Expressive Arts in Instructed Second Language Acquisition: A Multi-modal Approach

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Author Note

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Abstract

The purpose of this study is to explore ways to enhance the process of learning an additional language, to make it less anxiety-inducing, more engaging and ultimately more effective. This research integrates the fields of expressive arts therapy, Multiple Intelligences (MI), and psycholinguistics. Its purpose is to build on this integration to develop a more robust educational theory for engagement in instructed second language classrooms. Expressive Arts Therapy incorporates visual arts, movement, drama, music, writing and other creative processes as catalysts for personal growth and healing. In educational theory, Howard Gardner's theory of MI is based on the related ideas, that learning is enhanced when moving beyond verbal channels to include visual, auditory, kinesthetic, mathematical/logical, environmental, interpersonal, intrapersonal and musical intelligences. While the theory of MI is common knowledge among language educators, there remains much to be done in terms of integrating it into everyday language teaching. Mary Helen Immordino-Yang offers compelling neurological research demonstrating the central importance of emotions in learning. Dörnyei's model, the L2 Motivational Self-System adds a psycholinguistic lens on motivation evoked in creative engagement. Using expressive arts in the language classroom can reduce language anxiety and foster a motivating atmosphere for learning.

Keywords: expressive arts, multiple intelligences, motivation, second language acquisition

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Chapter One: An Inventory of Materials

> "Korean learners hold English as a god, believe in it, and fear it like a monster. [Some] will do anything for English learning, even children's tongue surgery for better pronunciation" (Park, 2019, p.3)

English is the primary global language. The current geo-political situation demands that millions of people learn English for reasons of economic survival (Neeley, 2012). This reality makes learning English unique and different from learning other languages. For people born and raised in English-speaking countries it is difficult to comprehend the extreme pressure faced by people learning English. TESOL[1] is a multi-disciplinary field seeking to understand language acquisition for enhanced English language learning.

In this research, it is my goal to build on current theories in the field of TESOL and introduce concepts and practices from expressive arts therapy to find ways for teachers and learners to ameliorate the anxiety faced by language learners. This study builds on current research on language anxiety and motivational theories in second language classrooms which are only just beginning to enter the conversation between researchers and educators(Dörnyei & Hadfield, 2014). An additional voice in this discussion emerges from research on the neurobiological impact of emotions on learning (Immordino-Yang, 2016). The field of Expressive Arts in its broad scope and depth is strategically situated to incorporate multiple intelligences, motivational theories and neurobiological insights in language teaching and learning. Creating multi-modal art in the language classroom invites shared experiences,

perspectives, values and hopes. Non-artists can tap into creative processes and critical thinking skills, allowing for non-verbal expression of complex ideas that limited language does not afford. Expressive arts can serve as dynamic catalysts for facing the challenges of language learning. Art accesses universal symbols that transcend cultures and languages. Drawing on the profoundly human urge to create, learners can harness the power of art as 'meaning- making' to reveal and to heal. Using a multi-modal approach (visual art, music, drama and movement) can result in an engaging learning environment for rich language development.

Rationale

This research endeavors to answer the following questions:

1. What are the effects of using MI/expressive arts modalities (visual art, drama, rhythm, story-telling, sculpture, music, nature…) for language learning?
2. How does the use of expressive arts affect motivation/engagement in the language learning classroom? (Dörnyei's L2 Motivational Self system/ Directed Motivational Currents)
    - Ideal Self – Who is the person I would like to become in English? How can expressive arts tap into imagery and motivational currents?
    - Ought-to Self – Who is the person others expect me to become in English? In what ways does using Expressive Arts address and alleviate the paralyzing anxiety commonly experienced as a part of language learning?
    - Language Learning Environment – What makes this class a positive learning experience? In what ways does the use of Expressive Arts modalities – in particular, non-verbal modalities -- create engagement in language learning experiences?

3. What impact does the exposure to integrating expressive arts into language teaching have on pre-service teachers involved in the process?

Explanation of Acronyms and Terms

EAL = English as an Additional Language

EAP = English for Academic Purposes

L1 = first language or mother tongue

L2 = second or target language, the language being learned

SLA = Second Language Acquisition

TESOL = Teaching English to Speakers of Other Languages

TTESOL = Training Teachers of English to Speakers of Other Languages, teacher education

Instructed Second Language Acquisition: As a second language teacher educator, my primary concern is what happens in the language classroom. The technical term for this is "instructed second language acquisition". As the reader is no doubt aware, there are many ways of learning additional languages, many outside formal classroom settings. For the purposes of this study, I am not concerned with those in this context. My focus here is the quality of the learning experience as scaffolded by a language teacher in the language classroom.

Overview of the thesis

The current (first) chapter, An Inventory of Materials, provides a brief introduction to the academic fields that form part of this interdisciplinary research. The rationale and the research questions are stated.

The second chapter, A Survey of Fibres, introduces the problem of 'language anxiety' and dis-embodied language learning pedagogies. Using the Greek myth 'Pandora' and 'balls of yarn' as a metaphor, I explore a timeline of background influences in the field of second language acquisition, that move towards a more embodied approach. I introduce the influences of Multiple Intelligence theory from educational psychology, motivational theories from psycholinguistics, as well as the 'affective turn' in current second language acquisition theories. The chapter also gives an overview of selected models that move towards an art-based learning framework.

The third chapter outlines the research methodology which includes elements of art-based research, case-study action research and scholarly personal narrative. Additional topics include participants and recruitment procedures, materials, ethics, researcher role, reliability and validity and ongoing analysis.

Chapter four delves into the data analysis and results of the study, introducing four 'trauma informed' themes that emerge from the data. First, I focus on the negative pandora-effect of language anxiety communicated through learners' art. The second theme deals with mourning the losses of homes, languages and lives left behind. An element of transformation is introduced in the third theme where learners begin to embrace their new 'English selves'. The fourth theme focuses on the gifts of Pandora's box and their potential for hope in the lives of language learners.

The fifth and final chapter consolidates the results of the research and explores possible implications for language learners, teachers and researchers. I offer 'Lessons Learned' both for language learners and for pre-service TESOL teachers involved in expressive-arts-based teaching and learning. I point to limitations in the study and suggestions for further research in examining the use of expressive arts for ameliorating language anxiety and contributing to a more effective, embodied language learning experience.

Chapter Two: A Survey of Fibres

Pandora and a Tangle of Yarn

In ancient Greek mythology, Pandora is the first woman created by the gods. In the most commonly known version, Pandora comes to earth and opens a jar which releases all the evils of the world (Keenan, 2008). Unfortunately, this telling of the story has given Pandora (along with other women) a bad reputation. Other, lesser-known versions are more hopeful. The name "Pandora" comes from linguistic roots that mean 'all gifted' or 'all-giving'. Other versions of this myth have the gods giving Pandora beautiful gifts which she releases into the world (Keenan, 2008). The element of 'hope' at the bottom of the jar is akin to a transformational key. These Pandora stories can function as metaphors for learners' experience of the language classroom[2]. For many people, the process of language learning is a Pandora's jar in a negative sense. The challenge of learning an additional language creates a host of problems that learners frequently do not expect. Learning a language as an adult is most often far more difficult than one anticipates. The language learning trajectories of those who have failed are stories seldom told. On the other hand, having learned a new language or languages, learners are empowered with far-reaching gifts that open innumerable opportunities.

The need to learn additional languages is as old as human history. For many centuries, educators have devised ways to teach languages, and many teachers, no doubt, were seriously concerned with making the learning experience easier and more pleasurable (Richards & Rodgers, 2002). But Second Language Acquisition (SLA) as a field of study is relatively new

[2] When referring to the 'language classroom' I mean a classroom in which a second, foreign or additional language is taught.

discipline. It is currently a multi-disciplinary field, drawing from psychology, sociology, and linguistics among others. In this literature review I will follow the ‘threads’ of thought from various areas of study to uncover how the field of expressive arts can contribute to a kind of ‘hope’ at the bottom of Pandora’s box. Through these threads, I hope to discern conditions for improved second language acquisition in terms of effectiveness and in terms of quality of experience.

To conceptualize this literature review, I created an art installation made from books, fabric, pillows and yarn (see Figure 1).

Figure 1 Influences in SLA

I laid out the disciplines of inquiry in five 'fields' (beginning at the top center and moving counter-clock-wise): 1) Linguistics and Second Language Acquisition, 2. Education/Pedagogy, 3. Psychology, 4) Expressive Arts Therapy, 5) 'Fine' Arts.

Field #1: Linguistics and Second Language Acquisition: This field consists of a series of dictionaries and grammars in multiple languages taken from my own bookshelves.

Field #2 Education/Pedagogy. This field is represented by several books on teaching methodology.

Field #3: Psychology. This field is represented by yellow and pink pillows to indicate the concern for psychological well-being. A book on clinical values rests against the pillows.

Field #4 Expressive Arts Therapy. A little girl's mermaid tail made of soft yarns and fabrics, enhanced with sparkles represents this field. The book *Art Heals* (McNiff, 1992) indicates emerging research in this field.

Field # 5 'Fine' Arts. This field is represented by a colorful piece of fabric and a book on Monet and Impressionism.

The fields have some overlap with one another. There are a variety of other objects laid out including a basket, balls of yarn and a black box laid. These objects represent people and offer examples of how these fields have influenced one another. The center of the installation (Figure 1) is the nexus between Fields #1, 2 and 3, that is, the overlap between Linguistics, Education and Psychology. The discipline of TESOL (Teaching English to Speakers of Other Languages) is firmly planted amid these three fields. The basket represents the intersection at which I have spent most of my educational and working career. The string of yarn flowing from each of the balls indicates the 'cross-fertilization' of fields from which scholars and practitioners have drawn.

Four Balls of Yarn

In order to name the 'threads' from which my research draws, I am using 'balls of yarn' as a metaphor to conceptualize the disciplines. In the first 'ball of yarn', it takes only a brief glimpse into the history of SLA and already evils from Pandora's jar emerge with ugly heads. These early attempts to systematize language learning led educators to grapple with better ways to structure teaching and learning. John Comenius from the 17th century (Smith & Felch, 2015) articulates this concern with exceptional eloquence in the second 'ball of yarn'. The third 'ball of yarn' pulls together selected threads from educational psychologists, psycholinguists and the 'affective turn' in SLA, offering elements of Pandora's 'hope'. The final 'ball of yarn', gives voice to the gifts of emerging models of creativity and threads from Expressive Therapies that form the basis of my research.

As I am drawing from a wide range of disciplines, I have decided to implement a 'person-centered' approach (Rogers, 2011) by highlighting the names of selected individual theorist and practitioners. While they are not necessarily representative for the wide range of ideas circulating in these roughly hewn fields, they serve as samples to illustrate the 'golden threads' relevant to the research topic.

First Ball: Early SLA, Grammar Translation and Pandora

In today's world, English is the most commonly learned additional language (Kirkpatrick, 2010). Throwing our ball of yarn back to 16th century Europe, we discover Latin to have taken that role. Latin was the language of the church and of higher education. Over time, Latin was replaced by English, French and Italian as everyday languages. Latin became a 'dead' language' which continued to be studied, but with a different function (Richards & Rodgers, 2001). The study of Latin, with its emphasis on rote grammar rules, translation and strict classroom

discipline became the model for which foreign languages were studied for centuries. Modern languages to this day, continue to be taught in this fashion in some parts of the world.

> The goal of foreign language study [was] to learn a language in order to read its literature or in order to benefit from the mental discipline and intellectual development that result from foreign language study. Grammar Translation is a way of studying a language that approaches the language first through detailed analysis of its grammar rules, followed by application of this knowledge to the task of translating sentences and texts into and out of the target language (Richards & Rodgers 2001, p.5).

While languages may have been learned in this manner, the experience of learning them was frequently unpleasant. "School learning must have been a deadening experience for children for lapses in knowledge were often met with brutal punishment" (Richards & Rogers, 2001 p. 3). Pandora's box of evils seems to have been unleashed in the 'grammar schools' of the day and, as will become clear, continue to haunt many contemporary language classrooms.

Second Ball: Education/Pedagogy:

Contemporary questions about improved teaching and learning methodologies have been asked for a long time. Picking up our ball of yarn in the 17th century, we might find early reformers discussing ways to integrate students' first and second languages, to make meaningful connections to learners' environment (Smith & Felch, 2015).

Comenius: There's got to be a better way

John Comenius was a 17th century Czech educator and philosopher. The language of education was, of course, Latin. Most pupils in his classroom were mother-tongue Czech speakers whose first task was to learn Latin as a Second Language (LSL?). Comenius was appalled at the wasteful and arcane methods used to teach additional languages. He insisted that teaching methods needed a complete overhaul so that learning might become "rapid, pleasant and thorough" (Smith & Felch, 2015, p. 35). He was among the first educators in Europe to attempt a systematic approach to how additional languages are learned and how they should be

taught most beneficially. He outlined one of the first theories of second language acquisition (Richards & Rogers, 2001) with what might be seen in hind-sight as a kind of person-centered teaching.

Gattegno, Lozanov and Curran: Just Relax… on the Couch

Allowing our ball of yarn to roll ahead a few centuries, we might allow it to dip into the colorful studio of mid- 20th century French mathematician and educator Caleb Gattegno. Gattegno (Richards & Rogers, 2001) introduced art elements into teaching, namely the use of color in his teaching of mathematics and of foreign language. He developed a system assigning a color to each sound. In addition, he integrated tangible elements to his teaching. Cuisenaire rods, a set of small colorful wooden bars of different lengths were used to represent grammar concepts and pronunciation elements. The rods were also used in symbolic ways to evoke learners' own narratives, making room for learners' stories to be told non-verbally before adding a verbal element in the target language (Richards & Rodgers, 2001).

Rolling in an easterly direction now, our ball of yarn must draw a loop around Georgi Lozanov's psychiatric office in Bulgaria. Lozanov's (Richards & Rogers, 2001) interest in non-rational and subconscious influences in learning led him to develop an approach to foreign language education called Suggestopedia, a dramatic departure from the SLA methodologies of the time. He proposed that by creating an alternative reality with comfortable couches, music, rhythm and the taking on alternative identities (possibly a precursor to drama therapy), learners could relax while quickly improving their foreign language proficiency (Richard & Rogers, 2001). He became known as the 'father of accelerated learning'. His theory triggered an accelerated learning movement in the west that emphasized a relaxed classroom environment, music and drama.

Jumping over the pond now, our ball of yarn must make acquaintance with Charles Curran, psychologist at Loyola University in Chicago. Curran (1952) drew on Carl Rogers' person-centered counseling techniques which belong to a larger set of foreign language teaching practices described as *humanistic techniques* (Moskowitz, 1978). This approach to teaching blends what the student feels, thinks and knows with what she is learning in the target language. These techniques help foster a climate of caring and sharing in the foreign language class (Moskowitz 1978, p. 2).

Visitors from the field of expressive arts therapy may begin to pull threads together as they recognize their field in a nascent form: self-expression through color, tangibles, drama, and person-centered techniques.

Third Ball: Educational Psychology and Psycholinguistics:

Howard Gardner: Multiplying intelligences

One of the biggest influences in second language learning theory in the past thirty years has been Howard Gardner's 1983 theory of multiple intelligences (MI) (Chen, Moran, & Gardner, 2009; Langworth & Gardner, 2010; Richards, Richards & Rodgers, 2001). Gardner's MI theory is a learner-based approach that moves beyond the singular static view of intelligence held to for decades. He argues that intelligence is a multi-faceted, dynamic element within all human beings. The MI theory explores eight potential pathways, which lend themselves to eight colorful balls of yarn that can enhance and expand learning.

- words (linguistic intelligence)
- numbers or logic (logical-mathematical intelligence)
- pictures (spatial intelligence)
- music (musical intelligence)

- self-reflection (intrapersonal intelligence)
- a physical experience (bodily-kinesthetic intelligence)
- a social experience (interpersonal intelligence), and/or
- an experience in the natural world. (naturalist intelligence)

  (Chen et al., 2009)

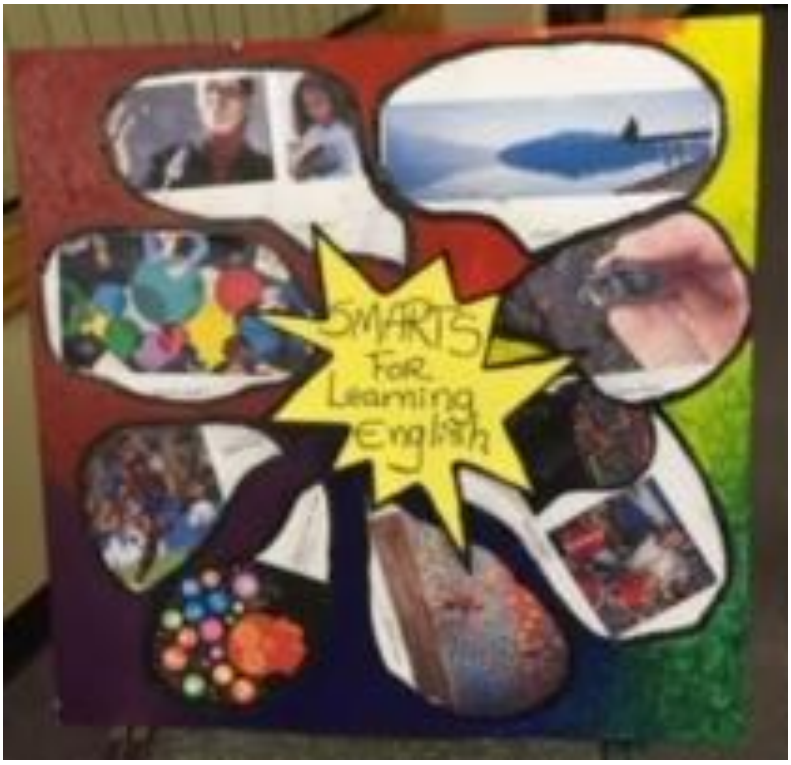

Figure 2 Frieda's interpretation of MI theory as applied to learning English

Over the years, Gardner has also clearly drawn connections between creativity, art, brain-functioning, learning and multiple intelligences (Chen et al., 2009; Gardner & Gardner, 2008; Langworth & Gardner, 2010). Through the MI theory, educators (particularly those in the North American K-12 system) have discovered a colorful palette of teaching and learning strategies. Several publications in the TESOL field introduced MI theory and its application to second

language classrooms (Christison, 2005; Puchta & Rinvolucri, 2007). While the theory of MI has brought immense benefits to second language classroom practitioners, large gaps remain between theory and practice. Often only lip service is paid to it the language classroom. Its application across a wider range of language learning contexts is only beginning to be examined (Chen et al., 2009). Large questions remain with gaps in empirical research: how does the integration of multiple intelligences impact the engagement of learners in the language classroom? How does it impact the effectiveness of language learning and teaching? Before answering those questions our ball of yarn will take a dip into emerging research on the brain, emotions and learning.

Mary Helen Immordino-Yang and The New Enlightenment:

Neuro-biological Impact of Emotions on Learning

Having our ball of yarn soak in the exciting world of neuro-science may seem a little daunting for those of us who see ourselves more 'artsy'. Fortunately, educators with an interest in the neuro-biological relationship between learning and the brain are increasingly forging new pathways. In the 1980's David Kolb (Kolb & Kolb, 2017) introduced psychologists and educators to the theory of experiential learning, based on his understanding of how the brain 'learns' (see Figure 3).

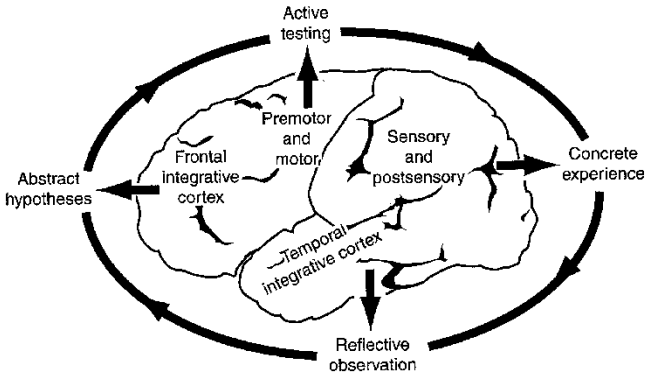

Figure 3: Kolb's Theory of Experiential Learning (Zull, 2002)

Figure 3 above illustrates Kolb's learning theory as it aligns with regions of the brain. He suggests that learning begins with sensory and concrete experiences which are then integrated through reflective observation, abstract hypothesizing and active testing (Zull 2002).

More recently, the work of Mary Helen Immordino-Yang (Immordino-Yang, 2016) has caught the attention of educators, including second language teachers and researchers. Immordino-Yang is a middle school science teacher turned human developmental psychologist turned affective neuroscientist. She made her way into the laboratories of neuro-biology to unearth the complex interrelationships between emotion and learning. Far from 18th century Enlightenment's separation of rational and emotional functioning, Immordino-Yang discovered two simple but weighty ideas. First, emotions are powerful motivators deriving from their inherent link to brain mechanisms that regulate basic survival instincts. Secondly, meaningful learning is inherently emotional. Brain-scans seem to indicate that human beings are only able to learn deeply about things they profoundly care about. "Together, these insights suggest that in order to motivate students for academic learning, produce deep understanding, and ensure the transfer of educational experiences into real-world skills and careers, educators must find ways to leverage the emotional aspects of learning" (p. 62). Immordino-Yang's ground-breaking discoveries have the potential to revolutionize educational theory and practice.

Before delving into positive emotions as conduits for language learning, it is important to consider negative emotions. Peter MacIntyre and Tammy Gregerson (MacIntyre & Gregerson, 2017), affective researchers in the field of SLA observe that, in terms of emotions and language learning, language anxiety has received the most research attention. Drawing on Reeve (2005), MacIntyre and Gregerson (2017) describe language anxiety:

> Language anxiety can be understood as an emergent, coordinated emotion with feeling, arousal, purposive and expressive phenomena. The feelings associated

> with language anxiety, well described in qualitative research, include tension, nervousness, worry, dread, upset, and similar terms. The physical dimension also is present – the heart races, the body sweats, the hands tremble, and there is a sinking feeling in the stomach (p. 195).

MacIntyre and Gregerson elaborate on the "flight-or-fight" response that is familiar to anyone aware of research on trauma. They suggest that such a traumatic response in the face of language learning may not be obvious on the surface. However, if we consider the high stakes involved, the risks become palpable. Much of our self-expression and social identity depends on our ability to express ourselves in language. Being surrounded by people whose language we do not understand and to whom we cannot express ourselves evokes anxiety because without this fundamental form of expression we are left vulnerable to a host of miscommunications and unable to make connections, unable to advocate for ourselves. MacIntyre and Gregerson suggest that language anxiety is a subconscious call for help in distress. As is becoming increasingly clear, language anxiety interferes with the ability to learn language because it causes 'brain freeze' and it competes for 'brain space'. Attention to the impact of emotions, both negative and positive, is good news for language learners and teachers. Efforts to support emotional development as a tool for learning are receiving wide-spread attention. This 'affective turn' in second language education (Gabryś-Barker & Bielska, 2013; Jensen, 1998; Mercer, Ryan, & Williams, 2012) is taking us another step closer to the field of expressive arts therapy as an ally in addressing language anxiety and promoting an engaging language learning environment.

Zoltan Dörnyei and the L2 Motivational Self System

The study of motivation in learning an additional language may not be an obvious link to answer the questions of how expressive arts might be helpful in the process of language learning and teaching. However, it is helpful to step back for a moment and to examine in more detail, questions of motivation. How are people motivated to register for a second language class and what is it that keeps them there? A review of current research in this sub-field of psycholinguistics is the L2 Motivational Self System (Dörnyei & Ushioda, 2013). Dörnyei (2013) defines motivation as that which "describes ***why*** people decide to do something, ***how hard*** they work to pursue the activity, and ***how long*** they are willing to sustain it (p. 65)." This motivational framework is conceptualized around three key ideas: The ideal self, the ought-to self and the learning environment.

1.) Ideal Self is the person we would like to become in the future. This idea that we have of ourselves **can be** a powerful motivator. For example, a new Canadian, a pharmacist from Pakistan, may speak very little English, but she envisions herself becoming fluent and working as a pharmacist in Canada.

2.) Ought-to Self is the person one believes one should become. This motivation arises from the various duties, obligations or responsibilities a learner might have. For example, the pharmacist has a family that she needs to support. She faces the pressure of learning English as quickly as possible to be able to find employment, to put food on the table and pay the rent. These are expectations that come from outside oneself.

3.) Learning Experience: The third element in the Motivational Self System is the learning experience. Here the focus is on how a newcomer experiences her learning environment. This could be a narrow as her classroom environment, her teachers, the

curriculum, the peer group, and the experience of progress. This could also be the broader learning environment – from the challenges of accreditation for international credentials for pharmacists to encounters in the grocery store or on the street. Is her halting speech greeted with impatience and disrespect or with hospitality and compassion?

Quality of the Learning Experience in SLA

Numerous studies have been conducted on the three constructs in the L2 Motivational Self System (Dörnyei & Ushioda, 2013). Exploring the role of expressive arts in the language classroom fits naturally into the third construct, the learning experience.

As already mentioned, learning a language can be notoriously boring and tedious. While conducting past research on motivation in language learning, I heard countless stories of people who had suffered years in foreign language classrooms, emerging with little that was usable on an every day basis (Lepp-Kaethler, 2013). The language classroom can be a place of trauma in which Pandora's host of evils has been released: boredom, anxiety, fear, dread, humiliation, fear of humiliation. In addition, many language learners (e.g. those with refugee background) bring a history of trauma into the classroom.

For most adults, the process of acquiring another language is not easy and not enjoyable. If learning is optional, for example, a Canadian traveler planning a vacation in Spain might decide to learn a bit of Spanish before going and hence might enroll in a Spanish class for a few months beforehand. In this scenario, there is little resting on the Canadian's "Ideal Spanish-speaking self". Since most people in the tourist industry world-wide speak some English, the "ought-to" motivation for this traveler is practically non-existent. No one will expect a Canadian tourist in Spain to speak Spanish. And the tourist is certainly not going to go hungry if they fail

to learn Spanish. However, for new Canadians starting out making their home in this country, learning English or French is not optional. It hardly needs mentioning that their bread and butter depend on it.

Directed Motivational Currents

More recently, Dörnyei, Henry and Muir (2015) have examined the lives of highly motivated language learners. Building on Dörnyei's L2 Motivational Self System, they introduce the concept of Directed Motivational Currents (DMCs) which are found in intensive long-term motivation. As mentioned previously, learning an additional language can be a long, arduous path, that is, sadly, strewn with many unsuccessful attempts at mastery. The DMC describes motivation as not only a single springboard for action, but an ongoing, energizing and self-renewing stream, reminiscent of the experience of 'flow' (Csikszentmihalyi, 2009). Dörnyei and his colleagues suggest ways in which teachers and learners can harness the creative powers of DMCs to sustain long-term engagement in instructed second language classrooms. Many of their suggestions fit very well into the framework of expressive arts.

Fourth Ball: Arts and Expressive Arts Therapy in SLA

Alan Maley: Creativity in the Language Classroom

While there are pockets of interest in integrating arts and expressive arts in the language classroom (Daniel & Huizenga-McCoy, 2014), Alan Maley (2017) stands out over the decades as a pioneer for creativity in the language classroom. Maley has done much to expand the horizons of language practitioners in a practical sense. In a recent collection of chapters on creativity in the language classroom, Maley laments that "creativity is an endangered species"(Maley & Kiss, 2017, p.4) with the encroachment of necessary, though often limited curricular and assessment

constraints. He observes that, generally speaking, teachers agree that creativity in life and in language teaching is a good thing even though they may not see themselves as 'creative types'. There is also widespread agreement that current educational systems curtail creativity. The current emphasis on testing, measurable assessment, efficiency that can be quantified in statistical terms passes as 'education' and leaves little room for larger bigger questions of meaning and purpose in learning. Maley's concern is to show in a practical sense that creativity can be integrated into all classrooms, across all age-groups in all geographic regions of the world. Even a lack of tangible resources is not a hindrance to creating space for creativity, as the most important elements are the learners, the teachers and their wealth of personalities, experiences and ideas.

An important ingredient in fostering a climate of creativity is the inherent trust necessary between learners and teachers. Especially important is restraint on the teachers' part, whose incessant need for accuracy and correction often interferes and does more damage than help. Maley emphasizes the need for teachers to cultivate a creative mind-set that includes " an unusual degree of awareness of what is happening both on and under the surface, and an ability to respond in the moment to the unpredictability as the action unfolds" (p. 7).

Katy Dueck Shimp:

Expressive Therapies Continuum for Trauma-informed teaching

While giving value to multi-modal teaching and learning has long been a part of my educational philosophy, I recently began reflecting more deeply on the underlying principles that engage adult learners. Several years ago, I began dabbling with painting as a hobby and then to integrate art with my teacher education courses, with mostly positive responses from my students. I even gave public lectures on the topic of Beauty as a Human Need (Lepp-Kaethler, 2015). However, I never considered exploring the integration of art and language learning as a serious research agenda.

All of that changed when a new MA student, Katy Dueck Shimp walked into my office. Katy was torn between pursuing a Masters' Degree in Art Therapy or a Masters' Degree in TTESOL. It is seldom that a thesis topic is decided on at the very beginning of a master's degree. Exploring the intersection between Art Therapy and TESOL became her obvious topic. She examined the therapeutic role of art for adult English language learners who have experienced trauma (e.g. refugees from war-torn countries) (Shimp, 2018). She set out to discover how creating visual art might engage learners through tapping into their prior knowledge. She found that creating art invites shared experiences, perspectives, values, and hopes. These and other complex thought processes are not often expressed by low levels of L2 proficiency and lack of connection to cultural identity. In her research, she discovered that creating art contributed to reduced language learning anxiety. It increased L2 motivation and linguistic performance. Even those learners who do not see themselves as 'creative' were able to collaborate with others to construct pieces of art. This resulted in a motivating learning environment for rich language development. The proverbial picture became a catalyst for

producing a thousand (or more) words. In her work as an English language instructor with refugee-newcomers in a Canadian city, she reconfigured the expressive therapies continuum (Hinz, 2009) to incorporate elements from trauma-informed teaching, motivation and expressive therapies.

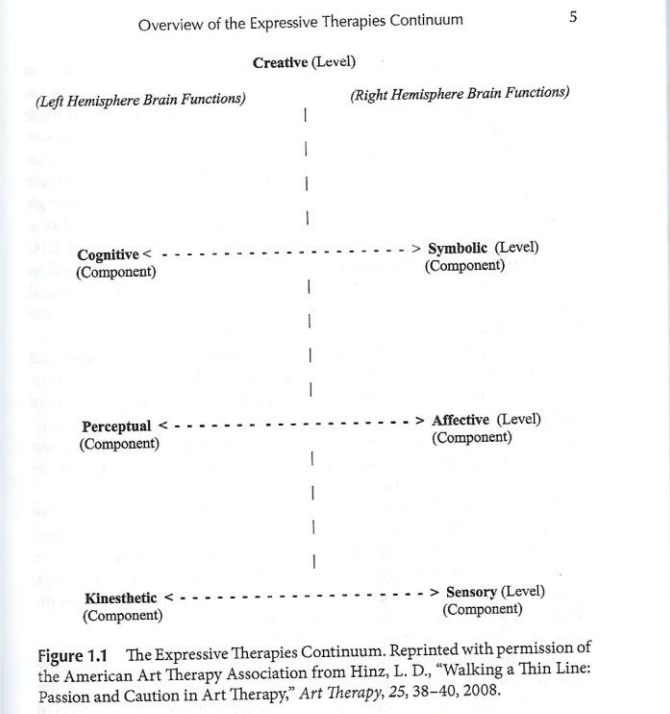

Figure 4 Expressive Therapies Continuum (ETC) (Hinz, 2009. p.5)

Lusbrink (1978) first introduced the concept of ETC to the field of Art Therapy. In Hinz's (2009) framework, she makes links to a developmental framework, showing how interactions with art media can be used to process information and form images. The continuum organizes the processing and image formation in four levels from simple to complex. The continuum is structured in a developmental hierarchy. It begins with the kinesthetic and sensory levels that toddlers and infants access as they process information. Even though the kinesthetic/sensory phase is, developmentally speaking, at the lowest level, Hinz emphasizes the importance of people of any age accessing kinesthetic and sensory experiences. As we move up the chart the processes become increasingly complex. The perceptual/affective level moves up the

developmental hierarchy representing a child's ability to perceive the world and to perceive different viewpoints. This level emphasizes the differences in perceptions of reality and the emotional capacity for decision-making, memory and motivation. The third level, the cognitive/symbolic components correspond with the adolescent stage of development. These components focus on a person's capacity for cognitive abstraction and symbolic thinking. Young adults are increasingly capable of controlling impulses and delaying gratification. The first three levels are complementary in terms of right-brain and left-brain processing. The fourth level, the creative level, can be accessed at any single level or it can represent the integration from all levels. A simple interaction with art media has the power to be a creative experience. Alternatively, a creative experience may involve the integration of all levels.

Shimp, Lepp-Kaethler, & Kaethler (2017) reinterpreted Hinz's framework, integrating it with Dörnyei's L2 Motivational Self System/ Possible Selves theory and applying it to the second language classroom (see Figure 5), specifically for learners who come with a background in trauma.

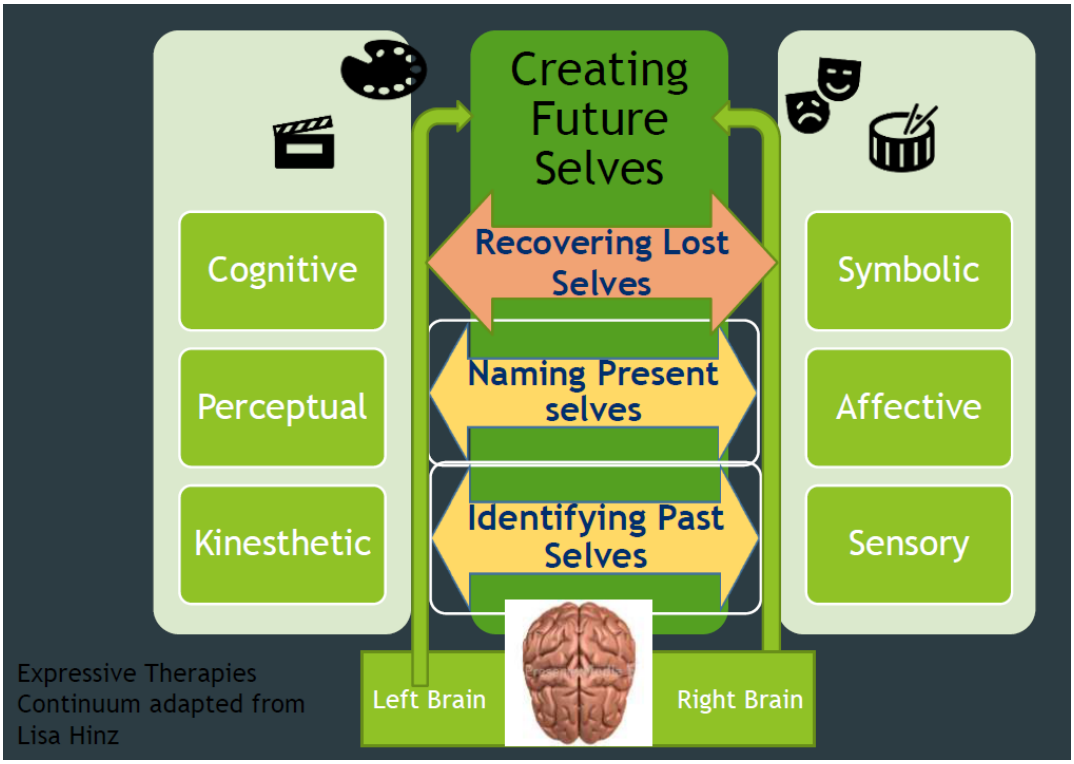

Figure 5: Shimp, et. al's adaptation of ETC

First level: Identifying Past Selves

Many years of experience has taught me that, as learners and as teachers, we bring our whole being to the task of teaching and learning. The research confirms that a motivating learning environment begins with bringing everyone's past selves to the table (Maley, 2017; Dornyei & Ushioda, 2011). For language learners, it is very important that their identities in their mother tongue be acknowledged and affirmed (Cummins & Early, 2011). The healing dimension of Kinesthetic/Sensory Component points to the healing role of movement (Hinz, 2009). When people have difficulty verbalizing their thoughts, kneading a piece of clay or scribbling on a canvas can open communication about what is going on inside the mind. In learning an additional language, one of the pent-up frustrations is the inability to express oneself. Integrating Kinesthetic/Sensory tasks with language learning can enhance the release of energy, integrate fragmented cognitive experiences and increase memory functioning (Gardener, et. al 2009).

Stimulating the sense through music, movement and art can improve memory function (Jäncke, L. 2008).

Second Level: Naming Present Selves

A motivating classroom environment continues with respecting and acknowledging current identity in English Language Learners (Dornyei & Ushioda, 2011). This is best illustrated through an art lesson with middle school Indigenous students, many of whom have experienced interrupted schooling through transience and experienced the trauma of poverty and violent neighborhoods (Shimp, Lepp-Kaethler & Kaethler, 2017). Students were guided in creating an 'identity text' (Cummins & Early, 2011), "an artifact that students produce and take ownership of because they have invested their identities in them. These artifacts can be visual, written, spoken, or combinations" (Shimp, Lepp-Kaethler & Kaethler, 2017). Children were asked to choose an animal they were connected to. As it is common for Anishinaabe people to receive Spirit Animals, most children chose animals that had deep spiritual and cultural meaning. Using Norval Morrisseau's (Robertson, 2016) Woodlands Style artwork as culturally relevant examples, students were directed to draw a contour of their chosen animal using black marker. Then they were given the opportunity to fill in the outline (Shimp, Lepp-Kaethler & Kaethler, 2017).

In terms of the expressive therapies continuum, Kaethler (2017) found that the art task gave the students opportunities to explore the perceptual/affective component (Shimp, et. al. 2017). This level of artmaking explores the relationship between art and emotions, especially difficult emotions (Hinz, 2009). The perceptual focus (schema) in this case was on non-verbal communication, with emphasis on the formal elements of visual expression (line, shape, color) and not on the emotions they may represent. A good gestalt is formed when lines are grouped together to represent something bigger in a simple, regular, orderly way (Hinz, 2009). This is one

way of reducing over-stimulus and focusing on simple, meaningful forms. According to Hinz (2009), the perceptual focus may be helpful for students who are experiencing a high intensity of emotions. Limiting the size of the canvas, limiting the colors of paint can become part of the 'container for emotions' (Hinz, 2009).

In terms of the affective focus, the visual imagery (line, colour, form, size) can be used to express internal experiences in symbolic form. "In the affective domain, mental activity is translated to concrete expression. Emotions can be conveyed in the art of young adolescents through the exaggeration, emphasis, or distortion of forms or the nontraditional use of colour" (Hinz, 2009, p. 103). Engaging in artistic expression provides a means of facing emotions that are overwhelming or dangerous.

After the painting is completed, children were invited to choose a word that represents their animal and write it on a title card. This title is then connected to the Ojibwe Teachings of the Grandfathers (Reflections, 2009). While the teachings are particular to Canadian Indigenous values,

Third and Fourth Levels: Restoring Lost Selves and Envisioning Future Selves

Shimp (2018) conceptualized the third and fourth levels in both the cognitive and symbolic focus as a way to acknowledge and respect the trauma in learners' lives. Research into the effects of trauma in the classroom (Malchiodi & Perry, 2014; Perryman, Blisard, & Moss, 2019; Shapiro, Farrelly, & Curry, 2018) has increased knowledge about the impacts on learners in the classroom. In her class of adult learners with a background in trauma, Shimp introduced topics that were designed to acknowledge losses but also to emphasize resilience and strength. For example, a collage on the topic of 'home' allowed learners to name the loss of their homes

through war and violence but to celebrate their new beginnings in Canada. Through collage, the learners with low levels of English were able to tell their stories to fellow classmates.

As a conclusion to her research, Shimp (2018) sets forth the Language Learning Palette Theory, creating an art-based framework for English Language Teachers working with learners who bring a background of trauma with them.

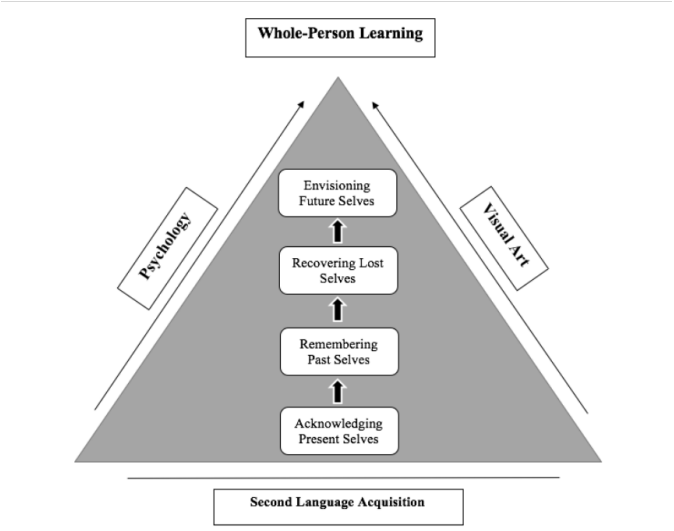

Figure 6: Language Learning Palette Theory (Shimp 2018, p. 92)

Shimp's work is ground-breaking, a systematic foray into an overlap between the fields of second language acquisition, trauma and expressive art therapies. In March 2017 Katy, Talitha, and I, presented our research at an international TESOL conference in Seattle, WA.(Shimp et al., 2017).

Supervising Katy's thesis became a watershed experience for me, propelling me into a quest towards integrating therapeutic art and TESOL on a broader scale. Subsequently, I began my studies in Expressive Arts with the goal of pursuing this integration in earnest. Having been involved in the TESOL field over the past 25 years in several continents, I observed some concerted efforts to integrate techniques from the arts (primarily drama) (Maley & Duff, 2005;

McGovern, 2017). However, a deeper multidisciplinary research approach seems to be relatively uncharted territory. The interface between the fields of second language acquisition and expressive arts therapy in both theory and practice could be of benefit to many language teachers and learners. Building on the work of Katy Shimp (2018), I set out to discover the impact of expressive arts for language learning and teaching more generally.

Chapter Three: Method in the Madness

Despite my enjoyment of research and academic writing for the major part of my career, I have sometimes felt constrained by the genre. In attempts at being 'objective' I have felt much relevant information, experiences and emotions were left out. I was delighted to discover two new genres of academic writing. Art-Based Research (Leavy, 2015) dove-tails seamlessly with expressive arts research. Scholarly Personal Narrative (R. Nash, 2019; R. J. Nash, 2004) allows me to use personal writing to analyze and develop ideas in a manner more compelling and meaningful. As mentioned in the previous chapter, we are only able to learn deeply about ideas we deeply care about. Much of this thesis emerges from my personal journey as a language educator.

The proposed methodology for this study is Qualitative Case Study Action Research. The purpose in selecting this methodology is to foster collaboration between language learners and language instructors in exploring the research questions. The study employed art-making to help both learners and pre-service teachers to share perceptions in exploring the use of expressive arts in the language learning classroom. The arts-based approach to action research enabled both teachers and learners to build trust and create mutual understanding. Teachers and learners were encouraged to integrate and explore new perspectives into the process of language learning and teaching. Language learners and language teachers in two programs were invited to participate in an 'English through Arts' class. The classes were structured in a participatory dialogue format. I facilitated the class with teachers and learners who were invited to participate as group members/leaders in expressive arts tasks. Classes were audio-recorded and art-works photographed. Data was transcribed with the help of a research assistant, coded and analysed. Recommendations for teachers and learners were compiled and described as major study

outcomes. The beginnings of a resource book for arts-based teaching and learning is in process and is included in Appendix E.

Participants and Recruitment Procedures

Between September 2018 and April 2019, I conducted five 'English through Art' groups. Four of these targeted international university students, the fifth group was made up of newcomers to Canada planning to stay, including some refugee-background learners.

Leaving home to begin university can be a stressful transition at the best of times. International students face further challenges that include living a significant distance from home, studying in an additional language and unfamiliar culture. Four of my expressive arts groups were designed to provide a safe space for international university students where they could express and share their experiences, build support with their peers and expand their resources in dealing with these challenges. These groups were open to international university students in EAL or EAP programs studying at my institution.

The groups also included three pre-service TESOL teachers who are doing their teaching practicum as a part of Providence TESOL program. Even though I had envisioned teachers somehow being part of the process, I did not recruit these teachers specifically. Having my groups serve as practicum placements was a serendipitous result of circumstance. Having heard of my research, these pre-service teachers approached me to request the English through Art group as a practicum placement. This was arranged with my colleague, whose responsibility it was to arrange for practicum placements. For the English through Art groups to serve as practicum placements, we needed to make sure we adhered to TESL Canada, our accrediting federation's stipulations. At least five learners needed to be enrolled and these were to be over the age of 18. The pre-service teachers served as my co-facilitators and research assistants.

Providence has an unusually high number of international students (up to 35% of the student population) coming from a wide range of South American and Southeast Asian countries, with a predominant concentration of students from South Korea. In terms of age and family status, undergraduate students tend to be single between 20-23 years of age. Graduate students often come with young families and range in age from 30- 45. Some students plan to make Canada their new home while most plan to return to their country of origin.

The challenges faced by international students during their English language studies are both internal and external (Dörnyei & Ushioda, 2013). Most students have overcome significant obstacles to get to Canada. They often come with high expectations from their communities and families, and lofty goals for themselves. Students face financial pressures, concerns with their student visas, unexpected academic culture shock, not to mention the challenges of Canadian prairie winters. Because Providence is a rural campus without access to public transportation, students accustomed to large urban centers often feel isolated. Many students suffer from language learning anxiety and are unaccustomed to expressing negative emotions openly. The balance between work, family and social activities places additional pressures on students with families. Having to take one or more semesters of English language before they can get on with studies in their chosen field is often viewed as a significant hurtle. While they are motivated to learn English, their motivation is often extrinsic and frequently includes ineffective language learning strategies. The incentive to join these groups was to receive some 'free' supplementary English classes and to experiment with arts as a means of learning.

To serve this population, I planned for a semi-closed group of about six people. In part, the group was limited by the space of my expressive arts office. Participants were recruited through student services at the university and through the Modern Language Institute. The

program was advertised with posters around the school (see Appendix C for sample poster) and on the school App. Participants were invited to fill out a registration forms prior to the first class. I did not see a need for a pre-screening interview. Each of these four groups was held 1.5 hours weekly for 10 weeks on campus in a designated expressive arts studio. Each group was made up of between three and seven participants.

Researchers can encounter challenges when recruiting participants and therefore often offer rewards of some sort. Recruitment for the group was not a challenge as the rewards were having access to 'free' English classes, which were in the participants own self-interest.

Sessions were planned in rough with flexibility for input from the participants. Drawing on the needs outline above, my research assistants/co-facilitators and I chose a theme for each session, but with the intention of remaining flexible. Primary themes were also based on Dörnyei and Kubanyova's (2013) research on the role of vision and imagination in L2 motivation, specifically, their model of Building Vision in the L2 Classroom. We also consulted Dörnyei and Murphy's research on group dynamics in second language classrooms (Dörnyei & Murphey, 2003). Initial sessions included assessment activities giving participants opportunities to suggest topics for subsequent sessions. Gaps in the schedule were filled as the group progressed (See Appendix D for initial tentative schedule).

The fifth group of 'English through Art' learners were recently arrived newcomers who planned to make Canada their home. Because of recent government funding changes for English classes, many learners now do not qualify for free classes. For this reason, churches and other non-profits have stepped into the gap to provide English classes and child-care at no charge. The group I worked with was part of such a class operating in a church-basement in Steinbach. There were 18 participants in this group ranging in age from mid-twenties to early seventies. Countries

of origin included Spain, Israel, Vietnam, Syria, Brazil, Germany, Ukraine, Russia, Mexico, Columbia and Paraguay. This 'English through Art' group met for weekly 1.5 hour sessions for four weeks.

Materials

The materials used in all groups were typical of expressive arts-based sessions: a wide variety of paper types and sizes, pencils, pens, markers, modeling clay, yarn, paints, brushes, oil pastels, stickers, glitter, staplers, scissors, canvases (reused multiple times) beads, sequins, glue sticks and glue guns. Materials gathered from nature included rocks, sticks, leaves and snow for indoor snow-sculpturing. Found items included boxes of various sizes and shapes, rope, scarves, hats and shoes. Musical instruments included a tambourine, a Tibetan singing bowl, several small Nigerian drums, a Thai frog instrument, a rain stick acquired in New Mexico, a xylophone and a Ukrainian drum stick. As a part of my evolving research, I was fortunate to be assigned to a new

Figure 7 Studio Reception Area

office space at my university that allowed a reception area for tea and snacks (see Figure 7), art storage space (see Figure 8) and a sunlit and relatively sound-proof room to conduct the sessions. For the off-site group, I was able to secure a large tote-box with wheels which I was able to leave on-site for the four weeks.

Each of the sessions was audio-recorded using a cell-phone (or two for back-up). Photographs were also taken using cell phone. My research assistants took on part of the work of transcribing the sessions. As many of the participants were Korean-speakers, my Korean research assistants were helpful in translating some of the audio files.

Figure 8 Materials Storage

Ethics

The importance of following ethical research procedures cannot be overstated. Issues of primary importance are informed consent and protection from harm (Bogdan & Biklen, 2007). Early in 2018 I submitted my research proposal to the Research Ethics Board at my institution. Appendix A includes the approval from the Ethics Board. Appendix B includes the letter of informed consent. In my study, the participants' interests were protected through the following means: 1) the purpose of the research was articulated to them; 2) their voluntary participation was made clear to them, and both verbal and written consent was obtained; 3) it was outlined to them how the data would be used; 4) they were promised access to the results if they so desired; 5) their confidentiality was ensured through the use of pseudonyms and withholding of other identifying data in reporting.

Researcher Role

In qualitative research, the role of the researcher is particularly sensitive because of the personal nature of one's involvement and the delicate nature of relationships. It is essential that the researcher identify any personal values, assumptions and biases from the outset. Biklen and Bogdan (2007) suggest that the researcher not study something in which they are too directly involved because this can easily lead to conflicts of interest. I was very aware of this danger as, in a previous research pilot project, I found myself in multiple roles that entailed a conflict of interest. In this project, my role as a teacher educator allowed me to wear 'two different hats' that did not constitute a conflict of interest but rather were overlapping and complementary. First, I was group leader for all participants in the sessions and second, I was the TESOL practicum supervisor for the pre-service TESOL teachers who were serving participants, co-leaders and research assistants.

In my role as group leader and facilitator, I was viewed by the language learner participants as an 'expert' in English language teaching but without any authority over them. As there were no formal assessment, marks or credits assigned to the groups, the language learner participants could

take part without the pressure associated with a regular EAP classroom. I was able to be completely open with the participants in terms of my goals and purpose. My purpose of experimenting with expressive arts for language learning was enthusiastically embraced by the participants who had experienced limited variety in their language classes in their countries of origin and who were eager to try out new ways of learning.

In my role as TESOL practicum supervisor, my pre-service teachers had the advantage of working very closely with a mentor, an opportunity that other pre-service teachers generally do not have. In addition to experimenting with 'new methodology', they were also given the opportunity to participate as research assistants, giving them an added learning advantage as compared to their peers in other practicum placements.

Reliability and validity

Reliability and validity have been topics of contention between qualitative and quantitative researchers. Some qualitative researchers have rejected the terms outright as coming from a quantitative paradigm grounded in the natural sciences and not applicable to a qualitative framework (Brown & Rodgers, 2002). Reliability deals with the question of how consistent our data is. This is a matter of procedure. Validity is concerned with how well our representation of the data reflects the reality, hence a matter of interpretation (Brown & Rodgers, 2002).

In terms of reliability, there are two major considerations that need be taken into account: inter-rater reliability and intra-rater reliability (Brown & Rodgers, 2002). Inter-rater refers to the degree to which two or more individuals agree about the coding of an item. Intra-rater reliability relates to consistency over time of the individual researcher (Biklen and Bogdan, 2007). In terms of inter-rater reliability checks, I had the advantage of working with three pre-service teachers as research assistants. They were very helpful in sharing their insights as we reflected on the sessions.

In addition, one of my research assistants was herself a Korean-trained art therapist, which added rich layers of expertise and cross-cultural perspectives.

According to Brown and Rodgers (2002), validity concerns must be attended to from both internal and external perspectives. Internal validity is "the degree to which the researchers have observed what they set out to observe and have reported all the critical observational data" (Brown and Rodgers, 2002, p. 289). Matters related to internal validity include choice of research participants, time, history, adequate database and issues related to instruments used. The researcher must consider the number of participants to be included to make sure the study is representative. The task and instructions given to participants must be consistent, carefully formulated and piloted. We need ways of ensuring that we are doing all we can to observe from different perspectives and in different ways, also referred to as triangulation (Kapitan, 2017). Again, my research assistants were helpful in providing triangulation. Trustworthiness is also earned by thick descriptions and by keeping a meticulous audit trail. I made a point of keeping detailed notes and photographs of each session and each piece of art.

After a researcher has established internal validity, she must attend to questions of external validity, "the degree to which results can be generalized beyond the study itself" (Brown and Rodgers, 2002, p. 289). Here we are concerned with how representative the results are for the group of people we are intending to represent and make inferences about. We need to take care in how we represent the generalizability of our findings. We need to remember that we are working with small and possibly idiosyncratic data sets. It is tempting to claim that our findings are more generally applicable than they are in reality. Though we want our research to be useful outside our own research setting, we can only suggest that it might be and that others conduct further research to verify these generalizations. On the other hand, individual accounts of small data sets illumine the complexity of factors at work, and while it may not be possible to replicate or generalize the research, these cases raise useful questions that can then be pursued in other avenues.

Ongoing analysis

Analyzing consists of sifting through the field notes, interview transcripts and other data collecting, then grouping them in terms of subject categories, also called ‘codes’ (Richards, 2003). While it is tempting to wait until all the data is collected before analyzing, there is value in beginning analysis as soon as data collection begins. “The most important part of the analysis takes place gradually during fieldwork”(Davies & Hughes, 2014, p. 246). One of the most important aspects of qualitative research is the ‘back and forth’ that occurs between the data and the theory, so that the categories are grounded in the data and that the theoretical analysis emerges as a result of an analysis of the primary materials themselves (Richards, 2003).

Over the course of data collection, I had the privilege of presenting my research in a variety of venues. My ongoing courses in my expressive arts diploma gave me the opportunity to present small portions of my research and to gather feedback. Together with my research assistant Youn Sun Park, I was also able to present my research at several conferences, both for TESOL professionals and for arts-based practitioners. These venues afforded me opportunities to gain insights from other perspectives.

Chapter Four: Weaving Hope

This chapter comprises the results section of my research. In the data analysis, I discovered a variety of patterns that lend themselves to four larger categories. In the first category 'Pandora all over again', I include the data that confirms the problem of language anxiety. In the second section, 'Mourning Losses', I consolidate the evidence for the range of losses experienced by language learners in a new language environment. Thirdly, in 'New Beginnings" I examine the ways in which participants begin to build resilience and put together the pieces that are required to build a new life. Finally, in 'Flying towards Hope', I examine the ways in which participants experience integration and meaning in their emerging English selves.

1. Pandora all over again

Very early on, in fact, in the very first session, the pandora's jar of language anxiety spilled out onto the table. My pre-service teacher, Susan and I began the first "English through Art" Group with a needs assessment as is usual in an English language classroom. Susan began to conduct a listening and reading assessment but as soon as she started reading, the students stiffened. They began to tell us how this was a common way of assessing their listening in their home country and it made them very nervous. We tried to reassure them and went ahead. Their drawings were very insightful in shedding light on their language anxiety.

However, when we went on to the next point, reading silently and then drawing, they almost revolted. Susan and I were taken by surprise. However, we quickly switched gears and had them draw their anxiety. So very instructive!!! A rich conversation followed in which they told about the challenges of learning English. Several metaphors emerged.

"Learning English is like a tangled web, like trying to get through a forest of brambles." Ji-woo's forest of brambles (see Figure 9) eloquently portrays her language anxiety. She lists

specific ingredients of this anxiety: feelings of isolation, tiredness, feeling unwelcome, culture shock, grammar, academic pressure, fear of making mistakes. Ji-woo is able to see beyond the brambles to the other side, once English has been learned: a bright world of opportunity, mission, serving people, relationships, job information and balanced thought. Balanced thought seems to point towards a life without language anxiety.

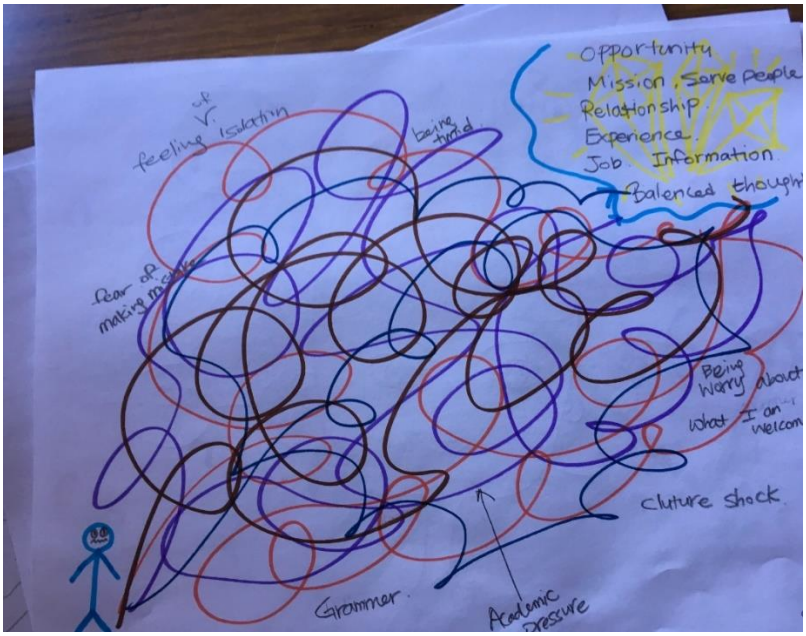

Figure 9 Ji-Woo: A Tangled Web

Ha-yoon (see Figure 10) portrays herself as a child learning English. “English is like a scary ghost, a monster, a devil with sharp teeth and sharp horns. But it is the only way to get to the other side to find English as a beautiful flower.” The unhappy face communicates anxiety and dread. The English Monster, named ‘Test’, has devil’s horns and sharp teeth, ready to devour the girl. Ha-yoon connects the ‘English monster’ with the way in which English was taught in her home country. She indicates that as a child, she could not imagine English to be anything other than a terrifying ghost. On the right side of the drawing she responds to the directive to

portray the positive sides of English. She uses a flower as a metaphor. English is a pathway to new friends, new experiences, global information, communication, studies and jobs.

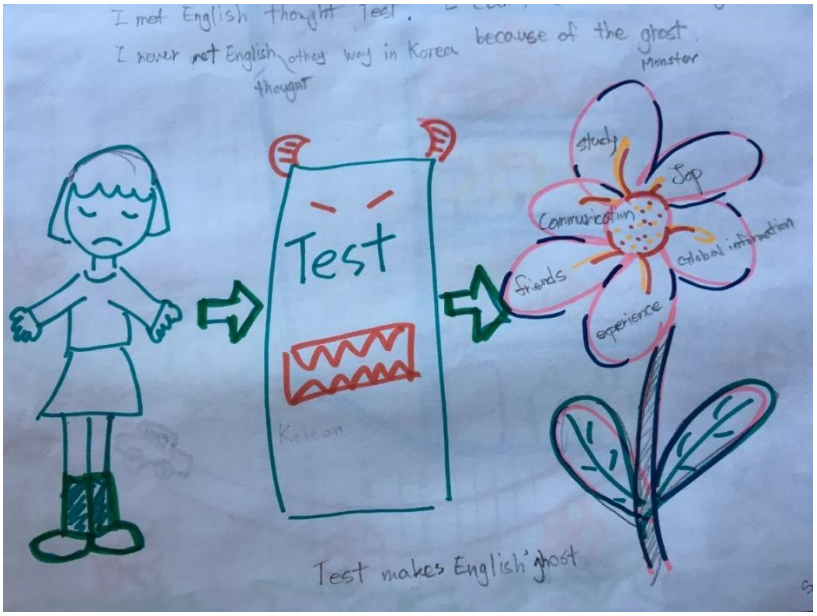

Figure 10 Ha-yoon's English Monster

Min-seo portrays her experience of learning English as a child as a journey over an endless mountain range (see Figure 11). "English is like climbing a mountain range and you can't see what is beyond. You are left with endless questions of why?" The small figure at the bottom right side of the page indicates how Min-seo feels in the shadow of this unsurmountable challenge. While the task itself is difficult to the extreme, the question of meaning fills three quarters of the page. Min-seo does not see any purpose in learning English.

Figure 11 A Hopeless Meaningless Journey

Learners were encouraged to give examples and expand on some of the language anxiety factors named. For example, the sense of isolation evoked by being at the lunch table in the cafeteria but unable to participate in the conversation of L1 English speakers because of the speed of the conversation. The directive in this case included going out onto the school yard and gathering stones. Once back in the art room, learners were encouraged to articulate the feelings evoked by specific situations of isolation by painting their stones. Ha-eun, a quiet, polite and well-composed young woman, painted her rock bright red and created an angry bird (see Figure 12). “I feel very angry when I am not able to participate in conversations. I feel excluded.” As most of the participants in this particular group were of Asian background, the opportunity taken to express strong negative emotions was unusual.

Figure 12: Ha-eun's Angry Bird

2. Mourning Losses: Leaving Home[3]

Several art directives evoked the naming of losses. Early on, learners were invited to sculpt their 'home' using clay, stones, sticks, beads and paint. In figure 13, Binh sculpted the peninsula of his homeland using sticks to portray skyscrapers. In figure 14, Sara creates a picture of her green and colorful home city in a warm climate close to a beach. Learners eagerly shared their sculptures with one another in small groups. I made efforts to group learners with those who did not share their L1. The novelty of using clay, sticks and stones evoked enthusiasm. The room was abuzz with conversation. I circled around the small groups listening to snippets of

[3] I am indebted to Darci Adam, my practicum supervisor, for suggesting the title: Leaving Home, Coming Home.

conversation as they shared with one another. I overheard Dieter explain at great length the business he was involved in, in his home community along with the reasons why he decided to relocate to Canada. Binh said spontaneously, “I like this method of learning English.”

Figure 13 Home country

Figure 14 Green warm Hometown on the beach

A collage activity with newcomers with interrupted schooling had the learners show their old and new homes. Using pictures from magazines, the learners were directed to create a poster showing their ‘old home’ and their new home (see Figure 15). Again, animated discussions

followed in which the learners acknowledged some of what they had left behind: jobs, flower gardens, a community of friends and family, warm weather and beautiful beaches.

Figure 15 Old home new home collage

Learners were instructed to trace their hands on a piece of paper. They were directed to write or draw when they had left their home country, what things and people they had left behind. On one 'hand', they were to write in their L1, on the other, the same thing in English (see Figure 16). Most learners expressed pleasant surprise that their L1 was encouraged in an English class. Then they were encouraged to decorate the shapes of their hands.

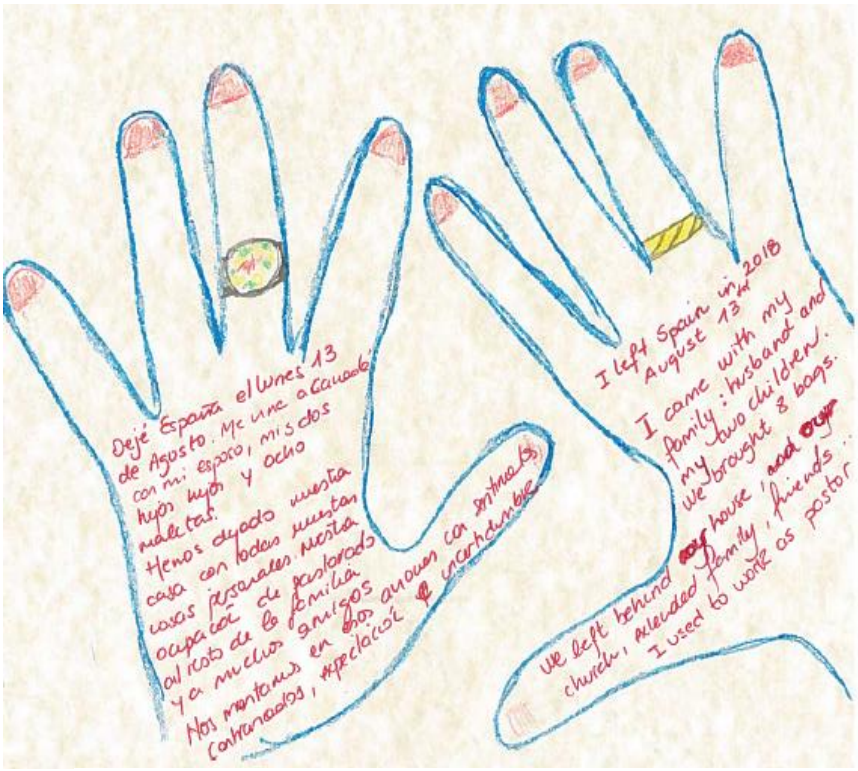

Figure 16 Leaving Home

Sometimes even the smallest warm-up tasks lent themselves to evoking feelings of loss and sadness. I began one session inviting everyone to sketch a quick shape of a human body. Then they were invited to color in the body in terms of feelings they were experiencing in different parts of their body. As people filled their person shape with colors and shared about them, I was surprised at the depth of meaning evoked. I had planned for the warm-up to take only 10 minutes, but it ended up taking up 45 minutes for the five participants to share. For Min-seo, it brought out a major life struggle that she was going through. She didn't share the details of the problem, but with tears in her eyes, she explained how big it was, in fact, it affected all the parts of her life including her ability to speak English. She explained that she was having trouble speaking and even reading English even though she already knew how. It was like this thing was causing a mental wall for her in her learning.

Figure 17 Identity Trees

In order to move towards strategies of resilience, I introduced the 'identity tree' activity (Dörnyei & Hadfield, 2014, p. 23), adapting it by instructing the learners to sculpt a tree using clay, wire, empty toilet paper rolls, beads, buttons and yarn. This directive is designed to help learners reflect on their background (roots of the tree), on their strengths and identity (trunk) and on their aspirations for the future in their L2 (crown and leaves of the tree). Seo-hyeon chose not to put any leaves on her tree (far right in Figure 17) and explained this was a time of renewing her inner life. She shared briefly the difficult circumstances that had preceded her arrival in Canada. "I am focusing on growing my roots, in replenishing the soil of my life, my security in God". She explained that her inner life needed to be healed and rejuvenated before she could focus on specific goals in language learning. Her comments reflected the depth of character strength that can be required to embark on learning a new language. Using the tree sculpture was a catalyst for unusually meaningful reflection, the kind that I have never encountered previously in my many years of language teaching.

3. New Beginnings: Coming Home

Through a variety of directives, participants were able to identify strategies to cope with the losses and find ways to build new lives in their Canadian environment. In an indoor snow-sculpting activity, participants shaped dioramas to illustrate ways of coping with harsh Manitoba

winters (see Figure 18). The snow-sculpting was followed up with poetry-writing exercise where participants could use limited language to convey the movement from frustration to comfort.

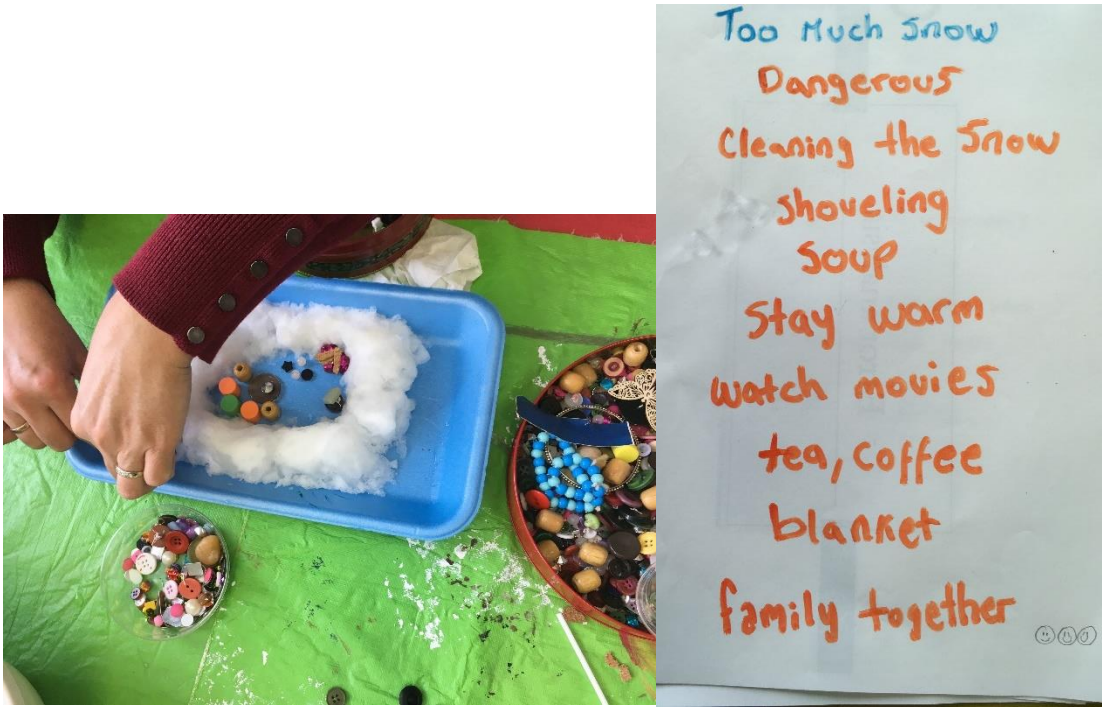

Figure 18 Snow sculpting and poetry

The snow sculpture in Figure 18 depicts Juana's manner of coping with cold winters. She has created a cozy living room with a fireplace, a table with warm drinks and a screen for watching movies. The orange and green foam coins represent herself and her family sitting together and watching a movie. In her poem, Juana articulates in simple terms the movement from the harsh winter outdoors, to the cozy warmth of the living room in her home, shared with her family.

The learners were invited to examine the obstacles in their way of making a new home in Canada. The focus was on looking ahead to how difficulties can be transformed into things that can be beneficial. I invited the learners to think about the things they take with them when moving from one place to another. Here the purpose was to focus on what helps us be resilient language learners. It could be physical things or other things. The group was given a board, paint, sculpting clay and beads. Each person was invited to build their new 'home' in one corner of the board. Using the same board for everyone allowed the group to come up with a collective 'village', representing that we are together now in the same place and we share the space with each other. When each person had finished their 'home' we went around and shared about our 'homes.' This activity was meaningful in that it allowed learners space to reflect on their most important values and to share these with one another.

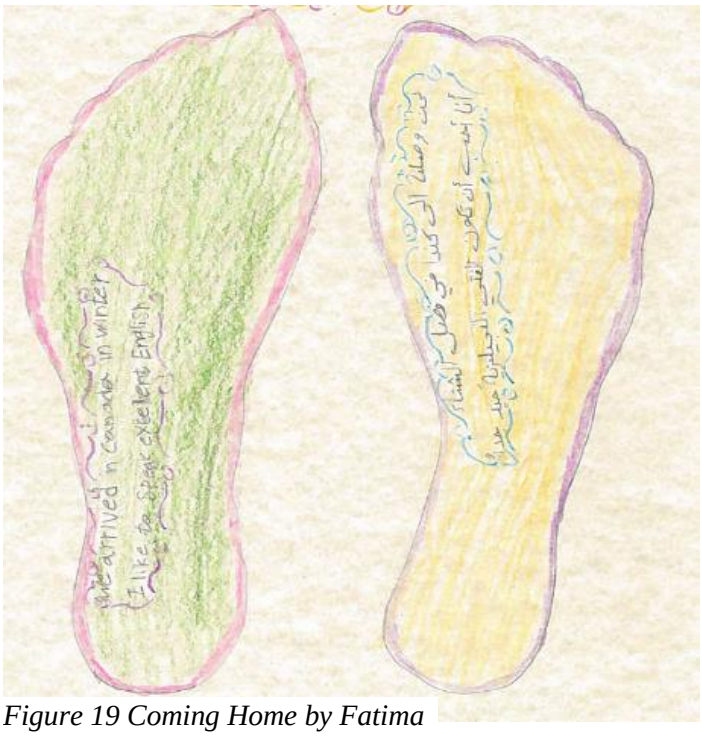

Figure 19 Coming Home by Fatima

As a second part to the hand-tracing task (see Figure 19), learners were invited to trace their feet. They were instructed to write what they had brought with them to Canada, that would enrich their new home. Lists included their culture, their languages, their skills, knowledge, qualities and dreams. Again, learners were instructed to write in L1 on one foot and in English on the other. As learners shared their feet drawings with one another (Figure 19), they were able to speak with confidence about the benefits they would bring to their new

home country. There was a sense of pride in having come a long way and that the journey had been worth it.

In a further task using clay, rhinestones and paint on canvas, learners were invited to envision themselves in the future, established and working in their chosen fields. Figure 20 depicts Irina's vision of herself working as a beautician.

Figure 20 Irina's Future Self

4. Flying towards Hope

As a part of constructing a new life in English, learners were guided in describing their 'future selves'. Ji-woo made a sculpture of herself surrounded by all the friends of all different cultures that she would like to make (see Figure 21). She explained that her English would help

Figure 21 Friends from many cultures

Figure 22 Serving coffee at Starbucks

her to make lots of friends. Seo-yeon sculpted herself and another person and two cups of coffee (see Figure 22). Her dream was to be able serve coffee at Starbucks with fluent English and to be able to have coffee with a friend and speak freely without restraint about any topic that she wanted.

Figure 23 Flying Free

Figure 24 Global Christian Faith

Figure 25 Monster transformed

Min-seo sculpted a bird (see Figure 23) and explained that is symbolized her freedom in speaking English. She was the bird free to fly anywhere she wanted, and English was the bird's wings. Seo-hyeon made a heart, a cross and circle (Figure 24). She explained that her dream was to be able to share her Christian faith in English. The heart symbolized the people she would like to meet of different cultures (symbolized by the different colours) and be able to speak with them

in English. The circle was a job teaching English to people who needed it back in her home country. Ha-yoon's sculpture was an English test, symbolized by the circle (Figure 25). The pieces inside were the subjects in the test. The "devil" or "monster" symbolized what she used to feel about the test (see Figure 6) but in her imagination it was now replaced with a heart because of her love for English. Beside the heart was a volcano and water to symbolize her dream to be tour guide in English.

Through a stone-painting activity, participants were given the opportunity to visualize the disparity between their 'present selves' and their 'future selves'. Participants were direct to painted stones showing both hope and challenges along with strategies to help with difficult emotions and experiences. A sharing circle ensued where strategies were pooled. This session brought out some encouraging and important reflections that seemed to bond and encourage everyone. Some of the strategies that came out of this were: accepting our emotions, both the difficult and happy ones and not trying to pretend everything is perfect, taking each day one step at a time and trusting God when the future is unknown, making little steps of progress, speaking to people about your struggles, drinking coffee with friends and taking vitamin D during cold winter days.

Ji-woo painted a morning sky with two flowers and some grey clouds. She explained that the flowers were her hopefulness about what she had accomplished and that she was improving and making friends. The grey clouds were the work she needed to do to practice and improve her English in order to accomplish her goal. Seo-hyeon shared that she had always felt like she couldn't express herself with her English-speaking friends but now through the experience of sharing in the English through Art Group, she discovered that she was able to express herself a lot better than she had thought. This left her feeling hopeful.

Chapter Five: Sharing Pandora's Gifts

Back to Pandora and her gifts. The version of the story that has Pandora releasing both terrors and gifts into the world remains a telling metaphor for this project. Through the eyes of the learners in the groups and in pre-service teachers, I have seen both the problems emerge from the jar, but also the hope that is found at the bottom of it. In this concluding chapter I will summarize the primary lessons learned through this project. The project has been both eye-opening and inspiring for us as a team. First, I will elaborate on insights gained about the impact of Expressive Arts on language anxiety. Secondly, I will summarize how pre-service TESOL teachers who did their practicum with me have been impacted by participating in the "English through Art" groups as co-facilitators and research assistants.

Lessons Learned: Impact of Expressive Arts on language learners in "English through Art" groups

1. Language learning can be a highly frustrating and anxiety-inducing process both inside the classroom and outside. This negativity can impact learners at a deep emotional level. Of the four macro-skills (Listening, Speaking, Reading and Writing), Speaking is the skill that evokes the most anxiety.
2. Language Anxiety can be a vicious cycle. It is experienced through fear, discomfort, being tested in a high-pressure environment, a sense of failure and low self-esteem. Additionally, progress in language learning is often slower than expected despite spending a great deal of time and effort on it, further raising the level of frustration. The negative cycle perpetuates itself.
3. The use of expressive arts helps learners to become aware of the impact of language anxiety on their personal language learning trajectory. This is often an aspect of

language learning they have given little attention. Through responding to art directives, the nameless multi-headed 'monster' haunting them becomes visible and tangible. Naming the monster is the first step towards strategies in 'taming the monster'[4] In addition, learners realize they are not alone in this struggle. Involvement in expressive arts evokes a sense of solidarity, confidence and encouragement in the group.

4. The use of expressive arts can foster reduced language anxiety. It can create a more relaxed speaking environment and can be conducive to drawing out significant meaningful conversations about the challenges of language learning.
5. The use of expressive arts fosters a sense of levity in the classroom which facilitates a sense of 'relaxed alertness' in learners. Engagement with art materials evokes laughter and reflection which reduces tension.
6. The use of expressive arts lends itself to helping learners see aspects of the L2 Motivational Self System within themselves, resulting in deeper engagement and motivation for learning.

Lessons Learned: Impact of "English through Art" groups on pre-service TESOL teachers as co-facilitators and research assistants.

1. Pre-service teachers gained a better understanding and empathy for the struggles language learners face. Teachers could see more clearly how fear, frustration and discomfort can be mental barriers to language learning. They gained new

[4] For this metaphor, I am indebted to my MA student Mee Hee Park, who has framed her research on language learning anxiety in S. Korea as 'Taming the English Monster".

awareness for the magnitude of these barriers and the difficulty of overcoming them. Teachers saw the benefits of reducing the pressure through creating a more welcoming and relaxed environment. Teachers embraced this 'empathy-lens' as a valuable perspective for their teaching careers.

2. Pre-service teachers expressed appreciation for having gained creative teaching methods that facilitate self-expression in their students. Teachers now envision themselves implementing these ideas in future classrooms. Teachers were also able to envision variations on the themes addressed in the class. They thought of additional ways to integrate expressive arts into other conventional topics in language classes (e.g. grammar, vocabulary and pronunciation) and into the other macro skills (listening, reading, writing).
3. Teachers gained insights into the unexpected power of expressive arts. They saw for themselves how art can be used as a catalyst for speaking. By creating something to express themselves, each learner had something concrete to show and talk about. The art itself was a 'voice' that expressed learners' ideas. The time used to create art was valuable 'rehearsal time' for words and sentences the learner would use to speak. The presence of the art piece also reduced anxiety about speaking because it gave them a 'visual aide' to lean on.
4. Teachers learned that art can bring out feelings and subconscious ideas learners would otherwise not be able to express in verbal form. This led to the learners speaking about more personal topics, which allowed a deeper investment in the group.

5. Through collaborating closely with an experienced colleague, teachers were able to expand their pedagogic reasoning and confidence. They were exposed to a novel way of engaging language learners. They were able to experience a class focused on the psychological needs of learners generally not addressed in the language classrooms familiar to them. They were able to participate in planning and executing lessons. Because we were using the book *Motivating Learners* (Dörnyei & Hadfield, 2014), they were able to connect motivational strategies with expressive arts into their lessons. In Figure 26, Susan, my TESOL student and research assistant made a poster as a reading response to Dörnyei & Hadfield's (2014) book to summarize her understanding of motivation in the language classroom.
6. Teachers gained an initial understanding of research methodology and practice. Because they were expected to participate in a team of researchers through designing the sessions, executing them, recording, transcribing and analyzing the data, they gained useful research skills.

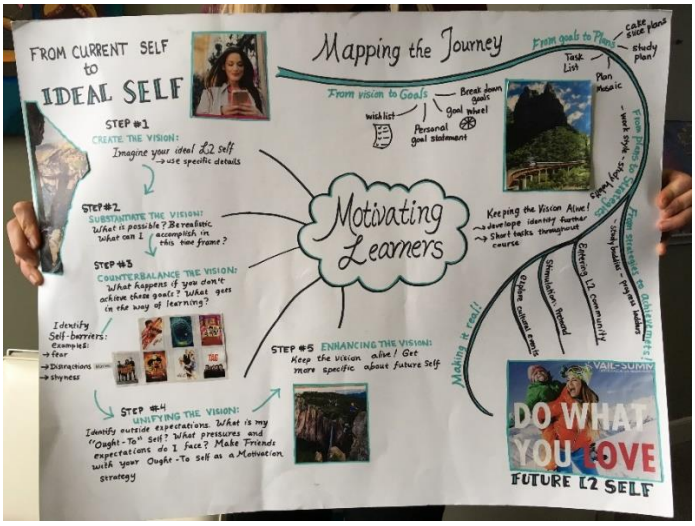

Figure 26: Susan's Motivation Map

Limitations and Suggestions for further Research

In this study, I have predominantly described visual artmaking using pencil crayon, marker, paint, sculpture materials (clay, snow) and materials from nature (rocks). In my 'English through Art' groups, I also used other modalities such as music, rhythm, movement and drama, which I have not described in detail in this report. One reason for this is that, in my experience, music and drama are modalities which TESOL professionals have more readily integrated into their praxis. Another reason for the lack of focus on music and drama in my research is that the effects of these modalities seemed to me to be less tangible than the visual pieces. For future research, more attention to the impact of a wider range of modalities would be beneficial

As mentioned above in chapter 2 (p. 40), generalizability of the study must consider that this is a small-scale exploratory study with a low number of participants. Other limitations include the context of the English through Art sessions, that were a supplementary source of English lesson, not one with the high stakes of a regular classroom. Some of the atmosphere created in this smaller group may not be possible in larger settings. Additionally, the study could benefit from replications in a wide range of contexts.

Notwithstanding the limitations, the findings from this project may have important research and pedagogical implications. As researchers and teachers experiment with a variety of ways of integrating expressive arts, we will gain a more in-depth understanding of the nature of language anxiety and its relationship to the environment in instructed second language acquisition.

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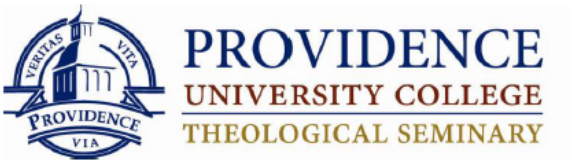
Appendix A Research Ethics approval



DECISION FROM THE RESEARCH ETHICS BOARD (REB)
FOR RESEARCH INVOLVING LIVING HUMAN PARTICIPANTS

TITLE OF RESEARCH PROJECT:	Expressive Arts in Language Learning: A Multi-modal Embodied Approach
NAME OF RESEARCHER:	Elfrieda Lepp-Kaethler
DATE OF REB REVIEW:	MAY 8, 2018
REVIEW TYPE:	Two member review
DECISION SUMMARY:	Approved with no revisions required
DOCUMENTS REVIEWED:	Application to REB Informed consent letter Consent-adults General practicum info for clients Advertisement for English through arts
DURATION OF APPROVAL:	n/a
REB MEMBERS	Patrick Franklin (chair), Morgan Mulenga

Appendix B Letter of Informed Consent

Informed Consent Form

Title of the Research Study: Expressive Arts in Language Learning: A Multi-Modal, Embodied Approach

Researcher: Elfrieda Lepp-Kaethler

Thank you for agreeing to participate in this study, which will take place from September 2018- April 2019. This form details the purpose of this study, a description of the involvement required and your rights as a participant.

Purpose: The purpose of this study is to gain further knowledge about the role of expressive arts in learner and teacher engagement in instructed second language acquisition.

Benefits: The benefits for you as a participant includes free English classes and the opportunity to expand your language learning and teaching strategies. For the field of TESOL, this research will contribute to a broader exploration of engagement in language classrooms.

Risk: During the classroom and interview process, you will be asked a variety of questions regarding your language-learning journey. Speaking of these experiences can raise uncomfortable feelings and memories. You have the right to abstain from answering any questions. You are encouraged not to answer questions that raise uncomfortable feelings and to notify the researcher if you are feeling anxious or stressed in any way.

Participation: Your participation in this study will consist of taking part in a weekly two hour class for 10 weeks. As a part of this course, you will participate in a series of expressive arts tasks on the topic of language learning. In addition, you will participate in peer interviews, compiling information and making recommendations based on the results. You are not required to answer all the questions. You may pass on any question that makes you feel uncomfortable. At any time, you may notify the researcher that you would like to stop the interview and your participation in the study. There is no penalty for discontinuing participation.

You are encouraged to ask questions or raise concerns at any time about the nature of the study or the methods I am using. Please contact me anytime at Elfrieda Lepp-Kaethler@prov.ca or 204-371-6900

Data Usage: You will collaborate in analysing the data and in the creation of a final report stating the results and conclusions. Please leave your contact information in order for you to be a part of this process.

Email: _____

Confidentiality: Our classes will be video-recorded to help everyone accurately capture insights in your own words. The recording will only be used by our group and by my supervisor for the purpose of this study. Photographs will be taken of the art works produced. If you feel uncomfortable with the recorder/camera, you may ask that it be turned off at any time.

Your name and identifying information will not be associated with any part of the written report of the research unless it is your wish to be identified. The researcher will not share your individual responses with anyone other than the research supervisor. However, certain demographic information including participant age and relationship history will be included in the final report.

All possible measures will be taken to ensure your confidentiality, but it may still be possible for some readers of the research to identify you from the information given in answer to research questions. If this becomes a concern for you during the information collecting process of the research, you may discuss which elements of the information you would like to preclude form the study, or withdraw from the study altogether.

Withdrawal: You also have the right to withdraw from the study at any time. In the event you choose to withdraw from the study all information you provide (including recordings) will be omitted from the data and final paper. If you do wish to withdrawal, please email me at Elfrieda.Lepp-Kaethler@prov.ca and state that you would like to withdraw. You do not have to provide a reason and there are no consequences for withdrawing.

Supervision: All research is being completed under the supervision of Christine Lummis with Winnipeg Holistic Expressive Arts Therapy Institute. If there are any questions or complaints about the researcher, participants are encouraged to contact Dr. Christine Lummis at christine@arttherapyservices.ca .

By signing this consent form I certify that I _____ agree to
(Print full name here)

the terms of this agreement. _____ _____
(Signature) (Date)

Appendix C Invitation Posters "English Through Art" calling for Participants

Coming Fall 2018...

English through Art:

For EAP and TESOL students

Who? Learners of English and TESOL students are welcome!

Where? Providence University College Room 3H22 (Frieda's Art Therapy Office)

What? This group is for EAP learners and TESOL students to explore English language learning through creating art together. Art includes painting, movement, rhythm, music, story-telling and drama.

When? September-December (10 weeks, 2 hours per week). Exact times to be determined.

Cost: No cost.

Expressive arts therapy is a process that fosters personal growth through using visual arts, movement, drama, rhythm and writing. It is for non-artists and for people with an artistic bent. We will focus on the process of art-making to access creativity for learning and teaching English. For more information, contact Frieda Elfrieda.Lepp-Kaethler@prov.ca

Appendix D: Tentative Schedule for English through Art Groups

Week	Topic	Goals	Activities	Materials
1	Introductions You made it to Canada! Celebrating your success!!!	To get to know one another To establish group ground rules To assess needs To create group cohesion To build confidence on the success they have already achieved by way of having gotten to Canada -to reflect on the strategies used to overcome past obstacles	Opening: Name Game with ball throwing (drama therapy workshop with Czilla Przibislawsky) Ground Rules with hands and words Main Task: A. Language Learning timeline/ Lifeline (Loewenstein. 2011. P. 14) B. yarn activity – small challenges big challenges in getting to Canada. (Loewenstein. 2011. P. 4) Closing: butterfly circle (Czilla Przibislawsky)	Ball, large poster, colored pencils, yarn
2	High Expectations	To raise awareness of the pressure of expectations from family back home and from oneself. To explore the impact of negative emotions on well-being To raise awareness of current identities and lived experiences To tap into 'ideal future selves'	Opening: in groups of 3 have participants build a tall structure with tables and chairs. Each participant takes a turn leading the group in building the structure. When it is complete according to their satisfaction, they climb onto it and sit on top. Reflection: what are the challenges and satisfactions involved in this activity? Main Task: Building an 'ideal future self' map with recycled materials.(Dörnyei & Hadfield, 2014) Closing	Tables and chairs in the room, recycled materials, glue gun, cardboard
3	Culture Shock/ Canadian Prairie Winters/ isolation	-to raise awareness of elements of culture shock To identify emotional responses to unfamiliar environments -to explore strategies for dealing with isolation and culture shock	Opening: You live on an ice cube. Main Task: Blizzard adaptation of storm, boat, lighthouse task (Loewenstein. 2011. P. 4) Closing	Ice cubes, large paper, colored pencils, oil pastels, markers
4	Anxiety vs confidence in Language learning	To understanding language learning anxiety To exploring strategies to address language learning anxiety	Opening: sketch metaphors for language learning (Dörnyei & Hadfield, 2014) Main Task: Closing	
5	Motivational strategies in Language Learning 1	To explore the role of vision in motivating human behavior. To explore the role of mental imagery in language learning motivation To increase autonomy	Opening: Close your eyes and imagine a happy place. Draw a sketch and describe it to a partner Main Task: Closing	

6	Motivational strategies in Language Learning 2	To explore guided imagery To experiment with harnessing the imaginal world	Opening: Main Task: Closing	
7.	Motivational strategies in Language Learning 3	To cultivate realistic beliefs about language learning To recognize engagement as a learning posture To explore strategies for facing challenges	Opening: Main Task: Closing	
8.	Academic Culture Shock	To compare educational systems and their impact on human emotions To build confidence and resilience	Opening: Main Task: Have participants illustrate a 'day in the life of a typical high school or university student' (e.g. through building an 'educational institution' based on the systems they experienced growing up. Closing	Recycled materials,
9	Balancing family, work, studies	To explore strategies for balancing life To raise awareness of the interconnectedness of balance. To build social support and trust	Opening: What are you juggling? Each person takes several circles, writes tasks or relationships that require time and energy. Hang with threads to a few sticks to create a mobile. Main Task: Closing	Colored circles of paper, markers, materials to make a mobile
10	Final wrap-up	To instill hope and resilience in participants	Closing	

Appendix E Sample Lesson Plan for English in Color

English in Color SMBC December 3, 2018 10:45 – 12:00

1. Agenda: Last class for English in Color: Thank you gift.
    a. A cold warm-up activity
    b. Leaving Home: writing your story in English and in your language
    c. Coming Home: writing your story in English and in your language
    d. Closing:
2. A cold warm-up:
    a. Place pans of snow on the tables, about 1 per three people – make sure they are in mixed language groups. Place buttons, wooden sticks, blocks etc beside each tray.
    b. Give the following instructions: Show us winter in your old home. Then show us winter in Canada. Tell your group about each one.
    c. Language you can use:
        i. In my country, winter is….
        ii. We used to…
        iii. In Canada, winter is…
        iv. We like to…

3. Leaving Home (30 min)
    a. we will be writing your story about leaving home both in English and in your language
    b. Hand out stock card paper.
    c. Instruct each person to write "Leaving Home" on the paper (landscape)
    d. Instruct each person to outline both of their hands on the paper.
    e. Instruct each person to write English over one hand and "Spanish" Russian etc over the other.
    f. For the English section (left hand), give the following prompts for writing

We left _____ (your country – Spain, Israel, Russia, Germany, Paraguay, Vietnam, Taiwan) in _____ (2016, 2017, 2018…). I came with _____ (my family, my wife, my husband, my children, my daughter, my son…).

I left behind _____ (many friends, my family, my work, my pets, my flowers….)

In my country I used to work as a _____

I miss _____

Now, write similar ideas (or other ideas) in the other hand in your language.

4. Coming Home
    a. we will be writing your story about coming home (to Canada) both in English and in your language
    b. Hand out stock card paper.
    c. Instruct each person to write "Coming Home" on the paper (portrait)
    d. Instruct each person to outline both of their feet on the paper.

e. Instruct each person to write English over one foot and “Spanish” Russian etc over the other.

f. For the English section (left foot), give the following prompts for writing

We arrived in Canada _____
We traveled through the following cities: Asuncion, Toronto, Vancouver, Winnipeg….
I like Canada because….
Some things I don’t like in Canada…
In Canada I would like to work…
In Canada, I would like to study…

Now, write similar ideas (or other ideas) in the other foot in your language.
If you want to, you can write your name on each paper.

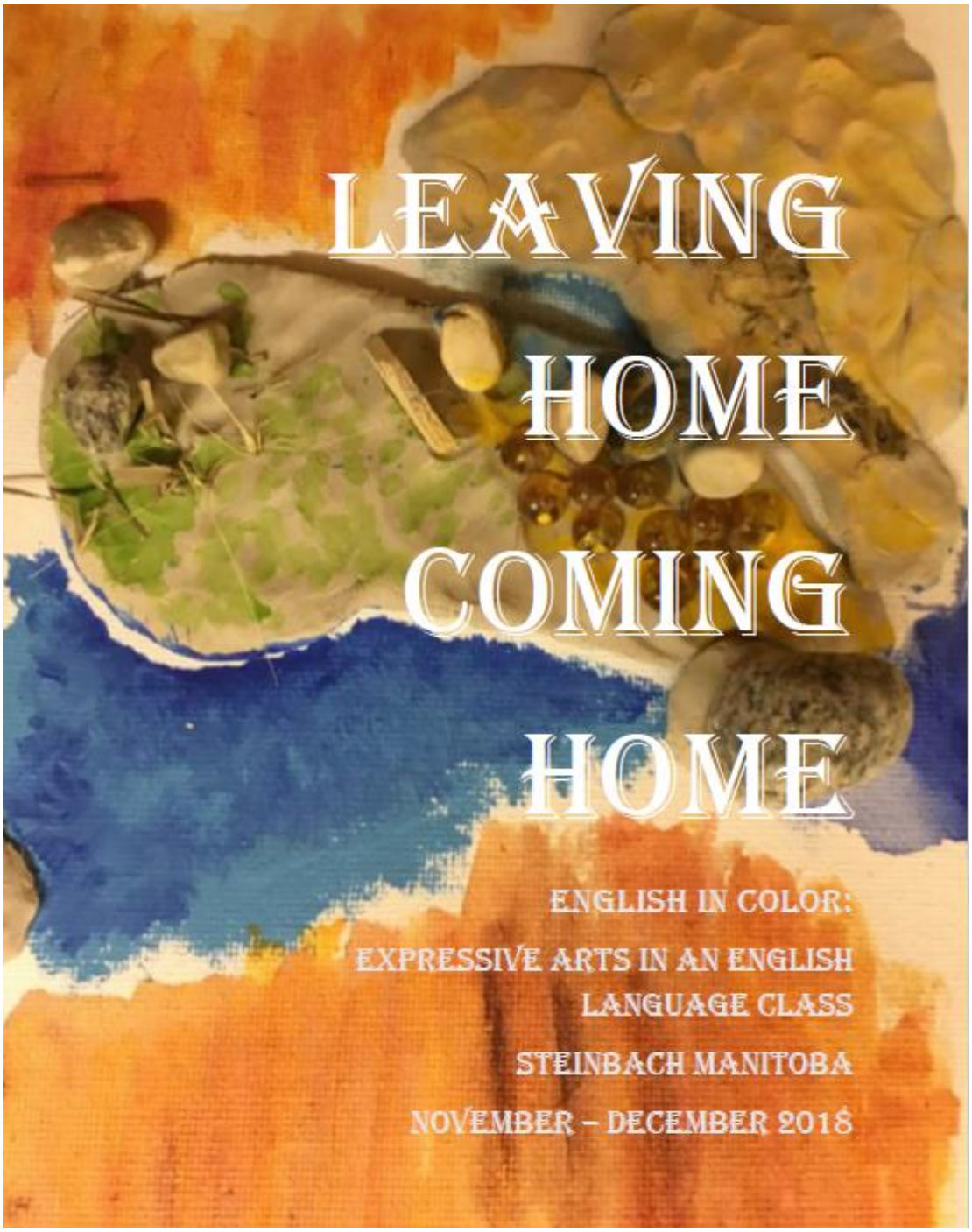
Permission:
I _____ (your name) give Frieda permission to copy my work and show it to other teachers and learners.
Ich _____ (Name) gebe Frieda Erlaubnis Kopien von meiner Arbeit zu machen um anderen Lehrern und Schuelern zu zeigen.
Yo _____ (nombre) doy permiso a Frieda para hacer copias de mi trabajo para mostrarlo a otros maestros y estudiantes.

Signature/Unterschrift/Firma: _____

Appendix F. Leaving Home; Coming Home:

A Resource Book for Art-based English Language Learning and Teaching in Canada

by Elfrieda Lepp-Kaethler and Mavis Lee



SPECIAL THANKS TO ELEANOR WIEBE

AND HER STUDENTS

ALINA, MARVIN, LAURA, YASMIN, LARISSA,

ERIKA, SHEILA, JOSE, HERIBERTO, DAVID,

Newcomers to Canada take huge leaps to get here. They often leave behind family and friends, homes and jobs. They bring with them their hopes, their experiences, their languages, their values and their skills. A significant barrier to making Canada home is language learning. This collection of writings is a celebration not only of the English these newcomers have learned but also of the languages they bring with them. This book is a tribute to newcomers' resilience and contributions to Canada.

Eleonor Wiebe's English class made possible as series of four workshops entitled "English in Color".

Part I Leaving Home

In this section, learners were directed to trace both of their hands on one page. Then, based on writing prompts, they wrote a dual-lingual text about the life they left behind.

Part II Coming Home

In this section, learners were directed to trace both of their feet. Then they wrote a dual-lingual text describing their arrival in Canada and their hopes for their new home.