploration activities, including a privilege walk, "The West Wind Blows," and four corners activities that will help them to understand their similarities and differences. To understand the conventions of public speaking, students will watch and analyze speeches of famous orators, and unpack what makes them great speakers.
	Formative assessment Each of the summative assessment tasks will have a formative draft which is submitted to the instructor for formative feedback. Students will have the freedom to meet with the instructor one-on-one to perform their speech and receive oral feedback. During the peer feedback summative assessment, the instructor will also provide oral feedback on students' speeches. The instructor will also take anecdotal notes while observing

Content (cont'd)	Learning process (cont'd)
personal history, family, relationships, and culture. They will build their intercultural understanding through collaborating with and observing other students.	**Formative assessment (cont'd)** students' rehearsal processes, collaboration with peer mentors, giving and receiving of feedback, etc.
	Differentiation Due to the individual nature of many activities, the instructor will provide individualized feedback to students based upon their own level of language proficiency and dramatic experience. All student experiences will be scaffolded and tailored to allow them to grow and learn as much as possible.

Resources
Ntelioglou, B. (2011). 'But why do I have to take this class?' The mandatory drama-ESL class and multiliteracies pedagogy. *Research in Drama Education: The Journal of Applied Theatre and Performance, 16*(4), 595-615. http://dx.doi.org/10.1080/13569783.2011.617108
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Interested faculty within the school will be invited in to share their own personal identity stories.

Reflection: Considering the planning, process and impact of the inquiry

Prior to teaching the unit	During teaching	After teaching the unit
These sections will be completed by the teacher before, during, and after teaching the unit with a specific group of students.		

APPENDIX B
Task-Specific Rubrics

Identity Visual Representation Rubric (A ii, D ii)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Personal Context (A ii)	Student demonstrates limited awareness of her/his personal context	Student demonstrates adequate awareness of her/his personal context	Student demonstrates substantial awareness of her/his personal context	Student demonstrates excellent awareness of her/his personal context
Inspiration (D ii)	Student demonstrates limited recognition of how her/his personal context can be used as inspiration	Student demonstrates adequate recognition of how her/his personal context can be used as inspiration	Student demonstrates substantial recognition of how her/his personal context can be used as inspiration	Student demonstrates excellent recognition of how her/his personal context can be used as inspiration

Written Speech Rubric (A iii, C i)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Links (A iii)	Student demonstrates limited awareness of the links between the knowledge presented in her/his personal context and the speech created	Student demonstrates adequate awareness of the links between the knowledge presented in her/his personal context and the speech created	Student demonstrates substantial awareness of the links between the knowledge presented in her/his personal context and the speech created	Student demonstrates excellent awareness of the links between the knowledge presented in her/his personal context and the speech created
Artistic Intention (C i)	Student's speech presents a limited artistic intention	Student's speech presents an adequate artistic intention	Student's speech presents a substantial artistic intention	Student's speech presents an excellent artistic intention

Process Journal Rubric (B i, C ii, C iii)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Skill Development (B i)	Student's process journal demonstrates limited acquisition and development of the skills of public speaking (including pacing, intonation, expression, gesture, and movement)	Student's process journal demonstrates adequate acquisition and development of the skills of public speaking (including pacing, intonation, expression, gesture, and movement)	Student's process journal demonstrates substantial acquisition and development of the skills of public speaking (including pacing, intonation, expression, gesture, and movement)	Student's process journal demonstrates excellent acquisition and development of the skills of public speaking (including pacing, intonation, expression, gesture, and movement)
Alternatives & Perspectives (C ii)	Student's process journal identifies few or no problems and demonstrates limited alternatives and perspectives	Student's process journal identifies some problems and demonstrates adequate alternatives and perspectives	Student's process journal identifies problems and demonstrates substantial alternatives and perspectives	Student's process journal clearly identifies problems and demonstrates excellent alternatives and perspectives
Exploration (C iii)	Student's process journal demonstrates limited exploration of ideas	Student's process journal demonstrates adequate exploration of ideas	Student's process journal demonstrates substantial exploration of ideas	Student's process journal demonstrates excellent exploration of ideas

Feedback Rubric (A i, D iii)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Public Speaking Conventions (A i)	Student's peer feedback demonstrates limited awareness of the conventions of public speaking, including limited use of appropriate language	Student's peer feedback demonstrates adequate awareness of the conventions of public speaking, including adequate use of appropriate language	Student's peer feedback demonstrates substantial awareness of the conventions of public speaking, including substantial use of appropriate language	Student's peer feedback demonstrates excellent awareness of the conventions of public speaking, including excellent use of appropriate language
Feedback (D iii)	Student presents a limited evaluation of pacing, intonation, expression, gesture, and/or movement in peer's speeches	Student presents an adequate evaluation of pacing, intonation, expression, gesture, and/or movement in peer's speeches	Student presents a substantial evaluation of pacing, intonation, expression, gesture, and/or movement in peer's speeches	Student presents an excellent evaluation of pacing, intonation, expression, gesture, and/or movement in peer's speeches

Speech Performance Rubric (B ii)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Pacing (B ii)	Student demonstrates limited application of appropriate pacing in performing her/his speech	Student demonstrates adequate application of appropriate pacing in performing her/his speech	Student demonstrates substantial application of appropriate pacing in performing her/his speech	Student demonstrates excellent application of appropriate pacing in performing her/his speech
Intonation (B ii)	Student demonstrates limited application of appropriate intonation in performing her/his speech	Student demonstrates adequate application of appropriate intonation in performing her/his speech	Student demonstrates substantial application of appropriate intonation in performing her/his speech	Student demonstrates excellent application of appropriate intonation in performing her/his speech
Expression (B ii)	Student demonstrates limited application of appropriate expression in performing her/his speech	Student demonstrates adequate application of appropriate expression in performing her/his speech	Student demonstrates substantial application of appropriate expression in performing her/his speech	Student demonstrates excellent application of appropriate expression in performing her/his speech
Gesture (B ii)	Student demonstrates limited application of appropriate gesture in performing her/his speech	Student demonstrates adequate application of appropriate gesture in performing her/his speech	Student demonstrates substantial application of appropriate gesture in performing her/his speech	Student demonstrates excellent application of appropriate gesture in performing her/his speech
Movement (B ii)	Student demonstrates limited application of appropriate movement in performing her/his speech	Student demonstrates adequate application of appropriate movement in performing her/his speech	Student demonstrates substantial application of appropriate movement in performing her/his speech	Student demonstrates excellent application of appropriate movement in performing her/his speech

Reflection Rubric (D i)

	1-2 (limited)	3-4 (adequate)	5-6 (substantial)	7-8 (excellent)
Connections (D i)	Student's final reflection identifies limited connections between personal history, family, relationships, culture, and personal identity development	Student's final reflection identifies adequate connections between personal history, family, relationships, culture, and personal identity development	Student's final reflection identifies substantial connections between personal history, family, relationships, culture, and personal identity development	Student's final reflection identifies excellent connections between personal history, family, relationships, culture, and personal identity development

APPENDIX C
MYP Arts Assessment Criteria

The following pages are drawn directly from the MYP Arts Guide (2014, p. 38-52). These pages are the assessment criteria for year 1 (approximately grade six), year 3 (approximately grade eight), and year 5 (approximately grade ten). They are intended to guide the instructor's planning of appropriate assessments for this unit, and for modification of the criteria to suit a different year group.

Arts assessment criteria: Year 1

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 1, students should be able to:

i.   demonstrate awareness of the art form studied, including the use of appropriate language

ii.   demonstrate awareness of the relationship between the art form and its context

iii.   demonstrate awareness of the links between the knowledge acquired and artwork created.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** awareness of the art form studied, including **limited** use of appropriate language ii. demonstrates **limited** awareness of the relationship between the art form and its context iii. demonstrates **limited** awareness of the links between the knowledge acquired and artwork created.
3–4	The student: i. demonstrates **adequate** awareness of the art form studied, including **adequate** use of appropriate language ii. demonstrates **adequate** awareness of the relationship between the art form and its context iii. demonstrates **adequate** awareness of the links between the knowledge acquired and artwork created.
5–6	The student: i. demonstrates **substantial** awareness of the art form studied, including **substantial** use of appropriate language ii. demonstrates **substantial** awareness of the relationship between the art form and its context iii. demonstrates **substantial** awareness of the links between the knowledge acquired and artwork created.

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Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** awareness of the art form studied, including **excellent** use of appropriate language ii. demonstrates **excellent** awareness of the relationship between the art form and its context iii. demonstrates **excellent** awareness of the links between the knowledge acquired and artwork created.

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Criterion B: Developing skills

Maximum: 8

At the end of year 1, students should be able to:

i.   demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

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Criterion C: Thinking creatively

Maximum: 8

At the end of year 1, students should be able to:

i.   identify an artistic intention

ii.   Identify alternatives and perspectives

iii. demonstrate the exploration of ideas.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. identifies a **limited** artistic intention ii. identifies **limited** alternatives and perspectives iii. demonstrates **limited** exploration of ideas.
3–4	The student: i. identifies an **adequate** artistic intention ii. identifies **adequate** alternatives and perspectives iii. demonstrates **adequate** exploration of ideas.
5–6	The student: i. identifies a **substantial** artistic intention ii. identifies **substantial** alternatives and perspectives iii. demonstrates **substantial** exploration of ideas.
7–8	The student: i. identifies an **excellent** artistic intention ii. identifies **excellent** alternatives and perspectives iii. demonstrates **excellent** exploration of ideas.

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Criterion D: Responding

Maximum: 8

At the end of year 1, students should be able to:

i.   identify connections between art forms, art and context, or art and prior learning

ii. recognize that the world contains inspiration or influence for art

iii. evaluate certain elements or principles of artwork.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. identifies **limited** connections between art forms, art and context, or art and prior learning ii. demonstrates **limited** recognition that the world contains inspiration or influence for art iii. presents a **limited** evaluation of certain elements of artwork.
3–4	The student: i. identifies **adequate** connections between art forms, art and context, or art and prior learning ii. demonstrates **adequate** recognition that the world contains inspiration or influence for art iii. presents an **adequate** evaluation of certain elements of artwork.
5–6	The student: i. identifies **substantial** connections between art forms, art and context, or art and prior learning ii. demonstrates **substantial** recognition that the world contains inspiration or influence for art iii. presents a **substantial** evaluation of certain elements of artwork.
7–8	The student: i. identifies **excellent** connections between art forms, art and context, or art and prior learning ii. demonstrates **excellent** recognition that the world contains inspiration or influence for art iii. presents an **excellent** evaluation of certain elements or principles of artwork.

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Arts assessment criteria: Year 3

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 3, students should be able to:

i. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language

ii. demonstrate knowledge of the role of the art form in original or displaced contexts

iii. use acquired knowledge to inform their artwork.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** knowledge of the art form studied, including concepts, processes, and **limited** use of appropriate language ii. demonstrates **limited** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **limited** use of acquired knowledge to inform his or her artwork.
3–4	The student: i. demonstrates **adequate** knowledge of the art form studied, including concepts, processes, and **adequate** use of appropriate language ii. demonstrates **adequate** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **adequate** use of acquired knowledge to inform his or her artwork.
5–6	The student: i. demonstrates **substantial** knowledge of the art form studied, including concepts, processes, and **substantial** use of appropriate language ii. demonstrates **substantial** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **substantial** use of acquired knowledge to inform his or her artwork.

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Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** knowledge of the art form studied, including concepts, processes, and **excellent** use of appropriate language ii. demonstrates **excellent** knowledge of the role of the art form in original or displaced contexts iii. demonstrates **excellent** use of acquired knowledge to inform his or her artwork.

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Criterion B: Developing skills

Maximum: 8

At the end of year 3, students should be able to:

i.   demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

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Criterion C: Thinking creatively

Maximum: 8

At the end of year 3, students should be able to:

i. outline a clear and feasible artistic intention

ii. outline alternatives, perspectives, and imaginative solutions

iii. demonstrate the exploration of ideas through the developmental process to a point of realization.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. presents a **limited** outline of an artistic intention, which may lack clarity or feasibility ii. presents a **limited** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **limited** exploration of ideas through the developmental process, which may lack a point of realization.
3–4	The student: i. presents an **adequate** outline of a clear and/or feasible artistic intention ii. presents an **adequate** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **adequate** exploration of ideas through the developmental process to a point of realization.
5–6	The student: i. presents a **substantial** outline of a clear and feasible artistic intention ii. presents a **substantial** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **substantial** exploration of ideas through the developmental process to a point of realization.
7–8	The student: i. presents an **excellent** outline of a clear and feasible artistic intention ii. presents an **excellent** outline of alternatives, perspectives, and imaginative solutions iii. demonstrates **excellent** exploration of ideas through the developmental process to a point of realization.

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Criterion D: Responding

Maximum: 8

At the end of year 3, students should be able to:

i.   outline connections and transfer learning to new settings

ii.   create an artistic response inspired by the world around them

iii.   evaluate the artwork of self and others.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. presents a **limited** outline of connections and **may** transfer learning to new settings ii. creates a **limited** artistic response that is **possibly** inspired by the world around him or her iii. presents a **limited** evaluation of the artwork of self and others.
3–4	The student: i. presents an **adequate** outline of connections and **occasionally** transfers learning to new settings ii. creates an **adequate** artistic response that is inspired by the world around him or her **to some degree** iii. presents an **adequate** evaluation of the artwork of self and others.
5–6	The student: i. presents a **substantial** outline of connections and **regularly** transfers learning to new settings ii. creates a **substantial** artistic response that is **considerably** inspired by the world around him or her iii. presents a **substantial** evaluation of the artwork of self and others.
7–8	The student: i. presents an **excellent** outline of connections **with depth and insight**, and **effectively** transfers learning to new settings ii. creates an **excellent** artistic response that is **effectively** inspired by the world around him or her iii. presents an **excellent** evaluation of the artwork of self and others.

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Arts assessment criteria: Year 5

Criterion A: Knowing and understanding

Maximum: 8

At the end of year 5, students should be able to:

i.   demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology

ii.   demonstrate understanding of the role of the art form in original or displaced contexts

iii. use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** knowledge and understanding of the art form studied, including concepts, processes, and **limited** use of subject-specific terminology ii. demonstrates **limited** understanding of the role of the art form in original or displaced contexts iii. demonstrates **limited** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
3–4	The student: i. demonstrates **adequate** knowledge and understanding of the art form studied, including concepts, processes, and **adequate** use of subject-specific terminology ii. demonstrates **adequate** understanding of the role of the art form in original or displaced contexts iii. demonstrates **adequate** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.
5–6	The student: i. demonstrates **substantial** knowledge and understanding of the art form studied, including concepts, processes, and **substantial** use of subject-specific terminology ii. demonstrates **substantial** understanding of the role of the art form in original or displaced contexts iii. demonstrates **substantial** use of acquired knowledge to purposefully inform artistic decisions.

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Achievement level	Level descriptor
7–8	The student: i. demonstrates **excellent** knowledge and understanding of the art form studied, including concepts, processes, and **excellent** use of subject-specific terminology ii. demonstrates **excellent** understanding of the role of the art form in original or displaced contexts iii. demonstrates **excellent** use of acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

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Criterion B: Developing skills

Maximum: 8

At the end of year 5, students should be able to:

i. demonstrate the acquisition and development of the skills and techniques of the art form studied

ii. demonstrate the application of skills and techniques to create, perform and/or present art.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. demonstrates **limited** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **limited** application of skills and techniques to create, perform and/or present art.
3–4	The student: i. demonstrates **adequate** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **adequate** application of skills and techniques to create, perform and/or present art.
5–6	The student: i. demonstrates **substantial** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **substantial** application of skills and techniques to create, perform and/or present art.
7–8	The student: i. demonstrates **excellent** acquisition and development of the skills and techniques of the art form studied ii. demonstrates **excellent** application of skills and techniques to create, perform and/or present art.

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Criterion C: Thinking creatively

Maximum: 8

At the end of year 5, students should be able to:

i. develop a feasible, clear, imaginative and coherent artistic intention

ii. demonstrate a range and depth of creative-thinking behaviours

iii. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. develops a **limited** artistic intention that is **rarely** feasible, clear, imaginative **or** coherent ii. demonstrates a **limited** range **or** depth of creative-thinking behaviours iii. demonstrates **limited** exploration of ideas to shape artistic intention that **may reach** a point of realization.
3–4	The student: i. develops an **adequate** artistic intention that is **occasionally** feasible, clear, imaginative **and/or** coherent ii. demonstrates an **adequate** range **and** depth of creative-thinking behaviours iii. demonstrates **adequate** exploration of ideas to shape artistic intention **through to** a point of realization.
5–6	The student: i. develops a **substantial** artistic intention that is **often** feasible, clear, imaginative **and** coherent ii. demonstrates a **substantial** range and depth of creative-thinking behaviours iii. demonstrates **substantial** exploration of ideas to **purposefully** shape artistic intention **through to** a point of realization.
7–8	The student: i. develops an **excellent** artistic intention that is **consistently** feasible, clear, imaginative **and** coherent ii. demonstrates an **excellent** range and depth of creative-thinking behaviours iii. demonstrates **excellent** exploration of ideas to **effectively** shape artistic intention **through to** a point of realization.

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Criterion D: Responding

Maximum: 8

At the end of year 5, students should be able to:

i. construct meaning and transfer learning to new settings

ii. create an artistic response that intends to reflect or impact on the world around them

iii. critique the artwork of self and others.

Achievement level	Level descriptor
0	The student **does not** reach a standard described by any of the descriptors below.
1–2	The student: i. constructs **limited** meaning and **may** transfer learning to new settings ii. creates a **limited** artistic response that **may** intend to reflect or impact on the world around him or her iii. presents a **limited** critique of the artwork of self and others.
3–4	The student: i. constructs **adequate** meaning and **occasionally** transfers learning to new settings ii. creates an **adequate** artistic response that intends to reflect or impact on the world around him or her iii. presents an **adequate** critique of the artwork of self and others.
5–6	The student: i. constructs **appropriate** meaning and **regularly** transfers learning to new settings ii. creates a **substantial** artistic response that intends to reflect or impact on the world around him or her iii. presents a **substantial** critique of the artwork of self and others.
7–8	The student: i. constructs meaning **with depth and insight** and **effectively** transfers learning to new settings ii. creates an **excellent** artistic response that intends to **effectively** reflect or impact on the world around him or her iii. presents an **excellent** critique of the artwork of self and others.

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