

**SCHOOL LEADERS' PROMOTION OF THE ARTS AND HOW IT LEADS TO
INCREASED ACHIEVEMENT AMONG ENGLISH LANGUAGE LEARNERS**

A Doctoral Research Project

Presented to

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The Sage Colleges

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In Educational Leadership

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
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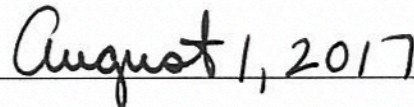
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ABSTRACT**SCHOOL LEADERS' PROMOTION OF THE ARTS AND HOW IT LEADS TO INCREASED
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Joel E. Heckethorn, Doctoral Candidate

The Sage Colleges, Esteves School of Education, 2017

Dissertation Chair: Marlene Zakierski, Ph.D.

Schools across the United States have observed increased numbers of students whose first language is not English (Wixom, 2015). Because of the rise in these numbers, educational, community, and legislative leaders need to understand how to promote best practices to support student success. The purpose of this qualitative study was to explore to what extent system, school, and community-based arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research targeted educational leaders who worked with English language learners in high schools in a large urban system. This research was a qualitative study that used interviews and current, relevant research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations (N>10%). The first finding that emerged was the importance of English language learners to be immersed in literacy rich classrooms where highly qualified teachers are the instructors. A second finding that leaders in the interviews referenced was that 21st Century readiness, including communication, creativity, critical thinking, and collaboration, is important for English

language learners. Additionally, several other 21st Century traits, such as perseverance, resilience, and reflection, are needed to be successful in college and career. Participants espoused that the arts could support this learning when fully integrated and maintained in the curriculum for English language learners. An additional finding was that the leaders promoted arts learning by being innovative with scheduling, funding, and collaborative professional development. Lastly, leaders advocated for equity when promoting the arts for English language learners. This work is intended to support leaders in their understanding of how to best advocate and support the arts for English language learners to bolster 21st Century skills and readiness.

Key words include: English language learners, the arts, 21st Century readiness, leaders, equity, professional development, funding, and promotion.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	iv
ABSTRACT	vi
TABLE OF CONTENTS	viii
LIST OF FIGURES AND TABLES	xiv
CHAPTER ONE	1
INTRODUCTION	1
Background of the Problem; Why this Research	1
Purpose of the Study	5
Research Questions	5
Significance of the Study	5
Conceptual Framework/Assumptions	7
Limitations of the Study	8
Delimitations	9
Definition of Terms	9
Summary	13
CHAPTER TWO	15
LITERATURE REVIEW	15
Introduction	15
What the Literature Says about the Arts and the Impact on Student Success	16
Introduction and cognitive brain research.	17
Visual, theater, dance (kinesthetic), and music (both vocal and instrumental).	19
Stand-alone versus arts integration.	23

What the Literature Says about How English Language Learners Best	29
The history behind educating English language learners.	29
English language instruction.	34
Defining 21 st Century Skills and Readiness	40
Critical thinking.	44
Communication.	46
Collaboration.	48
Creativity.	49
Other salient 21st Century skills.	51
The Role of System and School Leaders	52
Promotion and equity.	53
Instruction.	58
Funding.	61
Professional Development.	62
Summary	66
CHAPTER THREE	68
METHODOLOGY	69
Introduction	69
Purpose of the Study	69
Research Questions	70
Research Design	70
Sample and Sampling Procedures	70
Instrumentation	73

Data Collection	74
Data Analysis	76
Researcher Bias	77
Validity and Reliability	78
Summary	79
CHAPTER FOUR	81
FINDINGS	81
Introduction	81
Purpose of the Study	81
Research Questions	82
General Description of the Study Participants	82
City-wide demographic information.	82
Office of the Arts and Special Projects.	85
The Division of English Language Learners and Students Support (DELLSS).	88
School leaders.	89
Community-based organizations.	90
Research Question One	95
What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?	95
Theme 1.	96
Theme 2.	98
Theme 3.	101
Research Question Two	104

How does the promotion of the arts prepare English language learners' readiness for the 21st Century?	104
Theme 1.	106
Theme 2.	109
Theme 3.	111
Research Question Three	113
How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners?	113
Theme 1.	115
Theme 2.	117
Theme 3.	121
Theme 4.	121
Summary	124
CHAPTER FIVE	125
SUMMARY OF FINDINGS, CONCLUSIONS, RECOMMENDATIONS	125
Introduction	125
Purpose of the Study	126
Research Questions	126
Summary of Findings	126
Research Question One	127
What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?	127
Research question one, finding one.	127

Research question one, finding two.	127
Research question one, finding three.	128
Research Question Two	128
How does the promotion of the arts prepare English language learners' readiness for the 21st Century?	128
Research question two, finding one.	128
Research question two, finding two.	129
Research question two, finding three.	129
Research Question Three	129
How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners?	129
Research question three, finding one.	130
Research question three, finding two.	130
Research question three, finding three.	131
Research question three, finding four.	131
Conclusions	132
Research Question One	132
What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?	132
Research Question Two	134
How does the promotion of the arts prepare English language learners' readiness for the 21st Century?	134
Research Question Three	136

How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners?	136
Recommendations	139
Recommendations for Further Study	141
Closing Statement	142
REFERENCES	144
APPENDICES	160
APPENDIX A	160
Letter of Introduction to Potential Participants	160
APPENDIX B	163
Interview Protocol	163
APPENDIX C	166
Letter of Introduction to Principals	166
APPENDIX D	169
Informed Consent Form	169
APPENDIX E	172
Sage IRB	172
APPENDIX F	173
NYC DOE IRB	173

LIST OF FIGURES AND TABLES

Figures

Figure 1: Bloom's 21	45
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Tables

Table 1: Student Demographics for the New York City Department of Education, Spring 2017	84
Table 2: Data for Each of the Leader Participants	93
Table 3: Leaders' Responses that Address Research Question One	96
Table 4: Leaders' Responses that Address Research Question Two	106
Table 5: Leaders' Responses that Address Research Question Three	115

CHAPTER ONE

INTRODUCTION

Background of the Problem; Why this Research

Almost every school system and school leader across the country is experiencing an increase in the enrollment of students for whom English is their second language. “Most state policy and education leaders are keenly aware that the number of English language learners (ELLs) enrolled in the United States’ public schools has increased significantly over the past several years and will likely continue to increase” (Wixom, 2015, p. 3). With this increase comes the challenge of how best to meet the unique instructional needs of English language learners. According to Wixom (2015), “There is increasing national and state attention to this issue and state policy leaders are committed to creating education systems that meet ELL needs and provide them with solid academic foundations” (p. 3). Across the nation, schools identify students as English language learners as those students who take the federal mandated Home Language Survey (HLS) and respond that the spoken language at home is something other than English. According to Wixom in *State-level English Language Learner Policies* (2015):

Federal policy and guidance from the U.S. Department of Education’s Office for Civil Rights requires states and districts to identify students who need English language assistance, and guidance issued jointly by the U.S. Departments of Education and Justice. In January 2015, schools are reminded of their obligation to “identify English learner students in a timely, valid and reliable manner.” Most states and districts use a two-step identification process: a home language survey and English language proficiency placement/screener assessment. (p. 5)

Once a student is identified as an English language learner (ELL), the student receives supplementary services in the form of different types of instructional programs. Across the United States, the most common instructional programs are dual-language, bilingual (sometimes also known as transitional bilingual), sheltered instruction, or stand-alone English as a Second Language (ESL) (also known as English immersion). All but eight states in the country offer multiple options for these services and instructional models under the Federal Title III funding (Wixom, 2015). When students are identified as English language learners and are mandated for these services, their daily school schedule is often altered. According to Calderón, Slavin, and Sánchez (2011):

In elementary schools, English learners commonly receive thirty minutes of English as a second language (ESL) instruction but attend general education classes for the rest of the day, usually with teachers who are unprepared to teach them. Though English learners have strikingly diverse levels of skills, in high school they are typically lumped together, with one teacher to address their widely varying needs. These in-school factors contribute to the achievement disparities. (p. 103)

Because of this alteration in schedule, students are often pulled from content courses, lose instruction in one or more classes, or administrators are unable to schedule courses such as art, music, dance, and sometimes physical education (Wiggins & McTighe, 2007). These alterations are due to federal and state mandates for time-on-task for English language learners that tie educational leaders to the compliance.

With the many changes in the 21st Century workplace, graduating students need communication skills, creative and critical thinking, and the ability to work in groups in collaborative settings. The contributors of the Rennie Center for Education Research Policy

(2010) study suggested, “schools are defining what those skills look like. As society changes, the knowledge and skills required for citizens to navigate the complexities of life and work must also change” (p. 1). They went on to explain:

As a result, some argue that schools must provide students with a broader set of skills that will enable them to thrive in our increasingly diverse, rapidly evolving, and globally-connected world. Over the last two decades, the pace of technological change has been rapid. We now live in a world where technology permeates American households and has become a central feature of daily life. (p. 1)

The racial and ethnic makeup of the United States continues to contribute to these changes. The population is expected to become even more diverse in the future (Rennie Center for Education Research Policy, 2010). These factors are instrumental to why this study is critical at this time in educational history. This research attempts to validate the positive impact of the arts on student success and students’ ability to develop 21st Century skills, which involve critical and creative thinking, collaboration, and communication among many others; moreover, the study specifically targets English language learners and what role system and school leaders have in supporting them. For the purpose of this study, system and school leaders included superintendents, principals, and assistant principals along with leaders from central offices.

Harvard professor Howard Gardner developed his Multiple Intelligences Theory in the late 1980s; his theory proposed learners use various cognitive modes to tackle different skills and tend to find success using different modalities for learning. Gardner’s theory includes various levels of engagement with the arts where students are able to hone skills and enhance creative thinking. Eric Jensen (2001) extended the connection of the use of the arts in his book, *Arts with the Brain in Mind*, in which he declared the arts should not be used only as a gauge for student

achievement but argued the arts are much farther reaching. Jensen (2001) stated, “Arts are for the long term; and one should be cautious in claims about how they affect test scores” (p. 1). Furthermore, Jensen (2001) wrote, “The benefits when they appear, will be sprinkled across the spectrum, from fine motor skills to creativity, and improved emotional balance” (p. 1). These researchers further propel the argument that to obtain 21st Century skills, all students need continuous exposure to the arts.

A need exists for leaders to advance the education for all students but especially with students for whom English is not the primary language. An abundance of research is available to educators about how best to support English language learners, how to best embed the arts, and how to best prepare students for the 21st Century. However, limited research is showing the correlation of how the arts positively impact the academic success of English language learners and the role that leaders have in supporting this demographic with the critical skills they need. This study plans to link the literature to empirical research to show correlations. This research attempts to get leaders to consider the arts as a fundamental part of English language learners’ education as they develop, plan, and budget for that very educational experience.

Finally, this study is significant with respect to system and school leaders and their understanding of how best to serve English language learners. Bolman and Deal (2006) informed leaders, “To lead with passion and conviction, we need to embrace both power and spirit. We need to recognize and follow a path of paradox and contradiction, a promising route right in front of us. Yet because of our limited vision it is never easy to find or follow” (p. 13). With research regarding English language learners and the impact of the arts on 21st Century readiness, this study serves as a nexus for leaders’ understanding of the importance and considerations that promote innovative instruction for English language learners.

Purpose of the Study

The purpose of this qualitative study was to explore to what extent system, school, and community-based arts organization leaders promoted the arts for 21st Century readiness for English language learners. Furthermore, this research targeted educational leaders that worked with older English language learners in high schools in New York City. This was a qualitative study that used interviews and current and relevant research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations.

Research Questions

This research explored answers to the following three questions:

1. What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?
2. How does the promotion of the arts prepare English language learners' readiness for the 21st Century?
3. How do system, school, and community-based arts organization leaders promote the use of the arts for English language learners?

Significance of the Study

The significance of this study was to address the gap in the literature that informs system and school leaders of the importance of promoting the arts, especially as an entry point to foster English language learners' acquisition of the English language. The importance of a study such as this one was summed up in recent research studies, books, and data. Linda Darling-Hammond (1997) wrote in her book *The Right to Learn, A Blueprint for Creating Schools that Work*, "Although the right to learn is more important than ever before in our history, schools that

educate all of their students to high levels of intellectual, practical, and social competence continue to be, in every sense of the word, exceptional” (p. 2). Furthermore, the author of *Steve Jobs*, the biography, Walter Isaacson (2011) inscribed in the introduction of the book about how Steve Jobs felt about the connection between 21st Century readiness and creativity:

At a time when the United States is seeking ways to sustain its innovative edge, and when societies around the world are trying to build creative digital-age economies, Jobs stands as the ultimate icon of inventiveness, imagination, and sustained innovation. [Steve Jobs] knew that the best way to create value in the twenty-first century was to connect creativity with technology, so he built a company where leaps of the imagination were combined with remarkable feats of engineering. (loc. 282)

Fundamentally, all students need to be prepared for work in the expanding digital-age. Research conducted by Heritage, Walquie and Linquanti (2016) described how imperative college and career readiness is for English language students to afford them equal opportunities. To succeed in the 21st Century, students must have strong literacy skills and be able to think creatively and critically (Robinson, 2015; Trilling & Fadal, 2009). For English language learners to succeed, they need strong literacy skills which is often a disablement for these students (Snow & Kim, 2007). The gap in the research of how the arts impact the critical skills for English language learners and the need for system and more importantly, school leaders’ understanding of their role on the impact of the arts is still in research infancy.

Lastly, additional research suggested English language learners face even more unfavorable odds and do not have the same advantages as native speakers to obtain the skills they need to succeed in college and career. In his research, Elmore (2002) identified, “Educators in schools with the most severe performance problems face truly challenging conditions, for

which their prior training and experience have not prepared them – extreme poverty, unprecedented cultural and language diversity, and unstable family and community patterns” (p. 4). And Rothstein (2004) in his book, *Class and Schools: Using Social, Economic, and Educational Reform to Close the Black-White Achievement Gap*, signaled, “Cultural differences influence achievement in other ways as well” (p. 33), and he further stated, “Many Americans believe that public schools did a better job of educating and assimilating immigrants a century ago than they do now” (p. 33). These researchers pointed to the fact that additional studies need to look at the ways in which educators are preparing students, specifically English language learners.

This dissertation will benefit system and school leaders by providing a body of literature to use as a reference to support, promote, and advocate for comprehensive arts programming for English language learners to ensure they are ready for the 21st Century. Likewise, this dissertation will serve as a tool that impacts system leaders’ policy decisions and will inform boards, district and legislative decision makers, superintendents, and school leaders. Families will also use this research to advocate for arts education at the system and school level ensuring all students receive the well-rounded and comprehensive education they deserve.

Conceptual Framework/Assumptions

In this study, the conceptual framework attempted to establish how leaders’ promotion of the arts conveys ways in which English language learners are prepared to succeed in the 21st Century. The researcher evaluated the prominent literature in four categories as they apply to the research. These categories are how English language learners learn best, the literature around the impact of the arts on student learning, 21st Century readiness, and finally, literature that looked at

leadership practices in education. The researcher tethered the information found in the literature with the interviews to make final recommendations and conclusions.

The researcher made assumptions regarding the interview process; he assumed that system and school leaders responded to questions objectively and honestly. The researcher assumed that academic gains and successes made by English language learners including improved attendance and engagement with school, are due, at least in part, to the ubiquitous embedding of the arts in meaningful ways at the sites that are included in the research. Jensen (2001) suggested:

By making arts a core part of the basic curriculum and thoughtfully integrating the arts into every subject, you might not get the high test scores you want immediately. The evidence is mixed on that issue, though it leans in favor of the arts. If you do get higher scores, it certainly won't happen overnight. But much more important, you may get fewer dropouts, higher attendance, better team players, an increased love of learning, greater student dignity, enhanced creativity, a more prepared citizen for the workplace of tomorrow, and greater cultural awareness as a bonus. (p. vi)

Ultimately, the hope and assumption of the researcher is that system, school, and community-based arts organization leaders continue to pursue every possible avenue to keep arts as an integral part of the curriculum for English language learners.

Limitations of the Study

The limitations of this study included the access to information and potential participants. This study only looked at schools, community-based arts organizations, and offices within the New York City Department of Education for the years the grant for English language learners was awarded, 2015-2017. The potential participants included the superintendents, school level

leaders, central office staff from the Office of the Arts and Special Projects and the Division of English Language Learners and Students Support, and leaders from community-based arts organizations. These participants were chosen randomly because they are directly impacted by the arts grant, the promotion of the arts, and student success of English language learners in the participating schools. Additional considerations were the types of arts instruction funded with the grant, whether that be stand-alone during the school day, after school, or integrated into the core content classes. Finally, this study only included participants from community based arts organizations that partnered with a school that received the grant funding from the New York City Department of Education, Office of the Arts and Special Projects to support additional arts for English language learners.

Delimitations

The researcher imposed limitations on this research to focus the topic and to support the results. This research purposefully excluded looking at systems and schools outside of the New York City Department of Education. Furthermore, this research did not look at the impact of the arts on younger English language learners, in the age range of 6 to 13 years of age; this study only focused on older students in high school ranging from 13 to 21 years of age. While a recommendation for further study, this research did not consider the correlation of culture or language of the students in the schools that were examined. The number of independent variables that would impact the outcomes and expected outcomes was an additional rationale for the delimitations.

Definition of Terms

The following terms are used throughout this study. In discussing English language learners' instructional models and art descriptors, certain terms may not be common. There may

be a few terms specific to New York City or New York State. An understanding of the following terms and words is essential to fully comprehend the research presented in this study.

Transitional Bilingual Education, Dual Language, and Stand-alone English Language Instruction are terms defined by the New York City Department of Education (March, 2017). The following terms referring to program models can be found on the New York City Department of Education's main website by searching for the Division of English Language Learners and Students Support.

Transitional Bilingual Education: Transitional Bilingual Education programs aim to develop English proficiency by providing instruction in students' native languages and in English while gradually reducing the amount of instruction in their native languages. Schools provide English Language Arts (ELA), Native Language Arts (NLA), and subject area classes in students' native languages and in English. As students develop English proficiency, time spent learning in English increases and native language instruction decreases.

Dual Language: Dual Language programs provide instruction in two languages to develop bilingualism. Students become proficient in reading, writing, and speaking in English and in the target language of the program (e.g., Spanish, Chinese).

Stand-alone English Language Instruction: English as a New Language (ENL), previously known as English as a Second Language (ESL), programs are offered in all New York City public schools and are taught in English to develop English proficiency. ENL programs may vary. Some schools may offer stand-alone ENL classes, while others may incorporate ENL instruction embedded in subject area classes (e.g., science). Finally, some schools may use a push-in model in which small groups of English language learners receive instruction side-by-side with native speakers but with an ENL certified teacher as a support in

the content classroom, or schools may use a pull-out model, in which English language learners are removed from the classroom to work in a small group setting.

Sheltered Instruction: Since the early 1980s, content teachers have been learning about and embedding sheltered English instruction as a way to make content more comprehensible for the English language learners in their classrooms. The term “sheltered” was first used in connection with English language learners because they were isolated in their own classrooms and were not required to take the same standardized tests that their native English speaking counterparts did (Freeman & Freeman, 1988). Today, the majority of English language learners study alongside their English peers; they are held accountable to the same curriculum standards and take the same high-stakes tests. Sheltered Instruction has come to mean a set of instructional practices for teachers in helping English language learners learn English and content (also see the Sheltered Instructional Observation Protocol model, SIOP).

The following terms support the reader in understanding additional aspects of the research and are a combination found on the Internet and in other resources.

Visual Arts: Visual Arts refers to art created primarily for visual perception, such as drawing, graphics, painting, sculpture, and the decorative arts.

Musical Arts: Musical Arts refers to the study of music in any form including voice, instrument, theory or appreciation.

Performing Arts: Performing Arts refer to arts or skills that require public performance, such as acting, singing, or dancing. These are sometimes referred to as theater, dance, and musical performances, such as vocal or instrumental. The word kinesthetic movement is also sometimes used to describe movement and dance.

State and City Requirements and Guidelines for the Arts Grades 9-12: New York State graduation requirements for the arts include one unit (one year) in visual arts and/or music, dance or theater. In New York City, one unit of credit is equivalent to approximately 108 hours of instruction by a licensed, certified arts teacher (Blueprint for Teaching and Learning in the Arts; Leadership Manual, 2016, p. 19).

Commissioner's Regulation Part 154 (CR Part 154): This New York State Department Commissioner's Regulation mandates the compliance for the amount of time on task for English language learners that are taught by highly qualified teachers. Specifically, for New York City:

In grades 9-12 CR Part 154 determines the number of English as a New Language (ENL, formerly known as ESL) instructional units which Ell's must receive according to their levels of English proficiency. The school system's goal of aligning English language learner programs with CR Part 154 ensures that Ells acquire and develop language skills while meeting the standards that are expected at their grade and age levels in core subjects. (Memorandum of Understanding, 2017, p. 1)

Galaxy and Table of Organization: In the New York City Department of Education, the budget for every school is autonomous. Leaders receive their funding every spring for the following school year. The principal must appropriately staff the school with highly qualified teachers according to No Child Left Behind (NCLB) requirements and the remainder of the funding provided is allocated to support programming and materials for the school by the principal. Galaxy is an online budget platform that informs the school leader about the amount of funding and the funding sources. A school's Galaxy is available to the public via the school's individual web page found on the New York City Department of Education's main website. On

the budget page for each individual school lives the Table of Organization, which lists the number of staff and their position titles.

Quality Review: The Quality Review is a tool that the New York City Department of Education uses to measure how effectively schools are structured to improve student achievement. Furthermore, the Quality Review is a process that evaluates how well schools are organized to support student learning and teacher practice based on a rubric. It was developed to assist New York City school leaders in raising student achievement by looking beyond their performance data to ensure that the school is engaged in effective methods of accelerating student learning. Qualified educational leaders from the Central Offices of the New York City Department of Education conduct a two-day school visit; they talk with parents, students, teachers, and school leaders, visit classrooms, and use the Quality Review Rubric to evaluate how well the school is prepared to support student achievement. After the visit, the raters provide the school with a report that gives schools their score along with evidence based on the rubric. The final report is posted on the school's website on the New York City Department of Education website. (Quality Review, 2017)

Summary

With the increase of English language learners in schools across the United States, system and school leaders need to continue to find innovative ways to embed the arts along with additional supports to address student success and 21st Century readiness skills for this unique, growing population of learners. System and school leaders have the most significant impact on establishing clear instructional priorities and can dedicate resources (Elmore, 2000; Marzano & Waters, 2009). This dissertation seeks to help promote the use of all art forms as an additional entry point for English language learners to access language and to bolster the cognitive ability

for these students. Research supports the claim that all students can learn when given highly rigorous instruction and have adequate access to information. The arts are one additional tool school leaders can provide to English language learners to support that learning. System and school leaders must understand the arts and other courses such as technology, physical education, and electives that are typically not considered part of the core curriculum should not be sacrificed to give students more time on task to learn English. The research stated that while different models of instruction for English language learners may in fact support learning, so do the arts. Arts are for art's sake but also has numerous other benefits and ultimately should be cherished in schools. Brown, Roediger and McDaniel (2014) mentioned, "Learning is stronger when it matters, when the abstract is made concrete and personal" (p. 11), to engage students in school as crucial in this changing world.

Finally, evidence from the participants' narratives is used to support the impact the arts have on student success. This helps to inform readers of the importance of the arts as a critical part of the curriculum in promoting student learning and 21st Century readiness. In Chapter 2, an in-depth review of the literature reinforces the claim that the arts help drive the decisions on how best to support English language learners. Research provides an abundance of studies about English language learner instruction, the importance of the arts, and how to embed the skills for 21st Century readiness in curriculum. The researcher recognizes a gap in the literature that informs system and school leaders understanding of how English language instruction and the arts work in tandem to reinforce 21st Century readiness. This dissertation attempts to address that gap.

CHAPTER TWO

LITERATURE REVIEW

Introduction

The purpose of this chapter is to examine salient literature with regards to the impact the arts can have in bolstering successes for English language learners and 21st Century readiness. As Dewey stated in 1931, students of the arts have a superfluous gift that allows them to experience the world around them in ways others may not. To this end, this research argues that leaders have the greatest impact on student success, teacher professional development, funding, policy, and change when advocating for the use of the arts with English language learners to increase language acquisition and enhance cognitive skills. This literature review supports leaders in their fight to keep the arts as not just ancillary but a core component of English language learners' curriculum to provide additional entry points for language while preserving equity. Hetland, Winner, Veenema, and Sheridan (2013) discovered that making a case for the arts in research is slowing because educational leaders are more concerned about compliance and legislation. In an attempt to reinvigorate the research through examining historical literature to enhance understanding of the effect the arts have on student success, the researcher supports claims that the arts do indeed support English language learners. Furthermore, research presented in this chapter suggests the arts provide students with necessary skills to compete in the 21st Century. Ultimately, the researcher defines the importance of the system and school leader as the impetus for this support.

The purpose of this study is to explore to what extent system, school, and community-based arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research targeted leaders who work with English language learners in

high schools in New York City. This research was a qualitative study that used interviews, and current, relevant literature to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations ($N > 10\%$).

This chapter provides a summation of the pertinent research and literature. The researcher examined the literature that found an impact on student success through the use of the arts, literature that discussed the history of instruction for English language learning, the best strategies for instructing English language learners, and lastly, disentangled the literature regarding the effect that system and school leaders have on supporting the use of the arts with English language learners. Literature specifically targets leadership promotion, equity, professional development, family engagement and funding for English language learners. Finally, throughout this literature review, the researcher directly sought to include studies conducted with English language learners and specifically attempted to tether the arts for results to developing 21st Century skills for English language learners.

What the Literature Says about the Arts and the Impact on Student Success

In alignment with the purpose of this study, the researcher considered studies that reported findings of how the arts support student success, critical thinking, and how participation in the arts creates life-long-learning. Moreover, these studies suggested multiple ways for students to access and engage with knowledge through the arts. While the research may in some studies be more empirical, growing evidence shows that the brain is directly altered when students spend time studying the arts. The introduction to this section explores these ideas. Following the introduction, the first theme the researcher explored is the literature advocating an effect on the increase in brain activity from participating in the arts. In the subsequent section,

the literature review delves into studies which included the use of all art forms: visual, theater, dance (kinesthetic), and music to support student success. Lastly, the literature examined the opposing benefits between the arts as a stand-alone course versus integrated (embedded within content curricula).

Introduction and cognitive brain research. Starting with ancient Greek philosophers, the arts were considered an important part of every person's education (Efland, 1990). For centuries among the educated elite, the arts were a major part of education. As the 20th Century dawned and the Industrial Revolution was well underway, educational leaders such as John Dewey advocated for the arts as a mainstay in the curriculum for all learners (Dewey, 1931). Dewey believed the arts should be taught for art's sake but not in isolation but rather connected to other content. After the Cold War began, and during the Kennedy administration, a new emphasis was placed on science. The arts once again were jettisoned for the masses and left for those in education who specifically pursued them. This was primarily in response to the Soviet Union beating the United States to space. Often, the arts were left for the educated elite and schools for which funding was abundant (Efland, 1990). As the 21st Century began and research found links to the arts and its impact on the brain, again leaders faced debate and had to defend the crucial cognitive connection to training in the art forms for all students (Jensen, 2001).

The educational brain researcher Eric Jensen (2001), in his book *Arts with the Brain in Mind*, reported how the arts play an essential role in fostering the development of cognitive brain functions and how the arts further increase engagement in academic pursuit. He suggested, "The benefits, when they appear, will be sprinkled across the spectrum, from fine motor skills to creativity and improved emotional balance" (p. 1). Further, he explained, "The arts, however, provide learners with opportunities to simultaneously develop and mature multiple brain

systems, none of which are easy to assess because they support processes that yield cumulative results” (p. 2). Here, Jensen framed the argument that the arts have an impact over time, and this impact on cognitive function should not be studied in a single moment. Jensen argued that the arts should not be used as a fix for student achievement, but rather an additional way to support cognitive processes that in fact enhance student learning and success. Finally, when it comes to the arts, most will readily agree that participating in the arts support and encourage student engagement in school, especially struggling students, such as English language learners. Due to the lack of English language acquisition and impediments English language learners encounter, they may need additional encouragement to succeed (Ferlazzo & Sypniewski, 2012). Jensen (2001) found that the arts are one support to provide encouragement and access to cognitive development.

Another philosopher and writer, Eisner (2002) also emphasized that the arts contribute to student outcomes by increasing meaning-making, critical thinking, and the pure aesthetics offered by the arts (p. 235). The study done by Hetland, et al. (2013) described how the authors believed arts education, may have some benefits for student achievement but that research is still not definitive. They indicated in their work that the arts should not be used to justify student success in other subjects such as math or reading. They advocated for the arts to stand alone and be taught as part of their own curriculum. Lastly, they stated when the arts do impact academic learning, it is a side effect and not a direct correlation (Hetland, et al., 2013, loc. 567). The authors mentioned,

We don’t need the arts in our schools to raise mathematical and verbal skills – we already target those in math and language arts. We need the arts because in addition to

introducing students to aesthetic appreciation, they teach other modes of thinking we value. (loc. 719)

Hetland, et al. argued for the use of the arts for art's sake, as a means to build aesthetic thinkers who truly appreciate the arts and become life-long learners of the arts.

In conclusion, Eisner (2002), Hetland, et al. (2013), and Jensen (2001) are of the rationale that the use of the arts is for pure enjoyment and aesthetic benefits; additionally, they agree that it has an impact on critical thinking and that changes in brain functioning occur as a result. These claims are important for system and school leaders to understand when promoting the arts. The research needs to be examined, understood, and utilized when promoting additional entry points for English language learners. In the next section, the research focuses on the specific forms of the arts and how they impact English language learners.

Visual, theater, dance (kinesthetic), and music (both vocal and instrumental). Many forms of arts are offered in most schools across the United States. In high schools in which student enrollment exceeds a 1000 students all of the art forms are typically found; however, in schools that are smaller or struggling with funding, leaders find themselves making tough decisions due to limited resources and a lack of teachers to provide all of the curricular options. Understanding the benefits of offering multiple forms of art is explored through research inclusive of the various forms and the impact on students' cognitive skills. The research suggested all of the art forms have benefits and can support cognitive and brain functioning (Jensen, 2001). Further, Gardner (1990) ascertained in his Multiple Intelligence Theory that all people can develop skills in music, visual, kinesthetic, and linguistic aptitudes.

English language learners have language deficits of varying degrees when beginning school in the United States. Eisner (2002) alleged the arts are just one way to support students'

ability to communicate when language acquisition is a hindrance. In his book, *The Arts and the Creation of Mind*, he wrote:

I have proposed that arts education programs not only pay attention to the forms of thinking that make sensitive and imaginative image making possible, that they not only cultivate the forms of perception that enable students to read the qualities of the visual world, but also promote students' abilities to describe those qualities intelligently.

(p. 124)

Furthermore, he explained, "The art room, like the concert hall and the dance floor, is a complex and changing nexus in which a wide variety of forms of thinking and learning are made possible" (p. 69). Eisner advocated for the use of the arts and links the arts directly to the impact on language acquisition. The limitations of students' language are not an indicator of their cognitive abilities.

Gregorie and Lupinetti (2005) reported, "The arts are the great equalizer in education. Regardless of native language, ability or disability, music, art, and drama are accessible to all" (p. 159). Their research focused on the use of visual arts with English language learners. They suggested every culture uses the arts and that students can easily relate. When the arts are infused in the classroom, it provides students with hands-on activities that can be low impact and use minimal language; these non-verbal activities in the arts can support and build confidence in students. This can start building success for students in school, especially when they are newly arrived, according to the authors.

In Finnan-Jones's 2007 study, she examined the impact of incorporating visual arts into the classroom, and she found an increase in student comprehension with those who were exposed to arts classes. Segall (2000) found when students who participated in her literature class were

able to engage in activities that included visual arts, they were better able to demonstrate their understanding of the literature. The use of visual arts increased cognitive engagement for students. She stated in her findings, “employing nontraditional pedagogy of using visual arts activities to make sense of the literature empowers students” (p. 56). Visual arts can be used as a conduit to support language acquisition, and academic content to support language learners as an art form.

For English language learners, when drama or theater is utilized at appropriate language levels, students’ acquisition of new vocabulary has promising results. In their findings, Anderson and Dunn (2013) compiled data about how theater and drama supports learning and critical thinking. They formulated, “This distinctiveness springs in part from the claims it makes and the aspirations it holds in relation to learning. It aspires to be a space for activating individual learning, learning about community, and learning within the curriculum” (p. 3). Their research found that students who participated in the arts, specifically in drama, reported that they were more confident, more likely to be creative, and innovative.

Catterall, Chapleau, and Iwanaga (2002) found theater and the dramatic arts increased student achievement, specifically for students with additional learning needs such as English language learners. The authors reported, “Sustained student involvement in theatre art associates with a variety of developments for youth: gains in reading proficiency, gains in self-concept and motivation, and higher level of empathy and tolerance for others” (p. 2). The study indicated that students who took arts achieved at a higher level, were more engaged in school, built confidence, and also gave back more to their communities (p. 69). The research results showed a positive correlation between the arts and increased engagement to academics, school culture, and community.

Kratochvil (2006) looked at the impact of drama instruction on the classroom performance of students. The author argued too many studies have been conducted with validity and reliability limitations; therefore, the author completed a meta-analysis to conclude that a correlation exists between the direct impact of drama and an increase in literacy. She claimed, “The challenge is to create school environments capable of nurturing the intellectual potential of each student through methods that are meaningful and real. These methods must have the ability to engage students and provide access to creativity and discovery” (pp. 63-64). In this claim, she directly addressed the need to support all types of learners, and in her findings she said drama and theater do exactly that.

The authors of *The ESL/ELL Teacher’s Survival Guide: Ready-to-Use Strategies, Tools, and Activities for Teaching English Language Learners of All Levels*, Ferlazzo and Sypniewski (2012) suggested the use of dialogues to support and build confidence with English language learners. These dialogues will encourage language learners to utilize language when they are not in the classroom. Their research came from years of teaching and working directly with English language students and embedding the arts.

Dance and kinesthetic movement are other forms of the arts that demonstrate engagement and promote the use of critical thinking. According to Isenberg, McCreddie, Durham, and Pearson (2009), “Arts learning is participatory and active and requires students to interact with content and materials using both their bodies and minds. This way of learning engages students by offering them many ways to gain understanding and express their knowledge” (p. 6). Ferlazzo and Sypniewski (2012) recommended the use of movement to support learning with vocabulary by allowing students to physically and visually represent the language. Movement provides teachers with an additional strategy to support students with language learning.

Baker (2011) reported students who study music as part of their curricular day show higher scores on standardized tests. Baker's study included students from middle and high school, and he specifically targeted music and the visual arts. He argued, "One major conclusion of this study is that arts education is essential for becoming a competent citizen based on the literature context and findings of high levels of influence of arts, particularly music on increased English and math achievement..." (p. 167). Again, Ferlazzo and Sypniewski (2012) recommended the use of music with words to support English language learners in the classroom to remember additional vocabulary and enjoy learning. They indicated:

Extensive research has shown that using songs is an effective language-development strategy with language learners. They are often accessible because popular songs use the vocabulary of an eleven-year-old, the rhythm and beat help students speak in phrases or sentences instead of words, and the word repetition assists retention. Neuroscience has also found that music can increase dopamine release in the brain and generates positive emotions. This kind of emotional learning reinforces long-term memory. (loc. 1786)

Their research shows cognitive benefits for students when music is tied to learning a new language while enjoying the process.

Finally, despite the encouraging information in these studies that learning in the arts produces positive student results, leaders need to be reminded of the thinking of Eisner (2002), Hetland, et al. (2013), Jensen (2001), and others. Leaders must remember the arts should not be studied only to justify student achievement results but also to advocate for the aesthetics and pure joy of art-making.

Stand-alone versus arts integration. This section of the literature review explores research examining the various ways in which the arts have been embedded into school

programs. As the budgets, compliance, and legislative measures for schools continue to complicate how leaders can schedule and fund the arts, defining and comparing the different ways the arts are taught becomes that much more valuable. There are traditionally two models: stand-alone courses taught by specialists and arts integrated within traditional core subjects (English, math, science, and social studies). Jensen (2001) argued for the arts to be studied as an independent subject that lies within the school day. Jensen wrote:

The arts should not be held to more rigorous standards than other major disciplines. Nor should they be held to any less of a standard. The criteria we've examined show the arts as fit for inclusion in the curriculum as any other discipline. Not just sometimes, when you happen to have an arts teacher, but every day, at every grade in every school, as a major discipline. (p. 7)

When leaders have a limited budget and a mandate for time on-task for students to learn English, it is daunting and almost impossible to adhere to Jensen's pronouncement in his research. The literature, however, stated that benefits exist when using the arts regardless of how much they can be embedded in the school day. Ruppert (2006) reported, "Study of the arts in its many forms – whether as a stand-alone subject or integrated into the school curriculum – is increasingly accepted as an essential part of achieving success in school, work, and life" (p. 1). This research emphasized the importance of arts instruction regardless of its method of implementation.

Walters' (2006) *Theory of Arts Education Implementation* lent insight into the difficulty of scheduling the arts with English language learners. The author stated, "Arts education has a strong relationship on student achievement. Integrating arts with core content showed the greatest significance in regards to academic achievement when compared to those who received

no art and those who received art in specialist classes” (pp. 79-80). Accordingly, the exposure to the arts will demonstrate student achievement versus no art at all; however, researchers may need to reassess how much more the use of arts in both integrated and stand-alone courses may impact student achievement. Is there, as Maxine Greene (1995) suggested, a need for the arts for art’s sake to enhance a student’s imaginative processes? The arts must not be minimized nor understated when it comes to developing skills for all students. Greene certainly advocated for the use of the arts to bolster student aesthetic awareness.

In research conducted by Durham (2010), the author examined the effects of arts and arts-integrated instruction on the cognitive process with students with learning deficiencies, including students who lacked literacy and writing skills, similar to English language learners. Durham’s research demonstrated that students gained skills in cognitive ability and were able to perform and develop meta-cognition through the use of intensive arts instruction, thus improving students’ ability in literacy and writing. The author explained, “While research in the field of arts education is still within the early stages of development, studies are beginning to show evidence of the positive effects of arts education and arts integration within the learning process” (Durham, 2010, p. 75). The author promoted the integration of the arts into core subjects. Li, Kenzy, Underwood, and Severson (2015) corroborated Durham’s study when they described how arts integration demonstrates an improvement for students’ understanding of the content when introduced into the core subjects.

Peppler, Powell, Thompson, and Catterall (2014) in the article, *Positive Impact of Arts Integration on Student Academic Achievement in English Language Arts* stated, “Collectively, this work points to the broader impact that the arts can have on other academic areas when used in concert with high-quality models of arts integration” (p. 365). Peppler, et al. looked at the

impact of arts integration on students but specifically noted the increase in achievement for the sub-group of English language learners when looking at the whole population.

Stevenson and Deasy (2005) concurred with Ruppert (2006) and suggested engagement with the arts in any form increases learners' success. In the research compiled by Duma and Silverstein (2014) through The John F. Kennedy Center for the Performing Arts, where they included Stevenson and Deasy's (2005) findings, reported:

The arts: connects them to authentic learning that matters to them; provides opportunities for all learners—even struggling learners—to be successful; develops feelings of self-efficacy; increases intrinsic motivation to learn, and develops students' abilities to apply learning to new situations and experiences. (p. 4)

In Stevenson and Deasy's report, their findings included the use of arts in an integrated model to provide opportunities for all learners, including struggling learners such as English language learners.

Anderson and Dunn (2013) suggested the use of a push-in integration model for the arts. They stated in the results section of their research that a teacher who utilized drama as part of their English curriculum for English language learners' fostered deeper insight into the literature. They suggested:

In this growing field, we suggest that there is a need for more research, particularly into the reflective practice of both teachers and learners. And in conclusion we would like to encourage more drama teachers to learn the episteme, the skills, and the practices of language teachers, and more language teachers to embrace opportunities to learn about and through drama. (p. 222)

Recent studies like these shed light on the impact of arts integration, which previously was not a

focus area for English language learners; these findings challenge claims made by Eisner (2002), Hetland, et al. (2013), Jensen (2001).

Concurring with research for arts instruction as a mainstay, Davis (1999) looked at how the arts when taught as a stand-alone course, muddled students' connections of how the arts relate to other courses during the day. Often full-time art teachers are utilized to allow for the other teachers to get a prep period; little collaboration is afforded between content teachers and arts teachers to integrate units of study. This makes learning the arts seem isolated and unrelated to other subjects for students. Davis mentioned that the optimal way for the arts to be programmed would be as Eisner (1998, 2002) argued along with Jensen (2001): they should be taught as stand-alone classes to enhance students' education but done at a high level of quality where teachers truly collaborate to afford deeper meaning and connections for students. Aprill (2001) also concurred with Eisner and Davis suggesting the arts be taught for art's sake and with rigorous curriculum and instruction.

And finally, Hatfield (1998) claimed the use of the arts support the development of cognitive skills when the arts curriculum is demanding, rigorous and implemented well. He went on further to suggest leaders should provide resources to support teachers to maximize the learning taking place in the arts classrooms so that the newly acquired skills could be transferable to the content in other curricula. If leaders institute a plan for the arts to be taught for art's sake in stand-alone courses (Aprill, 2001; Eisner, 1998 & 2002; Hatfield, 1998; Jensen, 2001) while offering opportunities for teachers to collaborate and co-plan, students can have a truly rewarding arts experience that supports cognitive development.

The literature suggested that no matter how students are exposed to the arts, continuing to provide opportunities for students to study the arts is crucial, whether it be through stand-alone

courses or with integrated models. Gullatt (2008) believed the arts can stand on their own but recognized the positive impact of integration; he also identified the need for more research. Gullatt (2008) mentioned, “The arts encourage students to apply their arts-related intelligences to perceive and organize new information into concepts that are used to construct meaning” (p. 24). He continued, “While the arts should be recognized as subjects that can stand alone and be important in their own rights, parents and educators should also embrace the concept that the arts can enhance true understanding of a content area” (p. 24).

English language learners, who need additional support acquiring language engage more deeply through meaning and understanding when the arts are being fostered. While their research diverges from Eisner’s (2002) and Jensen’s (2001) statements about using the arts as a justification to teach other curricula or to link them for student success, Anderson and Dunn (2013) nevertheless argued if a teacher is highly trained in both the arts and language acquisition, the means to an end can be accomplished. System and school leaders need to know the importance of this line of thinking to ensure instruction is of the highest quality when the arts are used in tandem with content. This is even more of a reason to ensure there is sufficient, high quality professional development.

The researcher attempted to locate research that suggested art forms may not benefit or lend themselves to student success. While no research was found, attempts to provide an opposing view point to the benefits of the arts on critical thinking, cognitive skills and student success were not left unattended. The researcher believes empirical evidence as well as research done by Jensen (2001) on the brain substantiates the use of the arts for students as an additional means to promulgate success. Research disputing these claims was not found by the researcher, and no research exists in the field that opposes the use of the arts to support student success.

This research makes clear that in multiple modalities as well as instructional models, the arts can bring about improved success for English language learners. Now the attention of the literature review turns to the history and instruction of English language learners.

What the Literature Says about How English Language Learners Best

High school English language learners must learn English to attend college or find a career that affords them opportunities for advancement in the 21st Century to have productive lives (August & Shanahan, 2006). If English language learners' plans include staying in the United States, they must be able to acquire academic English to succeed on high school graduation and college entrance examinations and to function in the workforce with native English speakers. To this end, this review now looks at literature that reflects on the best practices and supports for high school age students, who were the target age for this research. This section of the literature review looks at the history of education with regards to English language learners and the suggestions of best practices from current practitioners and researchers to inform leaders. English language learners must learn English while also learning academic content in courses taught in high school to be academically successful at the next level (Olsen, 2010). The researcher is also sensitive to students' native languages and does understand the power of being bilingual in today's world. Allowances in instruction to use the first language as a foundation and a resource to connect students' prior knowledge is a powerful tool for English language learners and their teachers. When done well, any form of instruction that prepares students to be college and career ready and affords students the opportunities for success are valuable.

The history behind educating English language learners. Bilingual education has been in use in the United States since as early as the late 1830s. Ohio became the first state to

recognize and allow the use of bilingual education; German was the predominant first language of many immigrants settling in the Midwest and enrolling their children in schools (Schlossman, 1983). The Industrial Revolution saw a huge influx of European immigrants into the United States, and by the 20th Century, many states had adopted bilingual programs to support the native languages of the many families entering the country, primarily from Europe. When the Great War, later known as World War I, began, a sense of nationalism took hold in the country and bilingual education was seen as unpatriotic. National leaders decided that anyone living in the United States must be English speaking, and an anti-immigration sentiment began to sweep through the nation. This sense of nationalism brought about an expectation that everyone be “Americanized.” After the war ended, in a 1923 landmark case, *Meyer v. Nebraska*, the Supreme Court decided in favor of a teacher who had been illegally teaching in a second language. The court used the 14th Amendment to justify the decision by stating no student should be denied their right to be able to learn and speak their native language (Baumer, 2012). Again, a renewed sense of nationalism with even greater fervor surfaced during World War II, evidenced by the Japanese internment camps and hate against the Germans. This nationalism once again halted bilingual education. After the wars and prior to the Civil Rights Movement of the 1960s, most students speaking languages other than English were denied adequate education and went mostly ignored in schools across the country.

Beginning in the 1950s and 1960s, the Civil Rights movement in addition to several landmark cases began to change the educational landscape, not just for English language learners but also for the equity of all students. The first landmark case in 1954, *Brown v. Board of Education*, required the nation’s schools to desegregate. Later, The Civil Rights Act of 1964 was passed and signed into law by President Lyndon B. Johnson. This act prohibits discrimination

on the basis of race, color, or national origin, specifically if any federal funding is tied to the programming. In the following year, 1965, The Immigration Act was passed which legislated how schools needed to handle the influx of immigrants coming to the United States. In 1965 the Elementary and Secondary Education Act was passed into law which supported the education of non-English speaking students. Nonetheless, “The result was that most ELs were placed in English-only classrooms without appropriate instructional assistance” (Echevarría & Graves, 2011, p. 28). Finally, in 1968, the Bilingual Education Act was signed into law by President Johnson. This was the first major legislation that had been passed to protect English language learners in schools and was tied to federal funding. As a part of this act, schools were expected to employ and train teachers and staff to work with English language learners. However, during this time, it was ambiguous how the instruction should look, and the law was vague about whether states were mandated to offer bilingual, English only, or transitional language instruction. Legislation was passed to address the inequality that occurred in American education, yet most states still struggled with funding and implementation of effective instruction (Brimely, Verstegen & Garfield, 2016).

After the passing of these landmark legislative reforms, new individual court cases were still challenging the extent of the laws. In 1974, the Supreme Court heard a case involving students of Chinese descent from California who felt they were denied the ability to learn in a bilingual setting in the case of *Lau v. Nichols*. The result of the ruling led the United States Department of Education to write the *Lau Remedies*, which advise schools to offer bilingual education for students in elementary grades and English as a Second Language (ESL) for older, secondary students. Again, mandates ensured that this instruction would be delivered by highly qualified teachers and for all students to access equally. “The *Lau* decision was hailed by many

as a victory for language rights” (Echevarría & Graves, 2011, p. 28). However, according to Grandara, Moran, and Garcia (2004), “from the moment that Lau became the law, opponents of bilingual education, immigration rights, and even immigration officials began a campaign to dismantle any semblance of primary language support” (p. 28). The final significant court case pertaining to English language learners was *Castañeda v. Pickard*. In 1981, the Supreme Court heard the case regarding whether a school district in Texas was properly following the Equal Education Opportunity Act of 1974 when they were educating English language learners; the Texas system was found to be out of compliance. The results of the decision created the Castañeda Test, which require school systems to include three criteria when educating English language learners. The school must have a strong educational program based in theory and research; must be able to embed the program with sound instruction, funding, and qualified personnel; and lastly, they must create an accountability system to evaluate student achievement for the program based on a set of equitable criteria (Ovando, Collier, & Combs, 2003).

The first significant education reform since the Elementary and Secondary Education Act of 1965 came with President George W. Bush in 2001, with the passage of the No Child Left Behind Act (NCLB). This controversial piece of legislation was intended to close the achievement gap between minorities, the socio-economically disadvantaged, and English language learners. This legislation required new mandates for curriculum, qualifications for teachers, and that every state create accountability and new testing. The mandates of Title III, provided additional funding tied to the success of English language learners. Unfortunately, for school systems to meet Adequate Yearly Progress (AYP), NCLB requires test results be disaggregated, including English language learners. Noddings (2012) argued that holding English language learners and students with disabilities to the same standard was wrong.

Leaders must look at the history of legislation and lawsuits to be able to challenge their schools to offer more comprehensive curricula for English language learners to better serve their populations of non-native speakers. Finally, the Every Student Succeeds Act (ESSA) was passed under President Barack Obama in 2015, but it is still too early to know the impact this act will have. From the book *Inside ESSA: The New Federal K-12 Law*:

The Bill will shift accountability for English-learners from Title III—the section of the federal law that previously authorized aid to states and local school districts for English-language-acquisition programs—to Title I, the federal program under which the performance of all other student groups is scrutinized. (Mitchel, 2016, loc. 701)

The transfer of funding accountability indicates that schools be required to show growth for English language learners the same way they do for all students. This guarantees English language learners will not be ignored and must receive equitable, quality instruction; however, schools will continue to struggle with how to support these students unless leaders become more equipped to handle these challenges. With the dawn of a new presidency, one can only contemplate what additional struggles may come in terms of new immigration policies and how schools will be required to fund education. All of these obstacles and the history of English language instruction in our nation provide additional evidence for why quality instruction should include the arts to prepare students for the 21st Century. In trying to meet mandates, leaders will need to be cautious not to ignore the additional impact an innovative and comprehensive curriculum can have for students, inclusive of a robust arts curriculum (Robinson, 2015). The United States will become even more diverse by the middle of this century, and English language learners will be a huge part of this increase (Brimley, Verstegen, & Garfield 2016, p. 31).

English language instruction. As history has informed us, the United States has determined and continues to determine ways to mandate the education of English language learners. Conversely, the classroom teachers and school administrators are the ones who know all too well the needs of these students simply because they work alongside them every day. The Castañeda Test requires schools and systems across the United States to define a theory, to support instruction, and to be held accountable. The outcome of *Lau* Decision suggests bilingual education be the program model for elementary education and English immersion be used with older students. This study looked at the impact of the arts for older, secondary English learners. Because the majority of instruction across the United States is English immersion, the literature presented here examines how to acquire language in that environment. Not to muddle the variables in the findings, the use of bilingual, dual language, or transitional program models and theory lies out of the scope of this research but is a recommendation for further study.

According to Short, Vogt, and Echevarría (2008), English language learners are as diverse as the countries, cultures, and languages they speak. Each student needs to be considered individually, and programming within schools must meet the demands for the unique populations they serve. “The students who arrive at your schools bring with them a host of experiences, learning profiles, and family supports” (Fisher & Frey, 2012, loc. 347). Short, et al. (2008) wrote, “To the extent possible, we want to consider their backgrounds and then offer appropriate programs and instruction that meet their academic needs and learning goals” (p. 7). English language learners need targeted instruction that includes content, language, and skill (higher ordering thinking) objectives to maximize their learning. These objectives need to be tied to learning strategies that maximize student learning and are assessed as a part of a complete lesson (Heritage, et al., 2016).

The first expectation for all teachers of English language learners is the simple belief that students possess the cognitive skills to succeed, but often, the lack of language is what impedes their ability to thoroughly demonstrate knowledge. The task of the teachers, principals, and system leaders is to support ways in which multiple entry points are made available for English language learners, including adequate technology, manipulatives, rich resources, and other supports, such as equitable access to technology and the arts. Gottlieb believed, “Regardless of an Ell’s stage of language development, with sensory, graphic, linguistic, and interactive support, students can engage in higher-level thinking in English” (2016, p.53). This allows students to access the language and utilize their cognitive ability to express themselves.

In a large study conducted by Olson and Land (2007), they found when English language learners were exposed to high-quality instruction that included rigorous and cognitive engaging curriculum, a direct correlation existed showing improved student achievement on the state examinations. They found, “Further, it highlights the efficacy of implementing a cognitive strategies approach for Ells using a range of pedagogical strategies to make visible for Ells the thinking tools accessed by experienced readers and writers during the process of meaning construction” (Olson & Land, 2007, p. 297). Educators must plan and embed learning strategies to engage students with rich and rigorous literacy and content.

Krashen and Vygotsky are two of the pioneers in educational theory and more specifically their research focused on how to support language acquisition, though, their approaches vary. Krashen and Terrell (1995) outlined in their book, the *Natural Approach*, their theory to learning a language. They found that students simply learn the language by using it, reading it, speaking it, listening, and studying grammar. “Simply, acquiring a language is “picking it up,” i.e. developing ability in a language by using a natural communicative situation”

(Krashen & Terrell, 1995, p. 18). Furthermore, “Language learning is ‘knowing the rules,’ and to have a conscious knowledge about grammar” (Krashen & Terrell, 1995, p. 18). Finally:

In language instruction, this has traditionally meant learning academic subject matter such as math, science, social studies, art, and music in the target language. As in all other acquisition activities, the important characteristics are maintaining student interest and ensuring comprehensible input. (Krashen & Terrell, 1995, p. 123)

Vygotsky (1978), advocated that students learn best when they were actively engaged with the language in real situations. Vygotsky believed social interaction with others to be one of the most effective ways for students to demonstrate cognitive development and thus acquire language quicker (Lightbrown & Spada, 2003). Educators must understand the importance of providing English language learners with the highest quality of instruction that relates to their interests and brings in relevant material that draws on prior knowledge and cultural references.

In acquiring a second language, students should be immersed with rich language skills that include speaking, listening, reading, and writing in every lesson. When schools are developing curriculum and working with teachers on writing strong curricula to meet the unique needs of English language learners, literacy objectives should be embedded with every content lesson to achieve new language acquisition (Heritage, et al., 2016). Vocabulary development is important and leaders and teachers need to understand the difference in the growth of conversational and academic language (Short, et al., 2008). In a school that is addressing English language learners, a whole school approach to teaching literacy needs to be established with objectives rooted in literacy standards, content standards, and higher order thinking skills for every lesson (21st Century, Blooms, DOK or the Hess Matrix; Ferlazzo & Synpneski, 2012). Again, as part of this argument, instruction must be cognitively challenging, rich with language,

and must have content embedded (Darling-Hammond, 1997; Gottlieb, 2016; Sekar, 2009; Thomas & Collier, 1995).

Lightbrown and Spada (2003) believed older students make the most progress toward the acquisition of a second language when they are actively engaged in real situations that require them to use their new language. They proposed that students be completely surrounded by the language and involved in group or pair work. In active classrooms, such as the arts room, students are exposed to language in many different content and task-based activities. In their compilation of many studies and research from their book *How Languages Are Learned*, (2003) they suggested:

Learners observe or participate in many different types of language events: brief greetings, commercial transactions, exchanges of information, arguments, instructions at school, or in the workplace. They may also encounter the written language in the form of notices, newspapers, posters, etc. (p. 94)

Furthermore, they advocated that classrooms should be student-centered and not teacher-centered. Students learn more from each other in these social interactions. They argued classrooms that encourage language use and those that are not about fluency and accuracy develop environments where students foster a sense of trying; thus, students demonstrate a faster rate of acquisition. The explicit teaching of grammar and ensuring the accuracy of speech and writing often is found to stifle student learning. The researchers argued there should be a balance in the instruction of language between reading, writing, speaking and listening in the targeted language.

Lightbrown and Spada (2003) suggested student motivation was crucial. Again, the teacher must find creative ways to make every lesson engaging, cognitive, and creative to

support student motivation and provide multiple opportunities for different learners. Lightbrown and Spada (2003) agreed when they reported, “A general theory of SLA [second language acquisition] needs to account for language acquisition by learners in a variety of characteristics, learning in a variety of contexts” (p. 35). Lastly, to reiterate their research, “Adults and adolescents can make considerable and rapid progress towards mastery of a second language in contexts where they can make use of the language on a daily basis in social, personal, professional, or academic interaction” (Lightbrown & Spada, 2003, p. 67).

Much research has been done around student-centered classrooms and teachers as facilitators (Heritage, 2016; Zhao, 2015). By encouraging this paradigm shift, educators are placing more of the onus of learning on students with which they have the opportunity to build their creative, critical and independent skills. This type of learning also empowers students and can be tailored to the individual learning needs of students. According to Trilling (2015), “The role of students in their own learning is at the heart of these new ideas, and student engagement is a key priority of the 21st century learning agenda” (p. 207). Student engagement is crucial in maintaining student interest in school as well as supporting the acquisition of a new language.

Doubet (2016) reported that educators need to get students engaged and classrooms should be active places of learning for all students. These classrooms must include differentiated strategies that are tailored to students’ needs. Furthermore, classrooms should be busy with group and collaborative work, there should be academic discussions, and quality instruction should be offered, according to Fisher and Frey (2012).

In the research done with Sheltered Instruction for English language learners (SIOP), leading educational researchers argued literacy must be integrated with academic content and vice versa, so that English language learners have access to rigorous instruction with the

appropriate supports. Additionally, Sheltered Instruction advocates for teachers to plan for the use of all modalities, speaking, listening, writing and reading in every lesson to again ensure English language learners are provided with multiple opportunities and strategies to access the language (Echevarría & Graves, 2011). They also advised, “Learning requires contextual clues to make the message understandable, which is why conversational language is more readily developed than academic language. Instruction needs to be meaningful to be accessible for English learners” (Echevarría & Graves, 2011, p. 35). To accomplish this, Sheltered Instruction insists classrooms be full of activity, students be highly active, and engagement be authentic (Echevarría & Graves, 2011). The arts afford opportunities for students to be actively participating and learning with materials at high levels of cognitive engagement to support language acquisition.

Cummins (2000) discussed the differences for language learners between the demands for learning academic language in the classroom versus causal or social language interaction. As English language learners continue in school, the reliance on academic vocabulary to prepare them for college readiness and 21st Century skills increases. Cummins argued, “As students progress through the grades, they are increasingly required to manipulate language in cognitively demanding and context-reduced situations that differ significantly from everyday conversational interactions” (p. 69). Cummins suggested, however, for a new beginner of English, even simple tasks like writing an email can be a highly cognitive task and engage students with academic material. Many of these studies suggest engaging classrooms, group work, academic discourse and differentiation are the most effective instructional strategies for English language learners.

In conclusion, English language learners, according to the *Lau* decisions, must be assessed, and accountability must be equitable. Findings by Gersten and Baker (2000) found

distinct differences between assessment of English language learning and content area learning. Clear objectives should be written for both in a solid curriculum to support English language learners. Students who demonstrate more use of English are not necessarily able to demonstrate growth in academic content according to their findings. They reported, “We do not imply that oral language use in school is an unimportant objective, or that increased use of oral language is inversely related to academic growth in content areas” (p. 466). Ensuring whatever instructional model is used and how it is embedded needs to challenge English language learners appropriately; educators must provide students with high quality instruction and resources and ensure they are being properly assessed for academic content to best prepare them for the 21st Century. Next, the literature review focuses on defining 21st Century skills and how best to embed them for English language learners.

Defining 21st Century Skills and Readiness

In this section, the researcher examines literature that defines 21st Century readiness and discusses why this is so important for student success. English language learners will need additional support to obtain and master the 21st Century readiness skills, and the argument is made that the arts can assist in the acquisition of these skills. When educators define 21st Century skills they usually start with the 4C’s—critical thinking, communication, collaboration, and creativity (The Partnership for 21st Century Learning, 2015; Pellegrino, 2015). Other resources involve many extensions of the 4C’s and drill deeper down into frameworks with more detailed skills and involve the infusion of technology and character traits. Specifically, with respect to the arts, a link between critical thinking, creativity, emotional intelligence, and student self-efficacy exists. Steve Jobs knew the importance of creativity in the digital age. Technology is a crucial part of every student’s daily life, and the workforce requires creative problem-solving

skills and an increasing need for innovation and creativity is evident (Isaacson, 2011; Pink 2006). “For all this demand, many Americans...simply do not have the education or the skills to qualify for good jobs” (Darling-Hammond, 1997, p. 28).

According to Koh, Chai, Wong, and Hong (2015), “The challenges facing the field of education are closely linked to the increasing complexities brought about by rapidly evolving knowledge economies” (p. 33). The Industrial Age brought about an educational pedagogy that was about acquiring bits of knowledge and was similar to a factory-like system of thinkers that spit out facts (Darling-Hammond, 1997). Students sat in rows while the teacher stood at the front of the room. This model continues in the 21st Century classroom to prepare students for testing; however, this is not the pedagogy that provides skills students need in the changing workforce (Liu & Noppe-Brandon, 2009; Zhao, 2015). Twenty-first Century students need tools for interactive learning (critical thinking) and working in groups (collaboration). They must know how to use media, use English fluently, and manipulate forms of writing and correspondence (communication). Finally, they must be able to innovate and manipulate many tools, including technology (creativity) (Koh, et al., 2015).

According to Trilling and Fadel (2009), the defining momentous change from the Industrial Age to the Knowledge Age happened in 1991, for during that year more money was spent on technology than for things associated with the Industrial Age, like machines, manufacturing materials, or energy. Trilling and Fadal wrote:

This monumental shift from Industrial Age production to that of the Knowledge Age economy – information driven, globally networked – is as world changing and life-altering as the shift from the Agrarian to the Industrial Age three hundred and fifty years ago. (2009, loc. 430)

The authors further argued education is the key to adapting to the changes that are coming with the Knowledge Age. These authors defined 21st Century skills as—problem solving, communication, teamwork, technology use, and innovation, a classification akin to that of The Partnership for 21st Century Learning.

Furthermore, Daniel Pink, in his book *A Whole New Mind; Why Right-Brainers Will Rule the Future* (2006), argued the next generation of students will need to be able to deal with what he titled the Conceptual Age, by being right brain thinkers that are creative and can solve complex problems (loc. 638). These types of thinkers need 21st Century skills as described in-depth in this section of the literature review.

The Rennie Center for Education completed a study in 2010 that aimed to define 21st Century skills and readiness. According to the authors of the study:

As society changes, the knowledge and skills required for citizens to navigate the complexities of life and work must also change. As a result, some argue that schools must provide students with a broader set of skills that will enable them to thrive in our increasingly diverse, rapidly evolving and globally-connected world. While others maintain that as long as a portion of the student population is not mastering basic reading, writing, and mathematics skills, schools must continue to focus exclusively on the traditional core academic disciplines. (p. 1)

With English language learners, the very nature of their disposition already suggests they will need additional support to master basic reading and writing mentioned in the author's statement. The lack of English language acquisition does not permit them the opportunities other students may have to be competitive in the global economy. To give them time on task to learn the language, system leaders are often denying English language learners the opportunities to

participate in the arts and in other courses, such as technology courses, that can bolster and support literacy skills and make learning interesting and engaging while developing their creativity.

Fullan and Quinn (2016) reported in their work that learning is becoming increasingly boring for both students and for teachers. They stated that teachers are struggling with being creative and relevant in their pedagogy. Fullan and Quinn also suggested that educators must think innovatively about how to continue to make learning more relevant, and educators must find new ways to increase student engagement and critical thinking. The writers reported, “Such learning is revolutionizing learning outcomes and their measurement, related to what can be called the 6C’s: communication, critical thinking, collaboration, creativity, character, and citizenship” (p. 13). Here, they promoted the use of technology in their fourth component of their *Coherence Framework* to support schools learning in the 21st Century.

Finally, in research promoting the 21st Century skills for students, the authors Headden and McKay (2015) wrote:

Schools do need to improve. And educators and society cannot ignore the underlying problems of poverty and other toxic stresses in the hope that by simply working hard and getting “gritty” disadvantaged students will be able to surmount the serious hurdles that such problems present. But these missions are not mutually exclusive. (p. 24)

These authors further contended why skills are important for students in preparing for the 21st Century: “... as jobs become more complex, and as college degrees become virtually essential, the demand for these “21st Century” mindsets and skills is greater than ever” (p. 25). As the research ties in the opportunity for disadvantaged students, such as English language learners to obtain skills, the arts are a catalyst for educators to continue to find ways to motivate students

and keep them engaged with learning and to develop critical 21st Century skills.

In this section highlighting 21st Century readiness, the researcher delineates the literature into the four C's—critical thinking, communication, collaboration, creativity, and other pertinent skills that students, specifically English language learners, need to be successful.

Critical thinking. Critical thinking is the basic foundation to 21st Century learning (Wiggins & McTighe, 2007). Mastering content is not as important as using critical thinking skills to manipulate, link, and utilize knowledge and content (Pahomov, 2014; Trilling & Fadel, 2009). Trilling and Fadel (2009) argued, “using knowledge as it is being learned—applying skills like critical thinking, problem solving, and creativity to the content knowledge—increases motivation and improves learning outcomes” (loc. 962). Educators know increasing work-place and global problems need to be solved and these require critical thinking to manipulate the complexities of the 21st Century (Darling-Hammond, 1997).

To produce outcomes for critical thinking, educators must use Bloom's Taxonomy and go a step further to do the reverse of the traditional Bloom's Taxonomy by having students combine multiple skills while also having students start with skills at the top of the pyramid and *create* first before *recalling* (Parris, Estrada & Honigsfeld, 2017; Trilling & Fadel, 2009). *Bloom's 21* as it is referred to by Parris, et al. (2017) recommends the flipped method of starting every lesson with creating and moving up with evaluating, analyzing, etc., to foster more critical thinking (see Figure 1). Furthermore, Honigsfeld and Dove (2013) concurred with this thinking and promoted using these critical thinking skills as an aid in language acquisition:

Based on careful examination of the grade-appropriate speaking and listening standards, we must conclude that meeting the new oral language goals at the secondary level will be closely tied to helping students develop critical-thinking skills, offering opportunities for

reasoning, and creating an instructional framework for frequent, meaningful student collaboration and extended language use. (p. 198)

English language learners come with cognitive ability, but to express their thinking, they must have access to the language to do so. To build ways to demonstrate their critical thinking skills, activities must be student-centered, collaborative, and require students to use their English (Gottlieb, 2016). These are just some examples of how to scaffold to help students learn best (Frey, Fisher, & Everlove, 2009). Embedding Blooms skills into every lesson further fosters students' critical thinking.

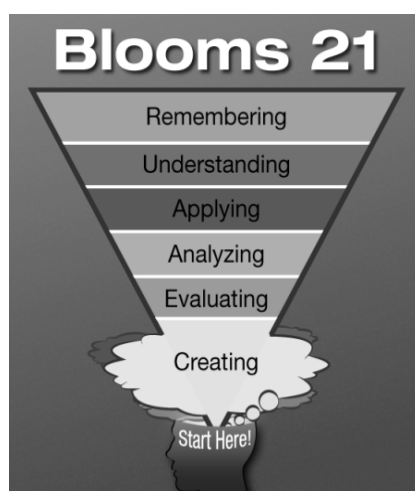


Figure 1. Blooms 21 shows the flipped version of thinking, beginning with creativity. (Parris, et al., 2017)

When looking at the use of the arts, students are consistently creating and using language as a planned portion of every lesson. Grenseman (2014) found themes from her research with English language learners in theater arts classes revealing, “self- awareness, confidence, self-esteem, social skills, English/literacy, academic skills, and college and career readiness skills (also known as life skills)” (p. 136). Students are required to think critically and creatively about the work as they produce it.

Jensen (2005) argued students will benefit if they are engaged while learning. The brain is triggered and critical thinking is taking place at a deeper level. He described two types of learning in his research: explicit and implicit. Explicit is similar to the learning that happens in most classrooms, intake of knowledge and rote facts to achieve on a standardized test. Implicit learning happens when someone is involved in the process, as simple as walking. Engagement strategies and embedding more hands-on activities raise endorphin levels in students brain activity, therefore increasing the capacity for learning. Finally, to create critical thinkers, Jensen insisted educators must offer choice. “Many students begin to develop specific thinking skills but then reach a plateau. This may happen because there was no adaptive advantage to fostering the skills” (Jensen, 2005, p. 120). He maintained that participation in the arts is one solution to support this critical thinking (Jensen, 2001).

Communication. The ability to communicate in speech, writing, and through technology is a cornerstone for anyone wanting to be successful in the 21st Century workforce (Trilling & Fadel, 2009). For English language learners who are working toward graduation and preparing for college and career choices, the ability to communicate is even more crucial because of the language acquisition. Research suggests students, such as English language learners, because of their gap in language, struggle to compete in the 21st Century. These students often have lower grade point averages, leaving them out of the top colleges if they even go on to college and do not drop out of high school. English language students are being forced to repeat grades and are frustrated before being adequately prepared for post secondary options because of their communication skills (Echevarría & Graves, 2011). Being able to communicate effectively is a proficiency all students must have to be college and career ready; English language learners, because of their deficiency in language, are hindered in their performance on standardized tests

and falter with upward mobility in school; they start with a measurable disadvantage. Providing learning and skills to communicate is necessary for English language learners to succeed.

In a study done by Ostermann (2015) with students who struggle with English as a Second Language (ESL) and where arts were integrated in content, the researcher concluded, “Many of the positive outcomes included increased vocabulary, confidence, identity, speaking, listening, and critiquing work, motivation, social, emotional, and behavioral development, and higher-level thinking” (p. 105).

Allyn (2014) inferred the Common Core Standards will level the playing field for all students, including English language learners. Being able to read and write gives students confidence. By preparing students with the standards in mind, educators are creating learners who will be ready for the 21st Century. Allyn wrote:

The Common Core requires students to combine skills they have acquired to fully express an opinion or an idea. Creating projects or assignments that ask students to scaffold these various literacy skills allows them to combine their talents in a way that prepares them for the quickly-changing world. (p. 3-4)

Such projects and assignments are the teachers’ responsibility using various modes of learning, assessment, differentiation, and embedding creativity into such innovative projects (Gottlieb, 2016; Robinson, 2015). This planning can support these learning outcomes and better equip students with necessary communication skills.

Gardner (1990) discussed how the arts are made of symbols, and individuals who want to learn the arts must be able to comprehend such symbols. “However, human artistry is viewed first and foremost as an activity of the mind, an activity that involves the use of and transformation of various kinds of symbols and systems of symbols” (p. 9). Further he wrote:

Just as one cannot assume that individuals will – in the absences of support – learn to read and write in their natural languages, so, too, it seems reasonable to assume that individuals can benefit from assistance in learning to “read” and “write” in the various languages of the arts. (p. 9)

Finally, Gardner stated:

In the work undertaken with my colleagues over the past several years, and in many studies of “situated learning,” one encounters convincing evidence that students learn effectively when they are engaged by rich meaningful projects; when their artistic learning is anchored in artistic production; when there is an easy commerce among the various forms of knowing, including intuitive, craft, symbolic, and notational forms; and when students have ample opportunity to reflect on their progress. (p. 49)

English language learners can only develop communication skills if they are able to access the language effectively. The teaching that goes on in the classrooms for these students must look very different and include multiple entry points, and the arts are one additional approach to supporting language and communication skills that will bolster 21st Century mindfulness.

Collaboration. Employers require their employees demonstrate the ability to work with others effectively and respectfully. Teams are required to collaborate and share responsibility for the work (Pahomov, 2014). To work collaboratively, English language learners must be equipped with good communication skills and must be willing to engage with others. Different styles of learning coupled with different beliefs about how to accomplish common tasks can take a toll on group collaboration (Quigley, 2016). English language learners must have additional supports that build strong self-efficacy and emotional intelligence to foster collaboration breaking the barriers of different cultural backgrounds. Moreover, by working in heterogeneous

language groups, students will learn English with more determination because they have to solve the problem (Gottlieb, 2016; Parris, Estrada & Honigsfeld, 2017). Working in collaborative groups in the classroom and with technology are essential skills for the 21st century (Covili, 2012). Finally, in many forms of art, such as music, theater, and dance, students often have to create and perform in collaborative groups and students have a common experience in the art work that they share.

Creativity. Creativity is one of the 4C's and is a cornerstone for success in the 21st Century. Unfortunately, traditional educational systems often stifle creativity by focusing on memorization and skills needed to take mandated tests (Robinson, 2015). Creativity is, in fact, more necessary now than it has ever been, given the workforce demands on being innovative, creating solutions, solving problems, and inventing new technologies (Liu & Noppe-Brandon, 2009; Trilling & Fadel, 2009). The classroom and instruction must foster opportunities for creativity, of course the arts bolster creativity in all the modalities and provide opportunities for students to hone this skill. The research for 21st Century readiness concurs with Darling-Hammond (1997) when she wrote:

Exhibitions, projects, and portfolios provide occasions for review and revision toward polished performance. These opportunities help students examine how they learn and how they can perform better. They are often expected to present their work to an audience – groups of faculty, visitors, parents, or other students – to ensure that their apparent mastery is genuine. Providing opportunities for others in the learning community to see, appreciate, and learn from student work, such presentations also signal to students that their work is important enough to be a source of public learning and celebration. Presentations and performances develop important life skills in students and

also, because they are living representations of school goals and standards, revitalize and reenergize those objectives. (p. 115)

Learning can be fostered by classrooms and schools that are innovative and encourage students to be a part of a creative process. The arts support creative thinking and are a link for developing such skills (Jensen, 2001).

A connection between all art forms and creativity is found in several studies. In a study conducted by Chen and Cone (2003) they concluded, “By presenting sequential open-ended tasks and learning cues and providing instructional scaffolding, the teacher prompted the students to generate divergent and original movement responses and refinement of dance quality and expression, which are critical thinking elements” (p. 183). In their research, teachers scaffolded instruction to allow students to use their own creative thinking and demonstrate imagination. The teachers avoided modeling and using images to provide students with ideas, but rather embedded ways to promote original thinking through dance. Literacy and language were used as a tool to support the learning and support students’ ability to go beyond traditional thinking in their work. Literacy is a key component to building English language learners access to the language, allowing students with limited language to use divergent and creative thinking.

Finally, Posner and Patoine (2009) suggested the following regarding developing creativity in the brain:

We know that the brain has a system of neural pathways dedicated to attention. We know that training these attention networks improves general measures of intelligence. And we can be fairly sure that focusing our attention on learning and performing an art—if we practice frequently and are truly engaged—activates these same attention networks.

We therefore would expect focused training in the arts to improve cognition generally.

(p. 1)

Creativity can become a part of the curriculum through the use of the arts and can be used to engage the English language learner and cultivate the 21st Century thinker.

Other salient 21st Century skills. In preparing students for the 21st Century, educators will need to understand the many other skills necessary for student success. Again, many of these skills are embedded in art making such as reflection, perseverance, and resilience. When students consistently learn how to improve their work and make it better, they are building skills through reflection, feedback and continuous reworking, and they will be more equipped for real-world situations (Darling-Hammond & Conley, 2015; Trilling, 2015). Often students who are immigrants and English language learners come to this country under very strained conditions. These conditions lead to a more determined mindset for getting a quality education; however, all of the factors in acculturating to a new country and learning a new language can be overwhelming, but perseverance, resilience, tenacity, and the ability to overcome obstacles are skills that will advance students in the 21st Century workforce. Research suggested these skills, along with other important character traits, are necessary for students to succeed in the 21st Century (Fullan, 2015; Tough, 2012; Trilling, 2015). According to Wagner (2015), “Research shows that traits like perseverance, tenacity, and the ability to recover from setbacks and to self-regulate are more important to adult success than talent or IQ” (p. 170). Many of these character traits and skills are developed when students participate in the arts.

After reviewing the literature about the arts and its role in enhancing 21st Century readiness, this review delves next into the importance and impact of the school and system leader in the promotion of a quality education and necessary access for English language learners.

The Role of System and School Leaders

In the final section of this literature review, the examination of the role of system and school leaders shows they have the largest impact on student achievement (Elmore, 2000; Marzano & Waters, 2009). Seeing to what extent people in leadership roles can influence English language learners and their ability to achieve was the primary purpose of this study. In their recent work, McGee (2015) and her team of authors looked at leadership practices with English language learners. They stated, “A search of the literature shows that there is limited research about leadership in the field of English for speakers of other languages (ESOL)” (p. 93). The research found the more the leadership leads by example, is knowledgeable, and promotes professional development for teaching of English language learners, the better the student achievement. Moreover, “Leadership is all about organizational improvement. More specifically, it is about establishing agreed-upon and worthwhile directions for the organization in question and doing whatever it takes to prod and support people to move in those directions” (Leithwood & Louis, 2012, loc. 590).

Finally, leaders must be ready to transform their schools (Robinson, 2015). Many, including Kotter (2002, 2012), have written about change in organizational systems and how leaders must adapt to the increasingly complex world. English language learners must be prepared for the 21st Century and leaders can be change agents by promoting the use of the arts. Authors Lindsey, Roberts, and Campbell-Jones (2005) strengthened this argument:

Educational leaders, intent on transforming their schools and districts into pluralistic, inclusive organizations, must first be willing to look deeply into their own tacit assumptions about diverse students with whom they work and examine their expectations about those students’ academic achievement potential. (p. xvi)

Leaders are responsible for the promotion of every aspect of their mission and school population (Wiggins & McTighe, 2007). Leaders must have a clear instructional theory, and that instructional theory must provide opportunity for learning (Elmore, 2000). Leaders decide how best to fund the most important and urgent initiatives. Leaders need to promote and provide professional development. English language learners are often instructed by teachers who are not well prepared or have been provided insufficient professional development (Ferlazzo & Sypniewski, 2012; Marzano & Waters, 2009). Leaders must create optimal conditions by offering strong professional development for their staff. Lastly, leaders must recruit and retain highly qualified teachers with specific skills who can address all students, especially English language learners (Marzano & Waters, 2009). In this final section of the literature review, the researcher examined studies related to leaderships' promotion and equity for English language learners, instructional knowledge, funding, and professional development.

Promotion and equity. Kotter (2012) stated it best when he verbalized that the leader must promote and be the head of the organization. Kotter recommended leaders have a clear vision and mission; having a clear vision and understanding of English language instruction is crucial in fostering the use of the arts for English language learners as an entry point for language acquisition. Gersten and Baker (2000) claimed leaders must do more to support the instruction of English language learners. Additionally, Cummins (2000) stated the transformative pedagogy for schools to service English language learners starts with the leadership, the effectiveness of teaching, and the impact of instruction on how students see themselves as learners. Furthermore, Cummins (2000) suggested that it takes at least five years for English language learners to close the gap academically to that of their native speaking peers, providing more validation for the promotion and equity for language learners.

Bennis (2003), a prominent researcher in the field of leadership, talked about the vision of a leader and how he will guide his organization. He stated, “As I’ve said before, it is not enough for a leader to do things right; he must do the right thing. Furthermore, a leader without some vision of where he wants to take his organization is not a leader” (p. 85). Leaders must have integrity, passion, strength, and ultimately, the ability to build trust. Bennis contended, “To master the competitive environment, the leader must first understand the challenges of the twenty-first century” (p. 305).

Noddings (2012) in his book, *Educational Philosophy*, argued, “It may be impossible to pursue equal outcomes without providing equal opportunities, and so we cannot make a simple choice between equal outcomes and equality of opportunity” (p. 335). Equal access to the best instruction, curriculum, and the arts is imperative for English language learners if educators are going to continue to hold them to the same standards. The leader must allow all students, regardless of their language acquisition, the same opportunities to achieve and advance, and the leader must be the advocate that promotes these opportunities.

Rudnick (2012) emphasized, “The role of the principal is critically important in establishing a vision for their schools, a culture of inclusiveness, and an appropriate instructional model for the ELLs,” and continued, “Schools where ELLs are demonstrating success are led by principals that understand this work” (p. 93).

Leaders must impact student learning by promoting the best instructional programs and courses for students, specifically English language learners. “The situation is different in the United States: Here we advise weak students to take lower level classes or remedial academic classes, but not to take the arts” (Hetland, et al., 2013, loc. 549). English language learners are often not adequately addressed or fostered as students for reasons ranging from issues of

funding, staffing, and training. The arts and other courses that will help English language learners succeed cannot be eliminated and replaced with remedial work and courses. Wilson and Rossman, in their 1993 study, found an increase in the number of math, science, and literature requirements, as part of state graduation requirements, created course loads that disallowed the arts and technology. Unfortunately, this trend still occurs today. This expansion thus requires schools, students, and counselors to make tough decisions about course selections, such as the arts. Students find themselves not being able to take courses that engage them in school.

Furthermore, research suggested schools face challenges that include flexible schedules that can also impede teachers from embedding higher thinking skills to meet the standards and mandates of the tests (Wilson & Rossman, 1993). These mandates and changes increase when leadership attempts to meet the compliance of the mandates for sub-groups such as English language learners. Given additional legislation that has passed since Read's study, there are more demands being placed on system and school leaders to minimize courses other than math, literature, and science (Rennie Center for Education Research & Policy, 2010). Leaders must find solutions of how to schedule the best use of the day for English language learners.

“Research suggests that English learners benefit from a separate block of time for English language development (ELD) or ESL” (Echevarría & Graves, 2011, p. 14). Although, these researchers suggested separate blocks of time may be favorable for English language learners, the arts must also be included in the schedule or be integrated in core courses.

The report *Critical Evidence; How the Arts Benefit Student Achievement* by Ruppert (2006) stressed that the arts are more in danger of disappearing from our schools since the passing of No Child Left Behind (NCLB). This is especially true considering the mandates for testing and meeting the requirements for instruction of special populations, such as English

language learners. These mandates are in opposition to what the legislation intended for the arts. The author suggested that the arts are on equal footing with the other core subjects with the NCLB legislation for the first time. However, because of an increase in standardized testing, the instructional time required for the arts is decreasing to provide an increase in time allotted for literacy and math to “prepare students” (Ruppert, 2006). The minimizing of the arts as a result of trying to raise student achievement is a false positive, for the arts, according to the research, the arts improves student cognitive ability. Compelling evidence shows learning in the arts is comprehensive, which includes reading, math, social skills, motivation, and critical thinking. Ruppert (2006) believed moving forward, the arts needs to be at the center of leadership decisions and should be expanded, not stifled. Still, curriculum, creative teaching, and innovation in schools is being squelched under education mandates (Maguire, Mishook, Garcia, & Gaillande, 2013; Robinson, 2015; Wiggins & McTighe, 2007).

Leaders must understand student achievement for English language learners is measured by the same standardized tests as all students. The Every Student Succeeds Act (ESSA) further tied back funding with achievement of all students under Title I including English language learners. Standardized tests are an indicator for student achievement, but educational leaders must know how to promote the best use of the results. Alford and Nino (2011) explained:

The leader responds to the urgent need to raise student achievement through academic rigor and relevance for all students and serves as an advocate for student learning. The need to assist all students in receiving a high quality education to ensure both equity and excellence and to bridge the current achievement gap for ELLs is critical. (p. 29)

Ohanian (1999) reported holding all students to the same standards, as additional legislation stipulates, seems impossible. Standardized testing does not measure learning for all students, but

educators are still morally responsible to prepare every student for the 21st Century. Ohanian deplored the tendency of trying to prepare all students and iterated that this is, “as cynical as handing out menus to homeless people in the name of eradicating hunger” (p. 31). English language learners have different needs, and our schools must find new ways to support this learning; as such, one way is through multiple entry points, including the arts.

In the book *If Not Standardized Tests, Then What* Kohn (2009) argued why standardized tests are destroying innovative instruction. The author stated the ability for schools to embed critical thinking and 21st Century skills is impeded because educators are teaching to the tests which only indicate how well a student can take a multiple choice test and pencil in bubbles. The tests are not objective assessments of what the students’ skills are and what they can actually accomplish. “Attitudes aside, educators need help to be able to reach in a way that promotes creative and critical thinking. Pressure in the form of better tests isn’t sufficient even if it were desirable” (p. 49). Ultimately, school leaders must know the importance of advocating for teachers to be able to teach and not become caught up in the accountability system of the standardized tests.

McNeil (2000) insisted standardized tests are destroying schools. “We know, then, that it is possible to teach well in urban schools. And we know that our diverse students can learn and become fully engaged in learning that opens for them productive futures” (McNeil, 2000, p. xxiii). The author suggested that prior to standardized testing, teachers were able to teach substantive, engaging, and authentic curricula rich with critical thinking skills.

In creating equity and access for all learners, especially English language learners, leaders must be mindful of the power they possess and their ability to promote all students. Gottlieb (2016) found, “The rise of the minority student population, in particular Ell’s, has been

accompanied by some complex societal and civil rights issues that often impact school systems, such as immigration, poverty, and inequity of educational opportunities” (p. 6). By creating a safe and welcoming environment where students feel that they can take risks is the responsibility of educators. Likewise, classrooms should be full of teachers that are highly qualified and understand the unique needs of English language learners, which will ultimately result in moving educational equity forward (Gottlieb, 2016).

Additionally, involving families is important in the promotion of English language learners to support educational equity. In Henderson, Mapp, Johnson, and Davies’ 2007 work where they found, “Partnership and student academic achievement are closely linked. Many years of research show that involving families and the community contributes to children’s academic and social success” (loc. 227). Their work illuminated the critical importance for family involvement. Moreover, they maintained, “Children from diverse cultural backgrounds tend to do better when families and school staff join forces to bridge the gap between home and school cultures” (loc. 250). Finally, Henderson, et al. declared, “When families are engaged in positive ways, rather than labeled as problems, schools can be transformed from places where only certain students prosper to ones where all children do well” (loc. 259).

In closing, the system and school leader must take real actionable steps to consider all of the impacts for promoting English language learners and the use of the arts to better equip students for the 21st Century.

Instruction. Research points to the role leaders play in improving student achievement through the influence they have on ensuring quality instruction; however, this also corroborates how leaders are ill-equipped to lead instruction for growing diverse populations such as English language learners. In a study, Elfers and Stritikus (2014) wrote:

Inadequate teaching capacity along with other schooling conditions create serious equity challenges for leaders as they attempt to provide direction and support for equitable and effective educational opportunities. English learners often do not have access to appropriate instructional curriculum and materials, yet attempts to address these issues may be structured in ways that inadvertently deprive students of learning opportunities. (p. 306)

Elfers and Stritikus's study demonstrated the existence of large achievement gaps for English language learners. School and system leaders must recognize their responsibility in supporting staff with instruction for English language learners. Another claim the authors made was, "The belief that high-quality instruction for EL students can take place when school and district leaders intentionally, purposefully, and knowledgeably create environments that support the work and learning of teachers to address the needs of EL students" (p. 338). Conclusively, school and system leaders' understanding of how best to support instruction is limited. Elfers and Stritikus continued,

Compounding this challenge are areas within the field of EL teaching and learning that are less clearly defined—how to work with older students, providing engaging content in high schools, and how to teach literacy skills beyond basic levels to EL students – that create additional ambiguity for school leaders. (p. 310)

This study was grounded in schools that have older high school English language learners. The quality of instruction is more critical at this point because students have fewer years to master the language to the level needed to be successful in post-secondary opportunities.

Mirci and Hensley (2010) specified system and school leaders should lead to make change and demonstrate their understanding of the 21st Century skills and readiness for students.

Explaining how students learn, they suggested, “Given the shift from an Industrial Era to one saturated with communication and other technologies, meeting the challenges facing people in positions of authority in educational institutions is of utmost importance” (Mirci & Hensley, 2010, p. 26). In their discussion, they expressed the need for leaders to be system thinkers, to mesh theories of organizational change with adult learning and other contemporary leadership theory to directly impact change in educational systems.

In his book *Pedagogy of the Oppressed* Freire (1970) outlined a radical adjustment in the relationship of power and knowledge between teacher and student in the classroom. He described the traditional educational model practiced in schools as a “banking” concept of education where “the students are the depositories and the teacher is the depositor” (p. 72). Freire reported education should be a free exchange of ideas where the role of teacher and student are interchangeable. In this style of education, the traditional delineation of teacher and learner is disrupted, so teachers and students “become jointly responsible for a process in which all grow” (p. 80).

Jensen (2005) focused on the deeper meaning for leaders by stating, “The new research into the brain is helping us better understand curriculum, discipline policies, assessment challenges, special education students, cafeteria food, the role of the arts, retention policies, and countless other aspects of the teaching profession” (p. 157). Leaders set the instructional compass of their schools and must understand the unique needs and challenges of all students. Leaders must become instructional leaders and balance the role of manager in their schools and systems. Rigorous instruction is the greatest contributor to student success. Of course, all of these challenges also require that the leader be fiscally responsible and understand how best to manage resources.

Funding. Funding is a constant issue that plagues schools across the United States. Educators must understand the need to find even the nominal amount of funding to maintain high quality arts programming in their schools. Jensen (2005) spoke directly to district, school, and community leaders regarding budget when he said:

What gets cut out are the things that are most likely to be enriching experiences for building intelligence and thinking skills: field trips, vocational education, performance arts, after-school programs, lab classes, music instruction, competitions, visual arts, project-based learning, and a host of other positive programs. (p. 124)

School funding is the basis of a study done by Miksza (2013) in which the author found funding inadequate in urban and underserved populations that have high minority populations, such as English language learners. The author argued, “Schools from urban locations appear to have a disadvantage when it comes to resources for arts education” (p. 32). Likewise, Fullan (2003) established the view, “Publicly funded schools must serve all children, not simply those with the loudest or most powerful advocates. This means addressing or including those who may not have been well served in the past.... especially, in diverse multicultural societies” (p. 3). Again, the question of equity and equality must always enter into the conversations that leaders and policy makers have when making decisions about funding, according to these authors.

Research by Schultz and McGinn (2012) mentioned the impact on urban education and the need for more advocacy of urban policy, funding, and leadership, which is the basis of the purpose of this research. They advocated for equity by saying, “Public outcry over educational policy, particularly in urban areas, has recently intensified as public officials have been forced to make difficult and unpopular decisions in response to budget crises” (p. 769). Funding cannot be an excuse for the elimination of the arts, especially when research promotes its overwhelming

impact on student success. Once funding is secured, the budget needs to include funds for professional development to prepare educators working with English language learners and those teaching the arts.

Professional Development. At the heart of change and school reform is professional development. When teaching is done well, students learn. Educators need the tools, strategies, and skills to afford students rigorous and engaging instruction. In the article *Bridging the Gap Between Standards and Achievement: The Imperative for Professional Development in Education*, Elmore (2002) maintained one way to fix the achievement gap in our schools is by designing and implementing sustainable school and system-wide professional development that targets both student learning and adult skill acquisition. In the article, Elmore stated professional development, both system-wide and school-wide, must be implemented to address the gaps between standards and achievement. He advocated for professional development to be specific to the needs of the students who are in the classrooms and more specifically, those needs with regard to the standards. The author wrote, “The point here is that professional development, if it is to be focused on student learning, at some point must be tailored to address the difficulties encountered by real students in real classrooms as well as broader systemic objectives” (p. 7). Professional development for English language learners should be targeted and support all staff who will be instructing students in language acquisition.

School leaders in particular must have the autonomy to address the needs of their schools and specifically their professional development practices for instruction of various subgroups. The researchers Leithwood and Louis (2012) insisted, “One of the most powerful ways in which districts influence teaching and learning is through the contribution they make to principals’ feelings of professional efficacy; in particular, their efficacy for school improvement” (loc.

2962). The authors continued by saying, “District leaders help to create conditions that are viewed by school leaders as enhancing and supporting their work” (loc. 3167). DuFour (2003) found school and system leaders must allow teachers to collaborate and co-plan, adopt new strategies, and embed innovative practices to meet the needs and challenges of students, especially English language learners.

Concurring with research that professional development must be targeted for English language learners, Rudnick (2012) explained, “Principal behavior matters to all teachers, but is especially important to teachers of ELLs, who work to teach language, literacy, and core content subjects, and concurrently create a culturally welcoming space for students to learn” (p. 83). This study advocated for English language learners to be instructed by highly qualified professionals who have received specialized training in ESL (Sekar, 2009). Moreover, English language learners come to the classroom with different and varying levels of ability. Darling-Hammond (1997) revealed:

Because students will necessarily come to any learning experience with different learning strategies and prior experiences – and thus with different starting points for the material to be learned - successful teachers must know how to create experiences that let students access ideas in a variety of ways yet always press for deeper more disciplined understanding. (p. 13)

Because of the varying levels of English language and readiness, staff receiving professional development that focuses on instruction of content, language, and cultural awareness is essential. “Leaders also must identify and pursue effective ways to both educate their students successfully, using strategies that both acknowledge and respond to the students’ varied cultural backgrounds” (Lindsey, et al., 2005, p. xvii). An understanding of cultural differences better

addresses the individual needs of students from various backgrounds and helps with differentiated strategies (Doubet, 2016).

Honigsfeld and Dove (2013), in their book *Common Core for the Not-So-Common Learner, Grades 6-12 English Language Learner*, reported:

The Standards emphasize a deeper understanding of text, including the development of students' abilities to collect, analyze, and synthesize information from a variety of sources as well as interpret data, infer meaning, and make connections among texts. In short, the development of these learning skills requires a different set of skills for teaching. (p. 4)

To meet these standards for English language learners, the authors mentioned that one must consider additional teaching strategies that embed innovative practices that engage students as a focus for professional development. To embed such innovative strategies, the leadership must get, "buy-in from the school community, alignment of the curricula, and adequate professional development" (Honigsfeld & Dove, 2013, p. 6). English language learners deserve teachers who know and are equipped with how to adequately instruct them, whether they are English teachers, content teachers, or art specialists.

Leaders have the biggest impact on supporting teachers with professional development; however, teachers must ultimately be professional and assume responsibility for the students in front of them. "It is important for teachers to understand their roles and responsibilities as professionals in schools that must prepare all students for equitable participation in a democratic society" (Bransford, Darling-Hammond, & LePage, 2005, p.11).

Polat (2009) suggested teachers do not feel prepared to teach English language learners both from pre-service and in-service, both in the English classroom and the content classrooms.

Arts teachers as well are not prepared to support the additional needs of English language learners because of their time spent in their specialty areas; again, leaders need to support teacher professional development to address the growing needs for English language learners (Polat, 2009).

Teaching English language learners takes a special set of skills and can be complex, thus supporting the need for additional professional development for teachers (Maxwell-Jolly, Gándara, & Benavídez, 2005). Additional work by Ballantyne, Sanderman, and Levy (2008) found:

The recent increase in ELLs in U.S. classrooms has been rapid, and teacher education and professional development has not yet caught up with the demographic shift. There is a pressing need for education for teachers at all stages in their careers which aims to prepare or upgrade teachers' knowledge and skills to close the achievement gap between linguistic minority students and their native English speaking peers. (p. 10)

Highly qualified teachers are distinguished by content, and therefore may not be highly qualified to teach all types of learners, such as English language students. This is why leaders must promote valuable professional development to train staff adequately with the tools and strategies necessary to properly instruct diverse student populations.

Finally, in a large study completed by the National High School Center (2009), the authors looked at the contributions of school leaders on supporting professional development for English language learners. The study reported:

The following practices appear to be more important contributors to success with ELLs than using a specific instructional model:

- Implementing a well-defined, rigorously structured plan of instruction for ELLs;

- Ensuring that teachers are skilled in addressing the needs of ELLs;
- Systematically using data to assess teaching and learning; and
- Regularly adjusting instructional planning based on student performance. (p. 2)

English language learners are being held to the same state standards nationally as their native language counterparts, and school leaders are expected to have strong accountability measures in place and build capacity with staff through professional development to properly boost learning. The report suggested leaders need to ensure rigorous curriculum for English language learners, properly trained teachers, use of data and regular adjustments to curricula and instruction. The justification for this study lies in the need for leaders, teachers, and advocates of English language learners to ensure students are provided with access to the finest instruction, including the arts, to equip them for the 21st Century.

Summary

Dewey (1938) shared, "We learn by doing, if we reflect on what we have done" (p.178). The relevant literature was presented so system, school, and community-based arts organization leaders can realize and reflect on the impact they have on the achievement and success of English language learners and how the arts will support learning in the 21st Century. Darling-Hammond (1997) remarked, "Research has begun to document restructuring schools' accomplishments in supporting much higher levels of challenging learning for a greater range of students than ever before" (p. 33). The purpose of this literature review was to claim that more challenging instruction for students to equip them with the necessary skills to compete in the 21st Century can be accomplished, in part, by keeping the arts as a crucial component to that mission and to providing equity in education for all learners.

Educational leaders are the driving force behind this support. Darling-Hammond (1997)

wrote:

Conversely, the education, that we more and more require, for fulfilling lives and a peaceful and productive society demands that children learn to understand concepts as well as facts, in classrooms where they link and apply ideas, produce their own work, and learn to cooperate productively with diverse peers. This requires in turn that teachers take account of children's abilities and needs to engage them in active in-depth learning and create a classroom setting that stimulates in-depth understanding; that the results be inspected by demonstrations of authentic performance; and that learning problems be met with thoughtful analysis and fresh approaches to helping individual children succeed.

The assumption here is that all children can learn. (p. 331)

School, system, and arts leaders must not refuse English language learners' participation and access to the arts and other innovative instruction that prepares them for the 21st Century.

Furthermore, the literature indicates educators cannot have low expectations for English language learners. Educators must understand English language learners have the same cognitive ability as the general education population, but the responsibility to access that cognitive ability through additional supports and professional development relies on educational leaders (Ballantyne, et al., 2008; Ferlazzo & Sypnieski, 2012; Marzano & Waters, 2009).

Grensman (2014) stated:

We still need more specific studies that focus on these subgroups to help understand and support the value of the arts for a complete education. Additionally, there are not enough regulations that mandate resources allocated for art education programs (and training). In some districts, even if the arts are supported in theory, the districts have the power and flexibility to add projects, like testing programs and "interventions" (sometimes in name

only), to the budget while cutting other programs (like the arts). (p. 15)

Finally, this study hopes to address the gap in the literature that ties how system and school leadership discusses and reveals their attitudes about how the arts can enhance English language learners and better prepare them for the 21st Century. In chapter three, the researcher provides a thorough description of the methodology for this study including how the data were collected, analyzed and summarized.

CHAPTER THREE

METHODOLOGY

Introduction

This study conducted research around the understanding of school, system, and community-based arts organization leaders' promotion of the arts to impact learning for English language learners and support 21st Century readiness skills. The researcher employed a qualitative study to uncover leaders' thinking and understanding of the use of arts in schools with significant populations of English language learners and with schools that have a noteworthy arts curriculum. According to Merriam and Tisdell (2016), "Qualitative research is based on the belief that knowledge is constructed by people in an ongoing fashion as they engage in and make meaning of an activity, experience, or phenomenon" (p. 28). This qualitative study was conducted by way of interviews and relevant research to gain knowledge from leaders about how they engage in the promotion of the arts for English language learners to inform other leaders on how they can best support the arts. As Alemu (2016) wrote, "Research methodology guides the process and how the study is conducted from the beginning to the end. It is like a lesson plan to the classroom teacher, a recipe to the chef, a plan to the manager, or like a blueprint to the builder" (p. 36).

Purpose of the Study

The purpose of this qualitative study was to explore to what extent system, school, and arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research targeted educational leaders that work with English language learners in high schools in a large urban system.

Research Questions

This research explored answers to the following three questions:

1. What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?
2. How does the promotion of the arts prepare English language learners' readiness for the 21st Century?
3. How do system, school, and community-based arts organization leaders promote the use of the arts for English language learners?

Research Design

The researcher conducted interviews with identified school, district, and community-based arts organization leaders in New York City. The research was conducted as a qualitative study in the form of one-on-one interviews. The reason for conducting interviews was to get a richer and fuller understanding of the topic. According to Vogt and Johnson (2011) phenomenological studies are descriptions about how people view and understand a particular occurrence in the world around them. Further rationale for the interview research design was to attempt to avoid small numbers of returns on a survey or *social desirability bias* by individuals involved (Vogt, Garner & Haeffele, 2012, p. 19). Finally, the researcher ensured that the interview design asked thoughtful questions that provided deep insight into current thinking and to interpret responses to report concise findings to answer the research questions (Vogt, et al., 2012, p. 37).

Sample and Sampling Procedures

The researcher focused on a sampling of system, school, and community-based arts organizations in New York City. *Simple Random* was the method of choice for the research.

According to Alemu, “*Simple Random*: Every participant has an equal and independent chance of being selected” (2016, p. 45). Specifically, the researcher attempted to target schools and arts organizations that specifically work with meaningful percentages of English language learners ($N > 10\%$ of the total school population) and were awarded grants from the Office of the Arts and Special Projects to enhance the arts for English language learners. The researcher used information provided from the Office of the Arts and Special Projects within the New York City Department of Education that distributed this grant during the time of this research to schools across the city. This grant was awarded to schools that used the funding to provide additional arts opportunities to schools with significant numbers of English language learners or students with disabilities. Along with the list of the schools was a list of the community-based arts organizations with whom each school partnered when utilizing the grant funding. This list is public information and can be found on the New York City Department of Education website for every year that the grant was awarded. More than 110 high schools and more than 60 different community-based arts organizations were awarded the grant over two school years. Some schools and arts organizations were recipients for both years. The arts organizations were also randomly chosen as potential participants based on the types of arts they provided to high schools to ensure that different art modalities were included in the research. Finally, the researcher attempted to reach out to 42 leaders in total and 20 were interviewed.

Additionally, schools throughout the city that were not awarded the grant but have English language learner populations were also selected as potential participants to compare and contrast data and deepen the understanding of the varying leadership visions. A few schools were targeted because they have a robust arts program, meaning that their curriculum and programming afforded opportunities for students to take a four-year sequence in the arts. Most

high schools in New York City are not able to offer a four-year sequence in the arts, and furthermore, most are not able to offer English language learners four-years of the arts. All of the samples were taken from high schools that serve older English language learners. Lastly, superintendents and central office staff from the Office of the Arts and Special Projects, along with staff from the Division of English Language Learners and Students Support, were invited to partake in the research (n = 20 total leaders from across the city). By including leaders with many different roles and perspectives, the researcher increased the validity and reliability of the research.

The arts organizations and schools were further delineated for comparison because of the use of arts that were integrated into pre-existing classroom instruction, were stand-alone, or were supplemental beyond the school day hours. This research attempted to explore the impact of the arts on students' language acquisition and 21st Century readiness skills when embedded within the curriculum and instruction for English language learners in the various means. The researcher understood that interviewees were not going to respond negatively about the usage of the arts; however, the research intended to uncover patterns and analyze how the arts were most effectively utilized, funded, and supported in schools in New York City as an additional entry point for language acquisition and student success. Moreover, the research attempted to explore the means of professional development that was used in combination with the embedding of the arts.

Finally, the researcher secured the proper Institutional Review Board (IRB) documentation (Appendix E and F). An email with an attached letter of introduction requesting participation providing the purpose and intention for the study (Appendix A or C) was sent to school, system, and community-based arts organization leaders who were within the sampling

parameters for this research. Each willing participant received a copy of the letter of consent (Appendix D) that informed them of the purpose of the study and how the data would remain anonymous and secure. The researcher created pseudonyms for all participants, schools, and community-based arts organizations that agreed to partake in the study to ensure confidentiality.

Instrumentation

The researcher used interview accounts to collect information and data from system, school, and community-based arts organization leaders to study their understanding of the promotion of the arts for English language learners. Merriam and Tisdell (2016) indicated, “To get at the essence or basic underlying structure of the meaning of an experience, the phenomenological interview is the primary method of data collection” (p. 31). The study utilized an interview method similar to that outlined by Alemu (2016), “the intent is to generate general explanation (theory) by interviewing a single group of individuals, all of whom had experienced an action, a process, or interaction” (p. 40).

The researcher created the interview questions. When creating the interview, the researcher started by focusing on the research questions and the literature review found in chapter two. This research guided the development of the questions and was grounded in the current thinking of the scholars and their previous work. After careful consideration of the literature review, the researcher created interview questions to focus, narrow, and provide new insightful data. The researcher created an interview protocol that scripted what was said prior to and after the interview to remain consistent and to prevent bias in the analysis of the outcomes or answers. Finally, the questions in the interview were both open-ended and short answer, and were correlated to the study’s three research questions.

Reliability and validity of the research were most critical for the researcher to ensure the collection of authentic data. To this end, the interview was piloted with school, system, and arts organization leaders outside of New York City. These administrators were also involved with schools where similar, significant English language learner populations exist. Feedback was incorporated and embedded into the interview protocol, along with measuring the approximate time needed to conduct the interview. All efforts were made to ensure no measurement error. Alemu (2016) suggested, “One way to safeguard the research from such errors is through the assurance of “consistency” or “stability” of measure when repeated” (p. 53). The interview questionnaire was developed with sets of questions for understanding the impact of the arts on English language learners and was used consistently with all participants including the use of the pre- and post-script to ensure that the interview language was identical for every participant. In the pre- and post-script, the researcher stated the purpose of the study, the conditions under which the participant’s information would be used, and at the end, the interviewee was assured that the transcript would be returned to them within a week’s time for editing.

The researcher enlisted the help of an outside transcriptionist that signed a waiver of confidentiality. The recorded interviews were sent as audio files with the pseudonyms already assigned. All attempts were made to ensure that even within the recorded interview files no identifiers were accessible to the transcriptionist. The researcher attempted to adhere to all conditions of the Institutional Review Board (IRB) policies.

Data Collection

According to Creswell (2013) the collection of data is more than just gathering information. “It means gaining permissions, conducting a good qualitative sampling strategy, developing means for recording information both digitally and on paper, storing the data, and

anticipating ethical issues that may arise” (p. 145). The researcher obtained the names of school, system, and community-based arts organization leaders, and as Creswell (2013) suggested, attempted to build rapport with the agreeing participants that they would provide accurate and honest data.

During the interview, the researcher recorded the data digitally and took notes in the event that the audio recording device did not work. At the interview location, the researcher provided a copy of the consent form to be signed and reviewed the procedures that were a part of the interview protocol script (Appendix B). In the consent form, the researcher informed the interviewee that they could opt out at any moment during the interview process or have their data removed during the review process afterward. Again, each participant was assigned a pseudonym for anonymity and confidentiality, and all schools and arts organizations were also given a pseudonym. The master list was kept in an electronic format, and at the required time, was destroyed after the completion of the research. Furthermore, this master list was password-protected, and the password was only known by the researcher. All ethical and moral codes of conduct were adhered to in accordance with the Institutional Review Board (IRB) protocols.

Additionally, during the interview, the researcher only asked the interview questions approved by the Institutional Review Board (IRB), was courteous, and most importantly, stayed within the one-hour maximum time limit. The researcher only asked additional clarifying questions if needed after a scripted question had been answered, again being conscious of time. The intention of the researcher was to be a “good listener” and allow the interviewee to do most of the talking (Creswell, 2013, p. 165).

Data Analysis

After the interview process was complete, the data was then transcribed by an outside transcriber who signed a confidentiality agreement. The transcriptions were sent to the interviewees; they were afforded the opportunity to read for accuracy and check for any corrections or statements that needed to be edited. The research participants were given the opportunity to clean the data. Merriam and Tisdell (2016) stated, “Also called *respondent validation*, the idea here is that you solicit feedback on your preliminary or emerging findings from some of the people interviewed” (p. 246). This helped to ensure that what the interviewer stated was recorded accurately.

Next, the researcher coded the data for patterns and theme development by reading, studying and analyzing the interview transcripts, and ultimately aligned it to the research questions and the literature from chapter two. The researcher used Tesch’s (1990) eight stages of coding found in Creswell’s (2014) *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. The data is represented in figures, tables, and written discussion in chapter four. NVivo11 (QSR International Pty Ltd.) known as a Computer Assisted Qualitative Analysis (CAQDAS) software was used to help with the data analysis and to help decipher the patterns so that the findings would be presented as useful and meaningful information (Bazeley & Jackson, 2013; Merriam & Tisdell, 2016; Silver & Lewis, 2014). The use of this software further enhanced the validity and reliability of the data and findings.

Finally, to ensure accurate analysis, the researcher incorporated triangulation of the data with the descriptions from the interviews, by following up with the transcripts (member checking) and aligning the results to the literature, (Alemu, 2016; Creswell, 2014). The triangulation was further substantiated because 20 different leaders from every aspect of

leadership in New York City were interviewed. “Triangulation using multiple sources of data means comparing and cross-checking data collected through observations at different times or in different places, or interview data collected from people with different perspectives or from follow-up interviews with the same people” (Meriem & Tisdell, 2016, p. 245). The researcher used data found on the New York City Department of Education public website to support the diversity in the leaders, their schools, districts, and arts organizations. Finally, the researcher ensured member checking. Participants were provided the opportunity to review their transcribed interviews, which included both questions and responses, to ensure validity of the data collected (Alemu, 2016).

Researcher Bias

At the time of the research, the researcher worked as a leader in a school that had a major percentage of English language learners. Furthermore, the researcher was a former music teacher and still strongly advocates for the arts. The researcher recognizes the struggles with raising student achievement for English language learners. Specifically, the researcher knows the needs for multiple entry points and differentiated learning for students with language acquisition requirements.

Therefore, the researcher believes as a leader, that school, system, and community-based arts organization leaders are crucial for the promotion and embedding of the arts in the curriculum. Furthermore, the researcher believed, as Rudnick (2012) reported, leaders play a role in affording all students, specifically English language learners a full, well-rounded education despite additional scheduling constraints and standardized testing mandates. The researcher ensured that because of his attitudes and work closely related to this study, only the

low inference evidence was reported and the findings were aligned to and conclusive of the research and literature review. This minimized bias from being present in the study.

Validity and Reliability

Vogt and Johnson (2011) defined reliability as minimizing error, “In practice, this boils down to consistency or stability of a measure or test or observation internally or from one use to the next” (p. 333). Validity and reliability of the study was ensured by accurately reporting the data collected. The researcher started the process of accurately reporting the data by piloting the interview protocol with other similar leaders in the field but outside the targeted population prior to it being implemented. Creswell (2014) suggested that by piloting the questions the researcher tweaks the questions, and improves the format.

After the interview protocol was finalized, the researcher maintained its use during each interview to ensure uniformity. After each interview, the researcher sent the transcribed interview back to the interviewees for member checking (Alemu, 2016; Creswell, 2014). Creswell (2014) specified, “Use member checking to determine the accuracy of the qualitative findings through taking the final report or specific descriptions or themes back to participants and determining whether these participants feel they are accurate.” (p. 201). The definition and meaning of the interviews did not shift, and the data was member checked. After, individual participants checked their responses, the researcher used NVivo to support the coding and analysis. This process also stayed consistent during the study.

Furthermore, Creswell (2011) stated, “Use a rich, thick description to convey the findings” (p. 201). The reporting of the data is descriptive and detailed without generalizations or personal values. The narrative of the data was reported as it emerged without researcher bias. The researcher fully respected the needs, values, and rights of the interviewees and the data. The

researcher attempted to report any divergent findings that ran counter to the literature review and themes present in the interviews.

Ultimately, the emergent themes across many different forms of data ensured the validity and reliability of the research (Creswell, 2014). The triangulation of the data by using leaders from various different backgrounds, such as assistant principals, principals, superintendents, and central office staff, not to mention the use of community-based arts organization individuals, increased the reliability of the research. Moreover, Vogt, et al. (2012) stated, “triangulation is expected to lead to confirmation of findings from several different methods, thereby conferring more validity upon [the researcher’s] results” (p. 111). The findings included the triangulation of the data, the various individuals, and the differing viewpoints to ensure validation of the results.

Summary

In summary, to obtain a deep understanding of the leaders’ roles in supporting and promoting the arts for English language learners, the researcher comprehended that maintaining protocols for conducting the research and collecting the data was crucial to forming an accurate narrative. The researcher wants to be able to inform current school, system, and community-based arts organization leaders of their role in promoting, funding, and embedding the arts as a tool to support student learning and achievement and not see the arts as ancillary, based on the stories of the leaders interviewed. The researcher conducted the research with ethical considerations and followed Institutional Review Board (IRB) protocols. The leaders’ promotion of the impact of the arts on achievement for English language learners acquisition of language, overall academic achievement, and 21st Century readiness skills was the essential anticipated outcome for the study. Finally, the research, literature, and findings in this study are

meant to inform educational leaders, community members, and families. In chapter 4, the researcher presents the findings and describes in-depth the interview data from this study.

CHAPTER FOUR

FINDINGS

Introduction

The purpose of this chapter is to report the analysis of the data and findings collected during the qualitative interviews with system and school leaders chosen randomly from throughout the New York City Department of Education and community-based arts organization leaders from the city at large. Furthermore, this chapter focuses on the themes discovered from the analysis of the responses as they pertain to the research questions. As Butin stated, “Everything from the literature review to the theoretical framework to the data collection and analysis should be focused on answering these research questions” (2010, loc. 1776). This chapter is organized to support Butin’s suggestion by introducing the general information for the New York City Department of Education and information about the Office of the Arts and Special Projects and Division of English Language Learners and Students Support. Next, information is presented regarding school leadership in New York City and details about the different community-based arts organizations. This pertinent information is followed by a table that summarizes the leaders’ individual data. And finally, in the subsequent sections of the chapter, the data is reported in a rich narrative compiled from the leaders’ responses and divided by themes under each of the research questions, and the chapter ends with a summary.

Purpose of the Study

The purpose of this qualitative study was to explore to what extent system, school, and community-based arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research targeted educational leaders that work with English language learners in high schools in New York City. This work was a qualitative

study that used data and research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations and is concluded in chapter five.

Research Questions

This research explored answers to the following three questions:

1. What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?
2. How does the promotion of the arts prepare English language learners' readiness for the 21st Century?
3. How do system, school, and community-based arts organization leaders promote the use of the arts for English language learners?

General Description of the Study Participants

City-wide demographic information. In 2017, the New York City Department of Education served over one-million students in over 1,800 schools. Approximately 350,000 students were in high school across the five boroughs. This study focused specifically on English language learners who were in high school. English language learners were approximately 15% of the total population, which means approximately 52,000 English language learners were in high school in New York City in 2017. The overall high school graduation rate for the city rose to 70.5% in 2015. Unfortunately, the graduation rate of English language learners was sliding at the time of this study. According to the data reported by the online educational organization known as Chalkbeat, graduation rates were down to 31% for English language learners (Veiga, 2017). The student demographics were extremely diverse with approximately 40% of the students living in households where a language other than English is

spoken. In 2017, 41% of students identified as Hispanic and Latino. African-Americans made up 23%, Asian-American students made up 17%, and non-Hispanic whites represented 16% of the total school age population. See table 1 below with detailed student populations for the New York City Department of Education during the school year that this study took place. This diversity directly impacted how system, district, and school leaders addressed the plethora of decisions that needed to be made across the city.

Historically, in New York, with every change in state and city government comes different governance structures for the New York City Department of Education. At the time of this research, the mayor had control of the schools including the appointment of the Chancellor and members of the governing board known as the Panel for Educational Policy. In 2017, the Panel for Educational Policy and New York City School's Chancellor oversaw 46 superintendents and all of the central and borough offices. In 2017, the Chancellor had just returned control of the schools to the city's superintendents from the network structure that existed under the previous administration. In New York City, approximately 32 geographical districts existed with additional non-geographically bound school districts throughout all five boroughs that each had a superintendent, and 12 regional superintendents who oversaw the city's high schools. Three superintendents were participants in this research. All three oversaw districts in New York City that had high schools; enrollment numbers in many of those high schools were above the city averages for English language learners. Different offices oversaw various aspects of the school system, such as the Office of the Arts and Special Projects and the Division of English Language Learners and Students Support. These departments were examined for the purpose of this research, including interviews from the staff.

Table 1*Student demographics for the New York City Department of Education for the Spring of 2017*

Total Student Population		1,034,625
School Level		
Central-HQ-Citywide	4,797	0.46%
District Pre-K Center	5,072	0.49%
Early Childhood	47,659	4.61%
Elementary	386,171	37.32%
High School	267,893	25.89%
Junior High-Intermediate-Middle	148,334	14.34%
K-12 All Grades	17,589	1.7%
K-8	105,262	10.17%
Secondary School	50,634	4.89%
Ungraded	1,214	0.12%
Gender		
Male	534,492	51.66%
Female	500,133	48.34%
Ethnicity		
Hispanic	420,140	40.61%
American Indian Or Alaskan Native	10,617	1.03%
Asian	173,708	16.79%
Native Hawaiian Or Other Pacific Islander	5,291	0.51%
Black	244,053	23.59%
White	165,189	15.97%
Multi-Racial	11,822	1.14%
Not Reported	3,805	0.37%
English Language Learners (ELL) and Special Education		
ELL	150,206	14.52%
Special Education (Total Students With IEP's Excluding Pre-K)	195,534	18.9%

Retrieved from <http://schools.nyc.gov>, March 2017

Office of the Arts and Special Projects. The Office of the Arts and Special Projects oversaw the entire city's access for arts programming, and this office supported the quality of arts education that schools offer. They accomplished this by providing school leaders, arts liaisons, and arts teachers with professional development opportunities, funding in the form of additional grants, and additional support in the form of the city's *Blueprints for Teaching and Learning in the Arts*, a comprehensive curriculum. The office was staffed with a director who oversaw specialists in each of the art forms, directors for each of the five boroughs in New York City, and additional organizational support staff. Moreover, the office supported schools by establishing connections with community-based organizations, creating partnerships that provided residencies and enhanced arts experiences for students. The office held regular professional development sessions for school leaders, the art liaisons, and teachers to bolster the quality and advocacy of the arts at the school level. Every school had to assign an arts liaison; often, this was a lead art teacher or an assistant principal. The liaisons were tasked with completing an annual Arts Survey report that informed the community and families to what extent the arts were embedded in the school. These reports were readily available via every individual school's web page on the New York City Department of Education's website.

In 2005, the Office of the Arts and Special Projects, under director Dr. Paul King, completed the *Blueprints for Teaching and Learning in the Arts*, a set of curricula for all of the art modalities which included a separate manual for school leaders. In 2016, the Blueprints were updated to include the Common Core Standards, special considerations for English language learners and students with disabilities, and support with the alignment of the Danielson Framework 2014-2015 Rubric, adapted for the New York City Department of Education Framework for Teaching. Charlotte Danielson's Framework was used as an evaluative tool for

all New York City teacher observations. Special guidelines and considerations were embedded in the updated Blueprint to support school leaders when evaluating arts teachers under this framework.

In the *Blueprint for Teaching and Learning in the Arts; Manual for School Leaders* (2016), the editors and leaders compiled a comprehensive outline to inform system and school leaders with comprehensive information and guidelines to foster the arts in schools. Following is a partial list of what the Office of the Arts and Special Projects espoused for system and school leaders, found in the first few pages of the manual:

Curriculum and Instruction

Principals need to know that:

- instruction in the arts requires specific materials and resources.
- the skill level, content, and scope for the arts are outlined in the *Blueprints* and/or in the state and national standards.
- the arts are a discipline with specific and rigorous content.
- there is developmental sequence in arts education.
- support for classroom teachers is essential for successful, standards-based arts integration.
- effective, sequential arts learning must be tied to school goals and vision.
- there are recognizable hallmarks of quality for teaching and student performance.
- inviting outside people in to help evaluate existing arts programming may be useful.
- arts learning should be integrated into what students are learning in other content areas, aligned with the common core.

- the arts free our thinking and give us access that makes us creative in all other areas – for example, understanding a piece of music allows students to deconstruct and transfer knowledge.
- arts lessons must have concrete, measurable goals to ascertain growth.
- a good arts education curriculum requires programming that is sequential.

Scheduling and Space

Principals need to know:

- arts education needs dedicated studio and performing spaces.
- arts education requires adequate instructional time.
- they can visit/collaborate with other schools that have resolved issues of scheduling and space.

(Garner & Licciardi, 2016, p. 13-15)

The manual for leaders included an additional two pages of bulleted suggestions for staffing, building partnerships, and addressing the different art forms, and it provided additional insight on becoming a visionary leader. The entire manual was a reference guide that consisted of 162 pages, and it outlined the New York City Department of Education's expectations for a comprehensive arts program.

A Blueprint for each of the different art forms (visual, music, dance, theater, and film and media) existed and offered curriculum and additional information to support educators. In each edition, an appendix on how best to support English language learners was found. The *Blueprint for Teaching and Learning in Music* stated, "Effective instruction for English language learners (ELLs) embodies the same components found in all purposeful, supportive learning environments: clear objectives, scaffolded learning experiences, differentiated strategies, and

opportunities for problem solving and expressive responses” (New York City Department of Education, p. 145). Each of the manuals echoed the music version with specific information that pertained to the art form and using it with English language learners. This researcher chose to include the relevant information found in the *Blueprint for Leaders* and the portion from the music edition because of the alignment with the findings from the interviews.

The Division of English Language Learners and Students Support (DELLSS). In the New York City Department of Education, a central office was dedicated specifically to supporting schools with English language learners. This office employed hundreds of staff that oversaw instruction, compliance and funding. A Deputy Chancellor oversaw The Division of English Language Learners and Students Support and was a cabinet position under the Chancellor. At the time of this research, this was a recent elevation for the office. In 2017, The New York City Department of Education’s website posted the mission statement, programs and services, and many additional resources for both leaders and educators to support learning for English language learners. The office sent out a weekly email update to school leaders announcing professional development, grant opportunities, and compliance measures. The office championed a commitment and support for English language learners by providing rich educational opportunities involving families and school stakeholders. Furthermore, they provided guidance for implementation of bilingual and English as a New Language (ENL) programs (formally known as English as Second Language, ESL). This guidance indicated that they supported the implementation of best practices that were researched and the office ensured that all schools complied with federal, state, and city policies and mandates. Their ultimate goal was that all English language learners were able to graduate with a high-quality education that

was equitable to that of the general education population according to statements provided on the website.

For the purpose of this research, the researcher was able to interview staff from the Office of the Arts and Special Projects and the Division of English Language Learners and Students Support. The staff members remained anonymous, but their roles and titles were identified as the information above correlates with potential job descriptions and capacities in which staff served within these offices. For the purpose of this research, the researcher felt any additional specifics pertaining to the staff involved could jeopardize their identity.

School leaders. All of the school leaders in this research served in a high school setting and were chosen for this research randomly. The researcher began by reaching out to school leaders who were awarded grants from the Office of the Arts and Special Projects to support additional arts opportunities for English language learners for the school years 2015-16 and 2016-17. This list was made public on the New York City Department of Education website. Furthermore, the researcher randomly solicited other high school leaders who had significant English language learner populations, such as the high schools in the International Network. The researcher also contacted school leaders who had a robust arts program regardless of their English language learner population, meaning that the school offered all or most of the art forms for all four-years, or the arts were fully integrated as part of the mission and vision of the school. Again, this information was readily available on the website. In table 2, a list describes and labels the interviewees along with noteworthy data in a condensed, user-friendly format to support the findings that follow.

The leaders who agreed to participate in this study served schools where the graduation rates were near or above the city average of 71% for the school year 2015 (2015 is the last year

data were made available at the time of this research). The school sites also had college and career readiness scores that were near or above the city average. These scores represent the number of students who graduated in a given cohort, began college, or started in a recognized post-secondary career within six months of graduation. For all of the schools involved in this study, the most recent school Quality Review data indicated that schools received either proficient or well-developed on the five components, four schools received all five well-developed. The researcher believed that this data suggested that the school leaders and their sites represented schools that were achieving successful results for students, including their English language learners, at the time of this research in 2017.

Community-based organizations. According to the New York City Department of Education website, community-based organizations were available to every school in the city and offered a wide range of possible services including but not limited to arts' residencies. These organizations supported both in-school and after-school programs, and several competitive grants and other funding streams were available to both schools and the community-based organizations to support their programming and partnerships from federal, state, and city sources (Community Based Organizations, 2017). All three of the community-based arts organizations used in this research provided residencies to schools that received grant funding from the Office of the Arts and Special Projects to support additional arts for English language learners.

Community-based arts organization A. Community-based arts organization A provided residencies in musical theater to schools. These residencies incorporated dialogue, music, dance, movement, and staging. Their list of residencies included during school as well as after school programming. The residencies were usually 10-12 sessions but could be adapted for individual schools depending on the school's funding and vision for the partnership. Community-based arts

organization A specifically devised their curriculum to support English language learners across all grades and language acquisition levels. They stated in their materials, which the directors provided during the interview, that they support hands-on learning and foster a process in which students find themselves creating their own musical theater product through story writing, improvisation, and collaborative and creative decision making. According to their data, these processes resulted in students' increased focus, communication, social skills, self-regulation, strength, and balance. They quoted and used Krashen's work to support their model. Lastly, the directors believed that students must have experiential opportunities in the target language. The researcher spoke to two directors in charge of programming for organization A.

Community-based arts organization B. Community-based arts organization B used drama and theater to support student learning. In 2015, the organization supported 18 public schools across the city. These schools all had significant enrollments of English language learners. The organization described how students could expand their language acquisition in a supportive environment and a rehearsal process that challenged students by including peers as audience members. Again, two directors were interviewed from this organization. They discussed their elaborate residency curriculum, which they embedded within schools, professional development, and assessments. The residencies were co-taught in schools with classroom teachers. The way the residency worked, as follows, as described by the directors: the classroom teacher and artist would decide on a piece of literature that they then would bring to life with the use of drama and theater techniques. At the end, each residency would have a final performance. The students got to use their voice and choice in the creative process to make decisions about how the production would be created.

Community-based arts organization C. Community-based arts organization C offered residencies in all of the art forms. They did this as an organization by working with artists from all over the city in all disciplines. The mission of the organization was to meet with schools and decide what type of art form the school would like to offer and match them with the artist to fulfill the school's needs. One of the directors from the educational division was a participant in this research. In 2017, according to the director, one of the projects that was unique and innovative involved using digital media in which the students' work was critiqued by Facebook employees. Another program the director boasted about was one in schools with significant numbers of English language learner for which they provided after school residencies that involved families in collective works. These residencies included theater, music, and dance performances in which parents and students often performed alongside each other on stage.

Below in table 2, all of the participants in this research are listed. After the table, in the remainder of chapter four, the participants' data from each research question is reported. For each research question, the emergent and salient themes are presented in a table along with how many of the participants concurred with that theme. Finally, evidence to support the themes and findings for each research question is provided with quotes and evidence from the interviewees.

Table 2

Data for each of the leaders in the order that their narrative will follow.

Letter Assigned to Leader and Date of Interview	Role	School Size	English language learner %	Grad Rate	Grant Status	Other Details
School Leader A 2.13.17	Assistant Principal	>500	>70%	>50%	Yes	No fulltime art teacher, all arts offered after school from a community-based organization.
School Leader B 2.16.17	Principal	>500	<10%	>60%	Yes	School has innovative programming in the form of internships and individualized schedules.
School Leader C 2.28.17	Assistant Principal	<500	>80%	>70%	Yes	No fulltime art teacher.
School Leader D 3.8.17	Principal	>1000	>10%	>70%	Yes	Has a dual language program for Spanish and English.
School Leader E 3.11.17	Assistant Principal	<500	>10%	65%	No	Integrated arts in the curriculum, a part of the school's mission and vision.
School Leader F 3.13.17	Principal	<500	>90%	>80%	No	Part of the International Network of high schools.
School Leader G 3.20.17	Principal	>500	<10%	>80%	No	A comprehensive arts high school.
School Leader H 3.20.17	Assistant Principal	>500	<10%	>80%	No	A comprehensive arts high school, the supervisor for the ESL.

Superintendent A 3.15.17	High School Superintendent		Yes	
Superintendent B 3.16.17	Community Superintendent		Yes	
Superintendent C 3.21.17	High School Superintendent		Yes	
Central Office A 3.6.17	Office of the Arts			
Central Office B 3.10.17	Division of English Language Learners and Students Support			
Central Office C 3.15.17	Office of the Arts			
Central Office D 3.21.17	District Superintendent Support			
Community Based Arts Organization A 2.8.17	Director A/Director B		Yes	Supports schools with residencies in musical theater.
Community Based Arts Organization B 3.17.17	Director A/Director B	18 schools 856 students	Yes	Supports schools with residencies in theater, focuses work with English language learners.
Community Based Arts Organization C 3.27.17	Director		Yes	Supports Schools with residencies in all art forms.

Research Question One

What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning? Leaders interviewed for this qualitative research believed that English language learners learn best when students are able to engage with the material in authentic ways and have a rigorous curriculum that involves immersion in the language. Furthermore, they embraced a strong literacy component that involves reading, writing, listening and speaking. Leaders suggested that the arts support this learning. The interview questions that supported these findings are:

- How do you think English language learners learn best? Please explain the instructional philosophy. (Question 12)
- Have your students benefited from the arts? In what ways? Are there any outcomes you were looking for? Did you achieve them? Any outcomes that you didn't predict? If so, what were they? (Question 14)
- What impact do the arts have on student achievement data, please explain? (Question 16)
- Which type of art modality did you select and use with your ELL population (music, visual arts, film/media, dance, theater, other, or combination)? (Question 3)
- Please briefly describe why you decided to choose that art form(s), please include any relationship with a community-based organization (CBO)? (Question 4)
- Briefly explain your rationale for using the arts with English language learners? If you have any specific research, please don't hesitate to include it, this should be other than receiving additional funding. (Question 18)

Please refer to appendix B for all of the interview questions.

The first research question focused on how system, school, and community-based arts organization leaders believe English language learners learn best and if the arts play a role in that learning. Evidence for the findings included the following themes:

- Leaders suggested that the content be relatable to the students.
- Leaders argued for total immersion with the language in a literacy-rich and rigorous environment, whether that is English only, dual language, or other type of instructional model.
- Leaders agreed that the use of arts should be integrated into the classroom setting to support language acquisition.

Table 3

Leaders' Responses that Address Research Question #1

Themes	Number of Leaders With a Related Response
Content needs to be relatable to students.	15/20
Total immersion with the language in a literacy-rich and rigorous environment, whether that is English only, dual language, or other type of instructional model.	20/20
The use of arts when they are integrated into the classroom setting.	18/20

Theme 1.

Leaders suggested making the curriculum relatable to the students. Leaders identified the ability for students to be able to engage with the curriculum and for the content to be relatable as the best instructional practice for English language learners. Fifteen out of 20 leaders mentioned ensuring that English language learners are able to relate the content of the curriculum to what is happening outside the classroom in their current lives. These leaders

stipulated that English language learners need the highest quality of instruction and the curriculum needs to relate to their interests, needs to be relevant, and needs to engage them.

School Leader A supported this theme by reporting:

We are really meeting the students where they are in terms of their English level and relating their outside world, their cultural background, and personal interests altogether at each stage, working towards a common goal of being proficient in English and the goal of eventually being successful in college.

School Leader B said:

We also know that English language learners tend to learn best in a fairly similar way to other students in which it is an immersive project-based environment and so, for us that means it is ultimately material that is extremely relevant in their lives and that it is work that requires significant revision and improvement over time, and it has a real world audience for the final product.

School Leader C, when speaking about how English language learners engage in learning mentioned, “I think English language learners learn best when there is some sort of authentic parallel to what they see going on around them in their lives, and so there is an immediate utility for what they are learning.” Leaders spoke about how English language learners need to be involved in hands-on projects and group-work, and they stated how the content needs to relate to the outside world to make it relevant. Two school leaders described how the arts were being embedded in science classes to help English language learners understand the academic vocabulary through the use of visuals and kinesthetic movement as a tool.

Superintendent A emphasized that in her district, educators were working on ways to make math and other content more relatable to real world data, such as with the use of

infographics. Superintendent A suggested, “It’s cooperative learning groups, a lot of modeling, the teacher presenting work models of their own, for anything they are asking the students to do. A lot of heterogeneity in the collaborative groupings.” Additionally, she remarked, “So some of those models are very successful language supports, such as graphic organizers, iconography, using symbols or pictures for things that help students, there’s a lot of tactile supports, hands-on projects.” Superintendent A revealed that many of her school leaders infused project-based learning, hands-on, and literacy components into every lesson to bolster student learning and to make the content relevant for English language learners.

The participants from the central offices concurred with the need for classrooms to be full of engaging and relatable tasks to support English language learners’ acquisition of language.

Central Office Staff C reported:

I would feel very strongly to support and for the teacher to show me students that are engaged in an activity that heightens their interests. Another great thing to speak to the point is that something that is engaging to them personally is also fun and interesting.

The arts are a good entry point to tap into perhaps a newcomers’ cultural background. The leader from community-based organization A spoke about how they believed in making the content of the classes a part of their work in their residencies so that students are able to better relate to it. This leader believed the arts makes learning more meaningful.

Theme 2.

Leaders argued that students need total immersion with the language in a literacy-rich and rigorous environment. Leaders expressed that English language learners need to be immersed in literacy-rich environments regardless of their English proficiency level. Three leaders did advocate for bi-literacy or dual language programs at the high school level to honor

students' native language. Two leaders suggested transitional bilingual to support students. However, every leader spoke about ensuring students are exposed to rich curricula that involves reading, writing, speaking, and listening. Moreover, the leaders insisted that the teachers and staff in the classroom be highly qualified and trained to work with English language learners.

School Leader A remarked, "So, at our school we really buy into the SIOP model. We really focus on the reading, writing, listening, and speaking components in the structure of the lesson." School Leader D has a dual language program, and he maintained, "Students learn best in a fully-immersive environment where they are surrounded by both English and Spanish language and text." He went on to say the use of visuals and projects bridged the gap for his students. He spoke directly about how his teachers used skills in the Spanish class to teach topics such as tone and characterization to connect the same concepts being taught in an English class. He reported students at his school were reading difficult literature whether it was in English or Spanish.

Leader F was part of the International Network of Schools, a network of schools that had all English language learner students. He expressed how his school infused literacy in every content subject. Leader F reported, "We teach ESL through content." Leader H stated, "English language learners learn best through immersion. Just like they are immersed into their arts and just like they are thrown into playing the snare drum or painting a fresco, I believe those students learn best when fully immersed." School leaders' assertions were that English language learners need rigorous curricula that supports their language acquisition, they need to be fully immersed in the target language, and highly-qualified educators must provide the instruction.

Superintendent C declared, "I am looking for opportunities for students to think critically; I am looking for them to be able to engage in reading, in writing, and in speaking." Furthermore,

he stated, “I am looking for them to struggle with that and so that struggle, I hate to use coined phrases, but that struggle is productive in a sense that there is learning involved.” This superintendent was referring to going into schools across his district and observing teachers in classrooms where English language learners were present. When expanding on the use of the word struggle, the superintendent suggested teaching needs to be in the zone of proximal development. He advocated that students need to be challenged at the appropriate level to increase their cognitive learning. According to Superintendent C, teachers need to differentiate learning for English language learners and design lessons that engage in appropriate rigor.

Central Office Staff B supported the second theme when describing how English language learners need rigorous instruction and a quality environment in which to learn. She advocated these ideas regardless of the type of programming implemented for English language learners. She promoted:

First and foremost, before getting caught up in program models, it’s about quality instruction; whether it is an ESL or dual language or transitional bilingual program, when it’s done with high quality teachers who are highly involved and have high expectations for students, that’s at the forefront of what’s important.

She mentioned highly qualified teachers and rigorous instruction need to be present for English language learners to have a chance at success. She further explained the needs for rich language and scaffolding to support this acquisition. Finally, she stated her belief of a strong classroom culture; she stated a strong culture must exist for students to support each other and to be able to fully collaborate. She advocated that this can be done through celebration of successes and making sure students feel safe.

Community Based Arts Organization B discussed how literacy was embedded by having

the students engage with reading, writing, listening, and speaking through the use of theater in their residencies. Community Based Organization B utilized Sheltered Instruction Operation Protocol (SIOP) training with their teaching artists during professional development to ensure they were embedding literacy skills for English language learners in their residencies.

Community Based Organization B Director A explained, “So, [our residency] was always going to be classroom based, it was always going to be process oriented, it was always going to be based in literature, some kind of text based as opposed to being devised.” Additionally, Director B said:

We are also looking at different kinds of expertise the two adults bring to the residency work. On the one hand, the ESL or ENL teacher is there, to pull from the work we’re doing to meet the curricula needs, whether for ESL or ELA purposes.

The directors spoke unwaveringly about how the work needed to be appropriate to the level of students for their comfort of reading, listening, and speaking. The directors alleged learning is not just about the vocabulary of the text, but also students’ ability to speak about choices, for wanting to play certain characters, and their ability to speak to the decisions about how the performance should be delivered. Creating a rich environment where students are able to make the language purposeful is part of their curricula and residencies.

Theme 3.

Leaders agreed the use of arts that are integrated into the classroom setting. Leaders overwhelmingly argued for the use of the arts in an integrated model for English language learners as an additional entry point for accessing language. Sixteen of the 20 leaders interviewed utilized arts in an integrated model. Two believed that the arts must be both integrated while placed alongside stand-alone opportunities. Leader B reported:

For us, the arts and I think, the students and our school have really benefitted from a fairly wide definition of the arts. Even when we are talking about the visual work, for example, it is not just painting and drawing but website design and thinking about how it applies to marketing and ultimately about creating ideas to producing music.

School Leader B expressed the importance of the arts in his school's integration model with the innovative program choices that were offered to his students. He created opportunities that allowed his students were able to take courses that peak their interests. He went on to state that the school offers both arts as stand-alone courses during the school day, but likewise arts are offered through internship settings, and after school opportunities to further the broader definition of his school's arts vision, which included using artistic form in real world situations such as work-related tasks. These tasks included producing music or creating a website. The leader stated his school was full of artwork in the halls, and he wanted art to be a part of the students' lives.

High School Leader H talked about how his school used the arts in class as well as their stand-alone courses. The leader furthered theme two when he indicated:

Our arts are also being brought into the academic class to tap into students' learning styles with an academic setting as well. And I think that benefits English language learners too, because a lot of times the arts can be a universal modality as well; for students it can help differentiate their ability to understand what is going on in history or English or whatever.

Superintendent A relayed, "Because I do think that it is important in general expression through the arts and integrating the arts in the curriculum is a particularly useful language acquisition strategy." She further stated, "But in the academic areas, the arts, as a way of

concertizing content knowledge but also expressing, processing the knowledge, when completely integrated into the curriculum, can be useful strategy.” Superintendent A advocated for her school leaders to continually look at how the arts, such as dance, could support student learning. She mentioned a school in her district that used kinesthetic movement to support vocabulary development.

Central Office Staff A strongly suggested the quality of the learning and intentionality of the programming matters most when integrating the arts with English language learners. She believed:

If you are talking particularly about English language learners, I think when you are talking about promoting the competencies and habits of mind that come with English language learning, you’re also talking about what makes really good arts’ practices, too. So take, for example, arts integration: when arts integration is done on the highest level, you’re deepening students’ knowledge in both content areas simultaneously; the arts are not there to serve English language learning criteria nor vice-versa. You need teachers who are pretty well skilled in both contents when you are talking about integration, otherwise you get somewhat superficial practice.

She likewise advocated that arts are for art’s sake as a part of the mission for the schools of New York City. She promoted arts as both stand-alone and integrated as long as the model is done well.

Finally, as leaders discussed instruction and how English language learners learn best, they added weight to the argument that students need to be able to relate to the content and that the curricula be rigorous. English language learners should have access to rich environments that involve student-centered learning, with reading, writing, speaking and listening that is taught

by highly-qualified teachers. Leaders understood that the arts can be another entry point for English language learners in supporting their language acquisition, and they were in agreement that programming for the arts needs to be supported.

Research Question Two

How does the promotion of the arts prepare English language learners' readiness for the 21st Century? Leaders from across the city described 21st Century readiness as important for English language learners and as a key in providing access and opportunities for success. The themes that appear from the interviews include leaders' understanding of 21st Century skills such as perseverance, resilience, and reflection. Further, they understood the 4C's as defined in research: collaboration, creativity, critical thinking, and communication. Leaders overwhelmingly agreed the arts support students' success with the explicit teaching of these skills and were able to articulate that they saw an increase in students' abilities to engage, focus, improve language acquisition, and grow their emotional intelligence because of the use of the arts. The interview questions that supported these findings are:

- What is your definition or understanding of 21st Century readiness skills? Can you specifically explain what that means or how it looks for English language learners?
(Question 19)
- Do you believe that the arts can help promote the development of 21st Century readiness skills? Please explain. (Question 20)
- Do you perceive any of the following from English language learners after their participation in the arts? (Question 21)
 - A measurable or observable change in students' engagement with school
 - A measurable or observable change in students' critical thinking

- A measurable or observable change in students' academic and social language skills (communication)
- A measurable or observable change in students' ability to focus in school
- A measurable or observable change in students' emotional intelligence
- A measurable or observable change in any other student outcomes, please explain

Please refer to appendix B for all of the interview questions.

The second research question focused on how leaders articulated their understanding of 21st Century readiness and how the arts can support English language learners in building and bolstering skills for college and career readiness. The research stated 21st Century readiness is crucial to the success for older English language learners that are pursuing college and careers to be globally competitive. Evidence for findings included the following themes:

- Leaders stated resilience, perseverance, and reflection as important for 21st Century readiness.
- Leaders noted critical thinking, communication, creativity, and collaboration skills as important for 21st Century readiness.
- Leaders believed the arts can play a role in supporting English language learners as they develop 21st Century readiness.

Table 4*Leaders' Responses that Address Research Question #2*

Themes	Number of Leaders With a Related Response
Resilience, perseverance, and reflection as important for 21 st Century readiness.	17/20
Critical thinking, communication, creativity, and collaboration as important for 21 st Century readiness.	20/20
The arts support 21 st Century readiness.	20/20
<i>Leaders' Responses to the participation in the arts in support of 21st Century readiness.</i>	
A measurable or observable change in students' engagement in school	18/20
A measurable or observable change in students' critical thinking	20/20
A measurable or observable change in students' academic and social language skills	20/20
A measurable or observable change in students' ability to focus in school	20/20
A measurable or observable change in students' emotional intelligence	19/20
A measurable or observable change in any other student outcomes, please explain	Collaboration, Social Justice, Teamwork and Communication Skills, More Creativity in their Writing, Adaptation

Theme 1.

Leaders stated resilience, perseverance, and reflection as important for 21st Century readiness. Leaders expressed in their interviews that the unique skills salient to English language learners included resilience, perseverance, and reflection. Seventeen of the 20 leaders embraced these skills as additional readiness for students in preparing for college or the workforce. They suggested learning means students need to persevere and have resilience to

succeed. Leader B respectfully agreed:

And so, in the arts, as a way of tapping into or realizing the very best of what we believe with regards to project-based learning and authentic learning and performance-based assessments, it ties in a crucial part of them being able to reflect critically about both the process and the product.

And he further embraced theme two, by mentioning how “The product is there which motivates the students, but there is also really embedded in that the reflection on the process.” The participant discussed how his students found themselves being inquisitive, communicating their ideas, and overcoming their struggles in the process when creating. He continued, “Whether that is in your interviewing skills with us, your video editing skills, all those things, the arts provide the very valuable opportunity for them to test those things out and get better at it.” Finally, Leader B said, “One is agency, and underneath, agency is essentially self-advocacy, persistence, learning how to learn; there’s a lot of literature around mindset and learning how to improve.”

Leader E identified, with her students, 21st Century readiness is about their resilience and their perseverance. She commented, “If they fail, they fail, they will try again, they will get up and try again. Especially with younger students, they have a lot more time to fail than say a senior. But it’s letting them try.” She indicated that students, in terms of 21st Century readiness, need that resilience to fail and get back up. She further conveyed, “I don’t think that it’s necessarily something new but kind of remembering the basics, like you have to attempt something before you give up on it.” Leader G added to this theme by suggesting, “They need to be tougher. And I think the arts has a lot to do with making them tougher. A lot of times, I think we’re in a society right now where we let them collapse a little too fast.” Leader G spoke about his students and how when they are participating in the arts, criticism from the art world can be

ruthless. He impressed upon his students that feelings are often hurt when an artist is being critiqued. According to leader G, this builds resilience and perseverance to be better and transfers over to other aspects of school, academics, and ultimately life. He also mentioned how students need to be present and self-reliant; these are all things “that go beyond the classroom.”

Leader H endorsed the argument when he indicated, “[Regarding] 21st Century expectations, I look at persistence, engagement, and executive functioning habits to be successful in college and career readiness, to throw another hackneyed term out there.” He further referenced specifically for his English language learners, “Particularly, I’ve found in my experience with our Ell students here, they really exemplify unwavering persistence in their yearning to improve their English speaking, and it really matches their intensity in their art classes as well.” He attributed their persistence to the successes that his English language learners had outside the classroom and the school.

Superintendent A shared her thoughts about 21st Century when she reflected:

21st Century readiness for me is the behaviors and skills, academic content, and skills to be able to succeed in college, but also I think the behaviors predispositions, persistence, and self-advocacy and metacognition, like knowing your strengths and weaknesses and finally, be able to find yourself in college are necessary.

She believed for students to truly know themselves, they must reflect. Central Office Staff A continued the conversation by elaborating on theme one by suggesting, “Some of these are skill building, persisting, managing impulsivity, metacognition, questioning, and posing problems, attention to details, focusing, learning to revise, and to self-reflect, etc. All these learned capacities are deeply, deeply imbedded in all arts practices.” Leaders’ conclusions supported the notion that students, specifically English language learners, need the skills of persistence,

resilience, and reflection to succeed in the 21st Century.

Theme 2.

Leaders noted critical thinking, communication, creativity, and collaboration as important for 21st Century readiness. When leaders defined 21st Century skills they usually started with the 4C's—critical thinking, communication, collaboration, and creativity. In interviewing school and system leaders within New York City, while making their points, they urged that students need the 4C's to be competitive in college and the job market. Leader A indicated, “I think [regarding] 21st Century skills, college readiness is to think critically, be able to read and decide, make arguments, justify things, and be technologically savvy.” Leader B added to this theme by communicating, “That is highlighting that students need to be able to communicate via presentations, they need to be able to write well, and they need to find and hone ways to find their own voice and be able to articulate it.” Leader F implied, “The skills have to do with being college ready, and those are not just reading and writing, so we are talking about skills in the arts, skills about thinking, analyzing, and critical thinking.” The leader used the arts as an integrated and infused part of his hands-on, project-based curriculum. He infused the arts as a way to get students to collaborate and think critically about their work. Leader F continued to suggest this type of integrated use of the arts supports students' creativity, which is additionally important for 21st Century learning. Leader G, in similar words, commented, “In the classroom setting, I'd like to believe that kind of work [critical thinking] can translate into a more introspective analysis of the students' English work.” He understood that students often must use critical thinking skills in rehearsing and performing in the arts, and again, this transfers to other aspects of the students' lives, including the academic classroom. In all classes, creativity was an important part of the work in which students took part, according to Leader G.

Superintendent A stressed the importance of reading, writing, and presenting. Additionally, she mentioned that within her schools, she was looking for performance-based tasks that got students to speak, present, research, and write. These are necessary skills needed to succeed in college and career, according to Superintendent A. Superintendent B stated she supports the ideas of community and collaboration when she was working with her school leaders. She mentioned:

Some of the things we are looking at when we look at the industry right now is that when students go into the workforce and we are looking to the future, which we still don't even know how this is going to evolve, when they move into the workforce, a lot of it has to do with team work, problem-based thinking, not in isolation, but in groups. When I think about 21st Century readiness, I am thinking about how we transform the classroom in such a way where the work doesn't become individualized but the work becomes inclusive of all members in the community, and people become respectful of the individual needs and also the needs of the whole.

Central Office Staff D reinforced these arguments:

And the people who need the statistics to be so black and white don't get it unless they visit an environment where there's joy and excitement and people are part of an ensemble. You're teaching young people how to work together, they're solving problems together, they're figuring out entrances, they're figuring out how to rely on each other.

Community Based Arts Organization B's, Director A explained:

I think a lot of those skills are communication, critical, and creative thinking, the ability to collaborate. If 20th Century skills involve "here's your wrench and here's the thing that needs fixing, go fix it," then I think 21st Century skills are all about using technology

to solve larger questions. I think that one of the things that you have to be able to make that happen is to be able to ask questions. So, 21st Century skills are a lot about problem solving and critical, and creative thinking, and I think that is part of what we do as artists.

Finally, Community Based Arts Organization C's Director met with industry leaders such as Facebook and others to ask them how her organization should be thinking about preparing students for 21st Century learning, "...all of them said, communication skills, being a team member, but knowing you are all on a team, being able to finish a project or a task." When finishing a task or project, leaders continued to mention perseverance, resilience, and reflection of the product and the process as a skill students need and obtain. Furthermore, she mentioned, "I was kind of shocked because I expected someone to say something about advertising or graphic design, or how to edit or a more artistic-based skill." She went on to mention how companies were not expecting students to have explicit job skills; they stated they will train employees, but they need employees to be creative thinkers, be able to communicate, and collaborate. Her organization was thinking about how to more implicitly embed these skills into their residencies. Leaders articulated the importance of developing critical and creative thinkers who can collaborate with others and communicate their ideas; furthermore, they understood the arts were one conduit for supporting this learning.

Theme 3.

Leaders stated that the arts support 21st Century readiness. Leaders stated the arts can be a catalyst for developing the skills students need such as perseverance, resilience, and reflection. Additionally, they concurred with the research that outlined the connection between the arts and the complexity of skills such as communication, creativity, critical thinking, and of course, collaboration. All 20 participants reported the importance the arts have in supporting 21st

Century mindfulness. Leader B believed the arts support 21st Century readiness when he made the follow deductions: “They don’t gain the confidence and see themselves as individuals, and that is absolutely essential to do that because it is part of 21st Century skills, but it’s also because, without that, you are really not producing citizens.” He discussed how students begin to think and engage with the world around them and their community, and he assumed they start to think about themselves as people of worth and value when schools embed the arts to support this growth. This positive outlook provides students with the mindsets needed for 21st Century readiness. Leader E contended:

I don’t think the students reflect; they don’t reflect on how these skills necessarily transfer to the next course or how this dialogue led to this altercation or how when you show up late this is the consequence or you worked hard so you got this and it is time to celebrate. It’s about connecting the dots and art can help you do that.

Leader F in talking about the use of the arts to promote 21st Century mindfulness said the following, “Adaptation. Students coming from other countries who don’t speak the language – I think it is a way to express their feelings and communicate with other students and feel positive about something that they know how to do.” Leader H suggested the arts increased students’ engagement with school, and he referenced his attendance rate for the school as evidence. In 2017, the average attendance rate for the city neared about 85% and is often lower for high schools. “They come!” he celebrated. “We have over 95% attendance, and every student in the building whether they are special education, English language learners, or advance placement, they all get their arts every day.”

Superintendent A agreed the arts support 21st Century skills when she emphatically attested, “Yes, of course and I think they are critical for bringing it to life. So, it’s not just an

academic or textbook thing. I am big into theater, like the spoken arts, and singing is joyful and connects people.” She further went on to discuss how her leaders tackle the daunting task of making the amount of content for which students are responsible more manageable when her teachers embed the arts as an entry point to support learning. In one of her schools, they were building visual body images and taking them to the local elementary school to teach the younger students. “Yes, because they have to think about not only what they are learning but how they present it or how they represent it.” Superintendent C agreed with his colleague when he described 21st Century readiness:

I happen to have a belief that the arts not only stimulate students’ engagement and get them involved in and excited about being in school, getting involved in learning, the arts stimulate critical thinking skills, and they allow students to be able to think beyond just a verbal representation of things, and I believe that expands their ability to be able to look at things differently.

Leaders understood the arts do enhance skill building for 21st Century readiness; nonetheless, they knew they must promote and provide these opportunities for students. Leaders discussed how important ensuring quality arts education is but were faced with the reality of funding, scheduling, and making tough decisions, especially for English language learners.

Research Question Three

How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners? Leaders suggested funding, scheduling, and equity as important considerations when promoting the arts. The researcher found family involvement and the professional development of staff to be recurring themes in the answers received to the third research question. The interview questions that supported these findings

are:

- As a leader, do you believe it is important to promote the arts? If yes, how would you continue to promote the arts, other than grant funding? Please explain your understanding of the leader's role in that promotion? If no, please explain. (Question 22)
- As a leader, do you actively promote the arts beyond the minimal New York State requirements for English language learners as an entry point for language acquisition? Can you explain how? Is there any instructional theory or research that you espouse for the promotion of the arts? (Question 23)
- As a leader, what additional comments can you share regarding your overall philosophy for the use of the arts with English language learners or in general? (Question 24)

Please refer to appendix B for all of the interview questions.

Participants' answers revealed that funding and innovative programming are essential for promotion of the arts with English language learners. When discussing innovative programming, leaders referred to the fact that scheduling was an issue because of *Commissioner's Regulation Part 154*, the regulation that requires English language learners receive a certain amount of time-on-task with the targeted language depending on their language acquisition level. Many believed in the use of integration of the arts as an additional entry point for learning. Furthermore, they discussed the equity of access to the arts for underserved populations, especially English language learners. They threaded throughout their discussions the importance of family engagement, and finally, they advocated during the interviews for professional development for teachers, leaders, and artists. The research in chapter two augments these claims and supports these themes. Evidence for the findings includes the following themes:

- Leaders stated in interviews that funding and innovative programming are

essential for promotion of the arts with English language learners.

- Leaders defined the importance of equity for underserved populations, especially English language learners.
- Leaders discussed the need for more family involvement.
- Leaders recommended more professional development to support staff when embedding the arts with English language learners.

Table 5

Leaders' Responses that Address Research Question #3

Themes	Number of Leaders With a Related Response
Funding and innovative programming are essential for promotion of the arts with English language learners.	15/20
The importance of equity for underserved populations, especially English language learners.	18/20
The need for more family involvement.	12/20
More professional development to support staff when embedding the arts with English language learners.	15/20

Theme 1.

Leaders stated in interviews that funding and innovative programming are essential for promotion of the arts with English language learners. Leaders recognized issues in promoting the arts; they relayed the need for more funding and autonomy to create schedules that embed the arts for English language learners. Fifteen of the 20 participants explicitly spoke for the need to be innovative with programming and thoughtful with regards to funding. Leader C stated, “I think, as a school leader, depending on the program needs and the student needs of the school, I think the role is to find the financial and programmatic space for the arts to occur in the school.”

She went on to discuss whether that means offering arts for credit after school or finding additional grant funding to supply students with meaningful arts experiences. The leaders' roles are to make sure students get what they need to graduate and ultimately become good citizens. Leader D echoed this statement when he mentioned, "Leaders need to be creative. We need to find ways of getting art education into our classrooms, to our students, in a way that's relevant, even if we can't afford to buy the full blown program." Leader D lamented about how he was only able to fund one full time art teacher but had been creative with his additional funding to support students with arts after school and during a Saturday academy he instituted for his students. Leader F built on this support of theme one in advocating for the following:

Definitely setting money aside for those classes and for programs that I could bring to school, creating partnerships with other agencies around the city, and also creating a program where the arts are embedded in instruction or after school programs.

Leader F believed these are part of his role as a leader in promoting meaningful arts programming for his students. Superintendent C shared the following:

I honestly believe there needs to be a discussion about how budgeting is used to support the infusion of this work. Fifteen thousand dollars from the grant doesn't pay for an entire unit or a teacher. It may supplement some strategies that are already in place, but it certainly doesn't bring the proper support that should be necessary to infuse the arts within an academic core.

Central Office Staff A likewise supported much of the superintendent's claim but suggested finding alternatives to funding: "I think a lot of it comes down to smart programming; taking advantage of the resources that are within the building and figuring out scheduling, so you are not pulling the Ells out during arts classes for extra services." Similarly, she knew the job of

central staff was to support school leaders. “What I can do is help them work within the parameters of what they have and make the best decision about how to maximize the resources they’ve got.” Finally, she was adamant that school leaders need to understand that the lack of funding not be an excuse for diminishing the arts. “But if you don’t have a solid arts specialist who is really connected to your school community, programmed to provide ongoing consistent sequential teaching, you’re never going to get any real long-term payoff.” Central Office Staff C reported that part of his role was to support school leaders with securing additional funding and defining what good arts programs look like. He stated that through the office’s professional development series for leaders, they were able to do the following: “Specifically for principals and assistant principals, we define what good arts learning looks like; we cover everything from finding good arts partners to appropriate scheduling strategies to arriving at smart ways to incorporate the arts.” Moreover, he said, when meeting with school leaders he hoped to, “Advocate to the point where a principal is committed to carving out a tiny sliver of their budget to cover meaningful art education at their school.” He felt every principal has the autonomy in their schools to make the choices in how they will support the arts. His role was to advocate. Leaders understood the need for more funding and innovative programming, they promoted the arts, and they closely aligned with the research in knowing the positive impact the arts have on English language learners’ success.

Theme 2.

Leaders defined the importance of equity for underserved populations, especially English language learners. Leaders advocated the importance of ensuring equity for all students. If equality means giving everyone the same resources, then that means giving every English language learner access to those resources. Eighteen of the 20 leaders spoke about the

equity for English language learners. Leader D further promoted the research around equity. Leader D said, “I think that people are right that the arts are important for everybody, but it’s an important way of engaging different groups of students, especially people who are not traditionally successful classroom students.” Leader D went on to mention that because English language learners are starting with a language deficit, they need the arts as additional supports to express themselves and in their acquisition of the language. Leader G continued on theme two when he said:

I am probably reiterating myself, but I would say the equality piece is the most important thing for my English language learners. They don’t want to feel like they are some outcast who has to go to some special room twice a day to learn how to speak the language. We don’t do that here.

Leader G spoke several times during his interview regarding the importance about how he really wanted students in his building to feel accepted and part of the ‘family’ regardless of whether they were an English language learner or not. He mentioned about how English language students are underserved, and the arts is one leverage that can be used to even the opportunities afforded to his students. He stated:

My English language learners are intelligent students and they can obviously produce the artwork and everything else equally as good; they just don’t have the language capacity as yet. So, I think that probably helps the students’ self-esteem something tremendously, so that they just don’t feel out of place.

Superintendent B discussed the issues with English language learners and how they are often not provided access to the same opportunities as other students because of scheduling. She articulated equity this way:

I think a lot of times, English language learners are short changed because they need to meet the hour requirements to further develop their language and instead of providing those opportunities for students, solicit another form or way, they can develop interest in the development of a new language. So keeping [that] in mind, we don't have to eliminate creativity. We need to make sure that opportunities exist for different forms of engagement and thinking like the arts, because the arts come in so many forms, and even like learning an instrument. Research shows that learning an instrument allows kids to be more successful in math and different academic areas. So, [we need to be] keeping that in mind when making decisions for English language learners and not short changing them because of the language developmental needs when they can learn that through the different disciplines.

Central Office Staff B suggested:

One of the things we can do to promote English language learners and their success as citizens is to build a coherent definition or understanding of English language learners. Everybody is fully capable of attaining the same success rather than looking at them as a different sub group; instead, having the same high expectations for them city-wide is critical.

Central Office Staff C was still working through the problem of unequal access to the arts, "One of the questions we're looking at with our Ell students in low socio-economic and underserved parts of our city is that they are not getting as much arts experience compared to Ell students in more affluent areas." The essence of his argument was that, "It becomes very challenging to incorporate the arts. How are we prioritizing these additional requirements for our Ell's and is it done in a way where the arts get marginalized?" He was referring to the requirements for

English language learners to get the required minutes on task, which then limits their exposure to the arts because leaders were pulling them out of arts classes. He summarized his point by expressing the following, “Yes, unfortunately, you are actually going to see a decrease in the ability for school leaders to really be able to program students for everything they need.”

Community Based Arts Organization B delivered the most compelling argument when it comes to equity when Director A proclaimed the following:

Well, I think that it’s still a matter of cultural equity. I mean I think if you look at, we’re a non-profit institution. We are supposed to be serving the broader public. We have made a commitment to serving students in New York City Public Schools. Virtually our entire education department is devoted to New York City Public Schools. Given the percentage of Ells in the city, I think it would be kind of nuts to not address all New Yorkers in schools. I think there are some pretty stark statistics about how many Ells are receiving an arts education, so I think anything we can do to get those numbers up is, you know, something we want to do. I mean, I think if we are in the business of serving underserved students, which is articulated as a goal in every single one of our grant proposals for our education department, that’s what we are supposed to be doing.

Community Based Arts Organization C’s Director likewise agreed when she mentioned she was working with mostly underserved neighborhoods to promote the use of the arts with English language learners. The director added, “You know, we are working in very arts-poor schools and neighborhoods, so even if they have a certified arts teacher which most do, they don’t necessarily have enough to see all the kids in the building.” These organizations were promoting their residencies through the use of the grant funds to serve students in the schools that may not have otherwise been able to provide the same access to the arts. Leaders in all of the interviews

suggested the importance of serving English language learners and affording them fair and equitable access to a quality education, which includes the arts.

Theme 3.

Leaders discussed the need for more family involvement. Leaders expressed the importance of family involvement to support and promote English language learners. Leader B stated at his school, they continuously try to find ways to celebrate, recognize, and honor students by including the families. “So, that is with performances, with art shows, with public recognition of the work students are doing. That can be extremely important with getting the family and community involved in their art.” He also believed in getting the family involved to support students to pursue options for continuing with their arts after high school.

Community Based Arts Organization C specifically used funding from the grants when working with schools to involve intergenerational projects that involve families. The director mentioned:

So, we tend to do work that is both. Even if it were just for Ells, we tend to include families in the work, or if it was for family, we tend to include some of their children in the work. And, so often that will look like if students are working on a musical, that the parents will have a certain amount of art-making workshops to create a scene or something in that musical.

Again, according to the leaders interviewed, the importance of supporting students by engaging families with the arts was espoused as one avenue toward seeing increases in student success.

Theme 4.

Leaders recommended more professional development to support staff when embedding the arts with English language learners. Participants overwhelmingly

communicated the need to support their staff with professional learning opportunities that directly target building capacity to reinforce the instruction for English language learners and the arts. Fifteen of the 20 interviewees specifically mentioned it during the research. Leader B discussed his ideas on professional development when asserting, “I’ve found that as a school leader providing opportunities for the teachers to be able to collaborate has been extremely valuable.” This leader disclosed how he provided professional development time for the art-based practitioners hired through grants in his residencies to meet with teachers, subsequently allowing them to really think about the ways in which the arts could be integrated. He afforded the time for artists from the community-based organizations to work with his own art teachers to enhance their practice. He discussed how his content staff received meaningful professional development, and this was an opportunity for his art teachers. Finally, he described what needed to be done to make progress:

I think there’s work to be done in terms of inviting, incentivizing, and liberating teachers to collaborate with each other, especially those who are not otherwise licensed in the arts, to work together across disciplines. Because frequently the interdisciplinary stuff does involve the arts and our arts licensed teachers are some of the most creative and innovative and thoughtful people in that way.

Superintendent A provided a response about how she used professional development in her district for her principals and assistant principals to learn from each other and promote the use of best practices specifically with the use of the arts. She mentioned:

In this superintendency, because it’s about community building, we share best practices from other schools; we have principals present to each other. We take people from one school to go visit another school. We form critical friends’ groups to share strategies.

You should see what's going on here and how they are using dance to get kids to get to know each other. We are cross-pollinating, holding study groups, readings, and book studies. Those are things we do with our principals and assistant principals. We are just trying to share best practices.

Superintendent C echoed these same practices for his district and encouraged the same type of inter-visitation model for his school leaders.

Central Office Staff B further substantiated theme four by suggesting:

In terms of promoting the arts, I do believe it is very important in Ell instruction, and I think that one of the things we do is professional development with the teachers, and unfortunately, a lot of times, the arts, for example, become a supplemental piece. But when ESL or bilingual teachers receive the professional development so that they can integrate the arts into their own teaching, it's really powerful.

Community Based Arts Organization B held a professional development series prior to every residency. This provided the classroom teacher and the teaching artists with new ideas on how to co-create the work in the schools.

Leaders promoted the arts by including professional development opportunities that worked to proliferate the quality of the arts being offered, while concurrently embedding more professional development sessions on best practices for English language learners. Leaders found that funding, innovative instructional practices, giving every student access to the arts, family engagement, and professional development were all approaches to best promote the use of the arts with English language learners for 21st Century readiness.

Summary

This chapter investigated the research findings from the qualitative interviews held with 20 school, system, and arts organization leaders from across New York City. Three research questions were addressed with data, direct quotes, and recommendations from the leaders. The researcher attempted to connect the data in a key way akin to Butin's suggested approach, by focusing, "...on linking a descriptive design to a set of defined attributes and evaluating the correspondence" (2010, loc. 1813). The comprehensive analysis revealed several themes that relate to each of the research questions. Leaders' additional insights, findings and further suggestions, along with the researcher's conclusions, recommendations, and concluding thoughts are found in chapter five.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS, RECOMMENDATIONS

Introduction

The number of English language learners is predicted to grow exponentially in schools across the United States over the next several decades (Wixom, 2015, p. 3). In the past few years, English language learners have grown by more than 57% in the United States; conversely, English speaking students have only grown by about 4% (McBride, Richard, & Payan, 2008). Because of the demands placed on leaders to meet the legislative mandates for educating this growing population, leaders will need to expand their understanding of how best to promote instructional practices that include rich, rigorous, and equitable curricula that is inclusive of the arts to prepare students for the 21st Century. Leaders are faced with the challenges of preparing students to be innovative, critical, and creative thinkers who can communicate effectively and have the transferable skills to apply knowledge to solve the plethora of problems that will face them (Pellegrino & Hilton, 2012, p. 70). Leaders must remember how vital their role is and that they have the greatest influence on the quality of education students receive. As Scharmer (2009) eloquently postulates in his book, *Theory U*, the actions we take now will determine the future and impact on tomorrow. Scharmer wrote:

The most important leadership tool is the leader's Self—your Self. At the foundation of this principle—and at the foundation of the whole presencing approach lies this simple assumption: every human being is not one but two. One is the person who we have become through the journey of the past. The other one is the dormant being of the future we could become through our forward journey. Who we become will depend on the choices we make and the actions we take now. (2009, loc. 5968)

Purpose of the Study

The purpose of this qualitative study was to measure to what extent system, school, and community-based arts organization leaders promote the arts for 21st Century readiness for English language learners. This study was a qualitative study where the researcher interviewed 20 system, school, and community-based arts organization leaders from across New York City. The narratives from the interviews are meant to inform other educational leaders and policy makers on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations.

Research Questions

This research attempted to answer the following three questions:

1. What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning?
2. How does the promotion of the arts prepare English language learners' readiness for the 21st Century?
3. How do system, school, and community-based arts organization leaders promote the use of the arts for English language learners?

Summary of Findings

The summary of the findings below is considered within the framework of each of the research questions. The researcher attempted to provide additional and thoughtful insight to ensure system, school, community leaders, and families will be able to use these findings as a resource and tool to advocate further for the ubiquitous embedment of the arts within the curricula for English language learners and to ensure they have the necessary skills to be 21st Century competitive.

Research Question One

What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning? Participants responded that English language learners need to have content that is relevant and are provided lessons they can understand and relate to their real world lives. Furthermore, leaders stated that students should be in learning environments that are rigorous, where highly qualified teachers provide instruction and hold English language learners to the same high standards as their native English counterparts. Additionally, leaders advocated for the arts to be integrated and embedded in curricula to support language acquisition as well as stand-alone offerings to ensure the arts are a part of the education for all students.

Research question one, finding one. Fifteen of the 20 leader participants suggested a need to make the content relatable to students. School, system, and arts-based organization leaders stressed that curricula needs to be made relevant through engaging real world lessons. Furthermore, the leaders responded that they believe an effective way for students to develop language is to ensure English language learners are exposed to quality instruction. Moreover, leaders commented that the curricula needs to relate to their interests, is relevant, and engages them. These lessons should be project-based, hands-on, and applicable to the students' environments. Leaders advocated for this when stating their understanding that all students are able to access the academic content and increase language acquisition and skills.

Research question one, finding two. The researcher found that all 20 leaders believe total immersion with the language in a literacy-rich and rigorous environment, whether that is English only, dual language, or another type of instructional model that best supports student success with language acquisition, academic content and cognitive skills. According to leaders,

language acquisition is enhanced when rigorous conditions exist and there is a rich literacy component that provides full immersion with the target language.

Research question one, finding three. All 20 leaders embraced the arts as an impetus to increase student success, and 18 of the 20 leaders advocated for the use of arts that are integrated into the classroom and content. The other two leaders advocated strongly for stand-alone. The interviewees emphatically agreed much of the learning for English language learners can be enhanced through the use of the arts in an environment where the teachers are highly qualified in both the arts and content and the lessons follow a rigorous structure. Leaders specified that, when possible, the art teacher and the content teacher should be able to collaborate and co-teach. Finally, the participants stated that integration of the arts supports language acquisition and student success for English language learners by offering additional entry points and access to academic language and content.

Research Question Two

How does the promotion of the arts prepare English language learners' readiness for the 21st Century? Leaders remarked that 21st Century readiness is a necessity for every student. The interviewees suggested that along with the 4C's, comprising of creativity, critical thinking, collaboration, and communication skills, additional 21st Century readiness can be achieved through the arts. These additional traits consist of resilience, perseverance, and the ability for students to be reflective.

Research question two, finding one. Leaders provided responses during the interviews that the skills needed to be developed by English language learners include resilience, perseverance, and reflection. Seventeen of the 20 leaders held these additional readiness skills as important for students in preparing for college or the workforce. They stated readiness means

having the perseverance and resiliency to succeed. Leaders provided individual examples of students who gain these skills when participating in the arts.

Research question two, finding two. All 20 participants noted critical thinking, communication, creativity, and collaboration skills as significant for 21st Century readiness. When interviewing leaders, they commented that students need the 4C's to be competitive in college and the job market. Leaders communicated the importance of this and aligned their thinking with studies suggesting education must embolden a generation of critical and creative thinkers who can collaborate with others and communicate their ideas effectively. Furthermore, they agreed the arts are one conduit for supporting this learning. Participants advocated for the additional urgency for English language learners to acquire these skills to promote educational equity.

Research question two, finding three. Again, all 20 leader participants articulated their understanding of the use of the arts as a proven catalyst to support noticeable growth in the skills that are associated with 21st Century readiness. Leaders overwhelmingly cited evidence that English language learners' participation in the arts supports increased engagement, critical thinking, language acquisition, focus, and emotional growth. Additionally, participants added collaboration, creativity in writing, and adaptation to the list of previously discussed skills as necessary for English language learners when the arts are tethered to the curricula. The researcher found that leaders championed the arts as a mechanism for learning.

Research Question Three

How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners? Participants provided statements that indicate they understand the importance of the leader's role and that it has a direct impact on student

success. The participants noted innovative solutions for incorporating the arts into school programming and that there is a need to be creative in doing so.

Research question three, finding one. Leaders identified in interviews that funding and innovative programming are essential for promotion of the arts with English language learners. When discussing innovative programming, leaders referred to the fact that scheduling is an issue because of *Commissioner's Regulation Part 154* in New York State. This regulation requires English language learners to receive mandated amounts of time-on-task with the target language depending on their language acquisition level. Participants indicated that they utilized an integration model for the arts as an additional entry point for learning and promoted integration as a way to maintain the programming for the arts. Leaders also discussed how they use the arts in afterschool programs or on weekends. All 20 leaders revealed how important finding time in students' schedules for the arts is and they must be creative with schedules and funds to keep their arts programming. Finally, leaders mentioned funding for the arts is available, and it is their responsibility to ensure the funds are allocated efficiently.

Research question three, finding two. Eighteen of the 20 leaders defined the importance of equity for underserved populations, especially English language learners. Participants involved in the research emphatically affirmed how the arts are a part of a well-rounded education and should remain in the curriculum for all students. The educators described that this is at the center of their advocacy and decision-making when it comes to supporting underserved students. Leaders overwhelmingly urged their counterparts to be smart about how they fund, program, and advocate for the arts for English language learners. Community-based organizations were at the forefront of this advocacy and described their missions as integral for the work and services they provide to the students of New York City. Ultimately, all of the

leaders supported and promoted the arts in their schools by providing equal access for all students, but they also wanted to ensure continued access for English language learners.

Research question three, finding three. Twelve of the 20 leaders discussed the need for more family involvement. Leaders promoted the inclusion of families to support art integration in the schools. Participants spoke about how they include family in performances and exhibitions. Additionally, they talked about how they encourage families of immigrant students to get involved in the making of costumes or other props on stage. In one school, the leader invited the families to discuss how the arts might be a part of the students' educational future as a way to enhance the child's career choices. Lastly, family involvement with arts was integral as a way to further aid the leaders' promotion of the arts for English language learners.

Research question three, finding four. Fifteen of the 20 leaders recommended more professional development to support staff when embedding the arts with English language learners. Leaders stated they promote collaboration between outside art organizations and their art teachers as part of their professional development to enhance their practice and improve their instructional strategies. Additionally, leaders promoted collaboration between teachers when embedding the arts by having their art teachers work with the entire staff. Finally, leaders believed art teachers often have a unique perspective on how instruction is done with hands-on, tactile, and other project-based learning, and they encouraged all staff to be innovative in finding ways to transfer those modes of instruction to the content classroom.

The work that leaders do to promote the arts is often overlooked and is never-ending. To truly enhance English language learners' capacities for language acquisition, leaders must embrace their role and make their work transparent. Participants linked the success their students have and their readiness to face the changing demands of the work world with the use of

a full curriculum that embeds the arts. In the next section of the chapter, the researcher fortifies and promulgates these findings by linking them to the literature and research from chapter two.

Conclusions

This study attempted to provide evidence for the necessity of leaders' promotion of the arts as an additional access and entry point to build cognitive skills and support language acquisition for English language learners to prepare them for the 21st Century. Leaders overwhelmingly argued for the arts to be a mainstay and not ancillary for all students, and especially for English language learners.

Research Question One

What are leaders' beliefs about how English language learners learn best and do leaders believe the arts can support this learning? The leaders offered support for the first finding by providing answers to the interview questions that align with the literature from researchers such as Isenberg, et. al (2009) who discussed how the arts are a way to interact with content and relate to the learning. Additional descriptions of how English language learners need to be instructed from the participants included terms such as real-world, recent, rigorous, and immersion with the language. Leaders' statements corroborated the literature in chapter two that exposing English language learners to engaging, relevant, and applicable instruction creates academic success and increases language acquisition (Cummins, 2000; Darling-Hammond, 1997; Doubet, 2016; Ferlazzo & Sypniewski, 2012; Fisher & Frey, 2012; Fullan & Quinn, 2016; Gersten & Baker 2000; Lightbrown and Spada, 2003; Sekar, 2009; Thomas & Collier, 1995; Vygotsky, 1978).

Research conducted by Olson and Land (2007) substantiates the leaders' claims that English language learners need to have access to rigorous and cognitively engaging curriculum.

Moreover, leaders' responses mirrored remarks from the authors of the Sheltered Instruction Operation Protocol (SIOP) model, Gottlieb (2016), and Heritage, et al. (2016) that all four modalities: reading, writing, speaking, and listening, be incorporated into every lesson (Echevarría & Graves, 2011). Additionally, the integration of arts' learning into what students are learning in other content areas and aligning with the Common Core was endorsed by both the participating leaders in the study and by the *Blueprint for Teaching and Learning in the Arts: Manual for School Leaders* (2016). Furthermore, the Blueprint guidelines suggested that there be adequate time in the schedule for this instruction and asserted the arts be delivered by licensed arts teachers and held to the same rigorous standards as other content areas. The Music Blueprint detailed effective instruction for English language learners that should "contain clear objectives, scaffolded learning experiences, differentiated strategies, and opportunities for problem solving" (Office of the Arts and Special Projects, 2016, p. 145). These Blueprint guidelines buttress core beliefs held by the participating leaders in this study.

Durham (2010), Li (2015), and Ruppert (2006) also propagated the use of arts in an integrated model to make connections for students in content classes. Peppler, et al. (2014) further agreed and contended the use of art integration as a way to impact student achievement when there exists a high quality of instruction for both the arts and content. Research suggests increased student engagement is observable when the arts are integrated into the content classes, thus supporting other aspects of student achievement and connectivity to school. Responses from the leaders who participated in this research were in concert with the literature and supported it by seeing integration as one way to support language acquisition when it is done well (Anderson & Dunn 2013; Durham, 2010; Li, et al., 2015; Stevenson & Deasy, 2005; Walters, 2006). However, leaders likewise advocated that the arts are for art's sake which aligns with April,

(2001); Davis, (1999); Eisner, (1998, 2002); and Jensen (2001). Leaders concurred with the literature and stated evidence to support this during the interviews. One school leader stated, “We are really meeting the students where they are in terms of their English level and relating their outside world...” Another leader remarked the following, “...for us that means it is ultimately material that is extremely relevant in their lives.” Leaders iterated that they do in fact have a crucial role in this promotion and thus should embrace the arts as an entry point for English language learners.

Research Question Two

How does the promotion of the arts prepare English language learners’ readiness for the 21st Century? Leaders relayed the importance for English language learners to be exposed to curricula that supports 21st Century readiness. Their observations of how students learn and utilize the skills were threaded throughout the interviews. Leaders indicated resilience, perseverance, and reflection as important skills in the 21st Century. These views are in agreement with pertinent literature from leading authors in the field, that the arts and 21st Century mindfulness should be intertwined in lessons when done with intentionality (Darling-Hammond & Conley 2015; Ostermann, 2015; Pellegrino, 2015; Pink, 2006; Quigley, 2016; Trilling, 2015; Wagner, 2015). The researcher did not include resilience, perseverance, and reflection in the original literature review or as a part of the questionnaire. The researcher found further research to support the leaders’ claims from Darling-Hammond and Conley (2015) and Trilling (2015) after the interviews were completed. Findings already existed in the literature to corroborate the participants’ stance that these skills are essential for students to be 21st Century ready. The researcher presented this additional salient research for how 21st Century skills supported leaders’ claims that the arts in fact support student success in chapter two.

In the interviews, leaders discussed critical thinking, communication, creativity, and collaboration as vital 21st Century competencies. Literature from the foremost researchers in the field conformed to what the leaders interviewed in this research were saying and promoting in their roles (Covili, 2012; Koh et al., 2015; Liu & Noppe-Brandon, 2009; Pahomov, 2014; Parris, Estrada & Honigsfeld, 2017; Trilling & Fadel, 2009).

And finally, participants advocated that the arts can play a role in supporting English language learners as they develop 21st Century readiness. According to Headden and McKay (2015), jobs and colleges are becoming more complex and need workers and students who are ready to meet the challenges. Likewise, concurring with the research that 21st Century skills need to be embedded in the curriculum for English language learners, participants promoted the arts as a support for skill building and preparation for 21st Century mindfulness to tackle the challenges (Chen & Cone, 2003; Grenseman, 2014; Honigsfeld and Dove, 2013; Posner & Patoine, 2009). They cited the importance of ensuring a quality arts education when facing tough decisions on funding, scheduling and promoting the arts because they understood the impact it has on student success, especially in building confidence and language. Akin to the salient research, the participants concluded an urgency to educating students to develop them into critical and creative thinkers. This development of skills needs to be included in the curriculum. A superintendent stated, “I am looking for opportunities for students to think critically; I am looking for them to be able to engage in reading, in writing, and in speaking.” Another leader mentioned, “21st Century readiness for me is the behaviors and skills, academic content, and skills to be able to succeed in college...” Leaders comprehended the impact the arts have in supporting 21st Century readiness in preparing students.

Research Question Three

How do system, school, and community-based arts organization leaders promote the use of the arts with English language learners? The leaders' statements reveal funding and innovative programming are essential for promotion of the arts with English language learners. The leaders specified the importance of family, a supportive learning environment for staff, and most notably, equity in promoting the arts. The literature supports innovative programming including the integration of the arts in the curricular day (Echevarría & Graves, 2011; Gersten & Baker, 2000; Mirci & Hensley, 2010; Wiggins & McTighe, 2007; Wilson & Rossman, 1993). Moreover, Ruppert (2006) implied the arts are in jeopardy because of all of the additional mandates on school leaders to provide targeted instruction for students who are considered behind. Curriculum, creative teaching, and innovation in schools were being squelched under education mandates (Maguire, et al., 2013; Wiggins & McTighe, 2007). Finally, Jensen (2005) reminded us that funding enriching experiences in schools, such as the arts, is linked to student success.

Leaders communicated the importance of equity for underserved populations, especially English language learners and that maintaining it is critical to their role. For this to be explicitly stated in 18 of the 20 interviews came as a surprise finding. The need for leaders to continue to emphatically champion the arts and support equity in the arts is found in the research of many significant studies (Alfred & Nino 2011; Cummins 2000; Gottlieb, 2016; Hetland et al., 2013; Miksza, 2013; Noddings, 2012; Ohanian, 1999; Rudnick, 2012; Schultz & McGinn, 2012). Terrell and Lyndsey (2009) urged an emphasis be placed on providing for all students a quality education, and leaders need to endorse this through examination and understanding of their practices and beliefs in how students succeed. The research sees the arts as a key part of a

quality education and that equity, in the form of ensuring all students have access to it, is tantamount. The charge of the leader is to rally and lift up their communities to campaign for the arts. The inequity of students is looming large and is disparaging (Noddings, 2012; Terrell & Lindsey, 2009). Part of ensuring equity is involving families. Henderson, et al. (2007) postulated, “Partnership and student academic achievement are closely linked. Many years of research show that involving families and the community contributes to children’s academic and social success” (loc. 227). The leaders wielded similar stances. A school leader stated, “I am probably reiterating myself, but I would say the equality piece is the most important thing for my English language learners.” Community Based Arts Organization B delivered the most compelling argument:

Well, I think that it’s still a matter of cultural equity. I mean I think if you look at, we’re a non-profit institution. We are supposed to be serving the broader public. We have made a commitment to serving students in New York City Public Schools. Virtually our entire education department is devoted to New York City Public Schools. Given the percentage of Ells in the city, I think it would be kind of nuts to not address all New Yorkers in schools. I think there are some pretty stark statistics about how many Ells are receiving an arts education...

Equally important, leaders recommended more professional development to support staff when embedding the arts with English language learners. In the literature, professional development is a recurrent theme for success in every education setting (Elfers & Stritikus 2014; Elmore, 2002; Honigsfeld & Dove, 2013; Leithwood & Louis, 2012; Levy, 2008; Polat, 2009; Sekar, 2009). Research makes clear that professional development for all staff, across entire school systems, is imperative to create a culture of continuous improvement that translates into

increased student achievement (Ferlazzo & Sypniewski, 2012, Marzano & Waters, 2009). “Staff development that improves the learning of all students requires skillful school and district leaders who guide continuous instructional improvement,” according to Ballantyne, et al. (2008, p. 19). This parallels claims made by the leaders involved in this study. One such school leader discussed his ideas on professional development when asserting, “I’ve found that as a school leader providing opportunities for the teachers to be able to collaborate has been extremely valuable.” Leaders need to promote high quality professional development to support educators at the school and system level. And lastly:

Evaluation and reflective learning are required to assess the effectiveness of all school programs and processes, the alignment of all parts of the system to the vision, and to determine if what a school is doing is making a difference for students on an ongoing basis. (Bernhardt, 2013, p. 18)

This ensures that schools are operating at a high level and meeting the vision of educating all students.

The findings from the leader interviews support the *Blueprint for Teaching and Learning in the Arts; Manual for School Leaders* (2016), in that both assert arts education be funded adequately, support for teachers be essential, and strong school leadership be mandatory for arts learning to be successful. The leaders’ espousal for the arts helps provide the well-rounded education that all students deserve.

In summary, leaders’ promotion of the arts is crucial for supporting English language learners in their 21st Century readiness. By doing this, students will have an improved chance of success on student achievement metrics, they will be more equipped to pursue secondary options, and finally, they will in fact lead more productive lives.

Recommendations

The researcher believes that leaders must think seriously about the use of the arts in supporting English language learners in gaining 21st Century skills. The researcher recommends that leaders be innovative in programming, funding, and providing professional development for staff.

The first recommendation is indicative of what the participants clearly denoted as the need for the arts to be connected to courses that are being taught. This researcher recommends that leaders integrate the arts as well as keep instruction exclusive in the various forms as additional options for students who excel in the arts and can offer specific training in the discipline. In other words, educational leaders should keep stand-alone courses while adding arts integration to core courses for English language learners. This study concurs that when done well, the arts should be embedded in the school day and throughout the curricula for English language learners to support student success. Opportunities need to be afforded for staff to collaborate in cross-curricular planning to support the content and the arts to bolster both sets of skills to ensure instruction is done well and with quality teaching. Despite state and federal mandates, leaders cannot cut the arts from the schedule for English language learners. Leaders must find ways to maintain or expand the use of the arts and fight the mandates. Ultimately, the arts cannot be supplementary (Jensen, 2001).

The second recommendation is for leaders, policy makers, and those who have control over how the arts are funded to continue to ensure that money is appropriated to support more than adequate art programming. At the time of this research, New York City's central leadership continued to fund additional grants for the arts, but individual school leaders must do more to make the arts a priority, not just in New York but all across the United States. A louder

argument for sufficient funding for the arts, and for placing the arts in their rightful place as a mainstay among the mandates for literacy and math, needs to be made. Again, the research indicates that, when done well, the gains made with regards to student success outweighs the other resources on which the funding may be wasted. This is reiterated by the leaders who use the arts regularly and concur with Jensen (2001, 2005).

Finally, the third recommendation is for leaders to create real and meaningful professional development opportunities for staff. The leaders who provide professional growth opportunities to the art specialists and provide time for them and content teachers to collaborate are seeing the most significant gains in the quality of their programs which in turn impact student success. Goals that ensure strong professional development to bolster student growth are prevalent in the research. “These goals are supported by leadership at every level of the system. Resources are dedicated to professional development that ensures high-quality instruction, strong and knowledgeable instructional leadership, ongoing monitoring of instructional quality, and the impact of instruction on learning” (Marzano & Waters, 2009, loc. 468).

In conclusion, as leaders begin to take a hard look at the increasing populations of immigrant students’ needs, the arts must be at the core of their thinking and decisions. Families, both of immigrants and non-immigrants, need to fight for the arts as a foundation in education. Arts should not be abandoned every time a new mandate for more literacy or math is passed. Leaders, alongside families and legislators, need to understand promoting educational equity for all students, including English language learners, will only ensure a better economy, a safer world to live, and ultimately, a more aesthetically aware society. Leaders are key in advocating this message to their communities. As Dewey (1931) so eloquently professed, the arts make humanity a more perceptive and gifted collective. Is this not what all leaders of education want?

Recommendations for Further Study

Recommendations for further study derive from findings from the leaders, additional gaps in the research, and unexamined innovative themes.

The first recommendation is for a qualitative study that explores research around the impact different mediums of the arts specifically have on language acquisition for English language learners. Several studies indicate that theater, for example, has a significant influence, but a meta-analysis of these studies, in addition to further explorations into the art form and other specific art forms, such as music, dance, or visual that delve deeper into the level of impact for English language learners could be conducted.

A second recommendation for further study includes the demographics within each school site. This additional research could evaluate if changes exist in the use or impact of the arts depending on the age, sex, or country of origin of English language students. This study could be quantitative and compare the numbers of different subgroups of English language learners and their exposure to the arts. A study of this kind could unearth whether different groups of students have more success with the arts based on various prior cultural experiences.

A third recommendation for further research could include a qualitative case study that looks at student success over multiple years. Jensen (2001) suggests the arts have a measurable impact on cognitive abilities over time. This statement could be explored, specifically targeting schools with high populations of English language learners where the use of the arts is robust and consistent and time permits the research to extend over several years for a targeted cohort.

A fourth recommendation for further study could be a qualitative or quantitative investigation looking specifically at New York City to understand the utilization of the *Blueprints for Teaching and Learning in the Arts* by leaders and teachers of the arts across city

schools. This study could be through the lens of what impact it has on supporting instruction for underserved populations, such as English language learners.

Lastly, the researcher concludes any additional research done to support the use of the arts with students to promote 21st Century readiness is a study worth pursuing. By providing additional literature to the field, researchers will only continue to improve the literature in support of the arts (Peppler, et al., 2014).

Closing Statement

As is emphatically stated throughout this research, data indicates that over the next few decades, if the trends continue, every system, school, state, and local leader will see an increase in students who do not speak English entering their local schools. These students are coming in large quantities and have, as Slama (2011) stated, "...low levels of academic English proficiency, putting them at increased risk of dropping out of school, failing to pass high-stakes exit examinations, and failing to compete in the new global, language-based economy" (pp. 278-279). The moral imperative of educators is to seek solutions to these challenges and, based on the findings in this research, promote the use of the arts to increase student success. Leaders have the greatest impact on building structures for schools to succeed and the promotion of innovative change to support all students' success (Elmore, 2000). Arts for art's sake is a treasured part of our country's history and will, in all probability, continue to be so, but with increasing evidence of the positive gains on cognitive skills as researched by Jensen (2001), leaders can no longer afford to ignore the benefits of using and embedding the arts in preparing students for the 21st Century.

This researcher holds the assumption that all educational leaders advocate equity for all students. This equity is only realized once all students are able to achieve at the same levels

because they have access to the same educational opportunities inclusive of the arts. English language learners must be granted the same to be productive and successful. Now is the time for educational leaders to begin implementing changes, for “We are currently in an era of great transformation and potential promise for strengthening instructional capacity and learning opportunities” (Heritage, et al., 2016, p. 138). This study showed how leaders promote their use of the arts in an urban setting. This research provides proof that leaders believe the arts provide additional entry points that ultimately lead to success for English language learners and thoroughly prepares them with the necessary skills for the 21st Century. By dedicating this work to those students who did not receive a high quality education inclusive of the arts, this researcher hopes that moving forward, all educational leaders, state, and federal policy makers, along with families and those who are informed, will promote the arts for English language learners for their optimal success in the 21st Century.

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APPENDICES

APPENDIX A

Letter of Introduction to Potential Participants

To: _____

This letter serves to ask for your participation in a dissertation research project entitled, *School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners*. Dr. Marlene M. Zakierski, the primary principal investigator and Joel E. Heckethorn, the doctoral student investigator, are conducting this research. This study is being conducted to fulfill the requirements for the student investigator's doctoral dissertation. You are being asked to participate in this study because you are a leader who makes decisions about the use of the arts for English language learners. This letter is provided to you that you may make an informed decision and decide whether you would like to participate in an interview that will take approximately one hour of your time.

The Purpose of the Study, Research Design, and Methodology

The purpose of this study is to explore to what extent system, school, and arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research will target leaders who work with English language learners in high schools in a large urban system. This study will be a qualitative study that uses interviews and current and relevant research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations (N>10%).

This is a qualitative study that will utilize the data collected from interviews, schools' student achievement data, and recent literature. One-on-one interviews will be conducted during one session and last approximately 60 minutes. After the interview, the participant will be provided a transcript and will be given a limited amount of time to make any corrections or change any answers. According to Creswell (2013), the collection of data is more than just gathering information, "It means gaining permissions, conducting a good qualitative sampling strategy, developing means for recording information both digitally and on paper, storing the data, and anticipating ethical issues that may arise" (p. 145). Creswell (2013) suggests that the researcher build rapport with you that you feel comfortable and provide accurate and honest data.

During the interview, the data will be recorded digitally and the researcher will take notes in the event that the recording device does not work. The interview location will be at the choosing of the participant. At the interview location, the researcher will provide a copy of the consent form and the researcher will review the procedures that are a part of the interview protocol script.

Additionally, during the interview, the researcher will ask only the scripted questions, will be courteous, and most importantly will be aware of the time, one-hour maximum. The researcher will only ask for additional clarifying information if needed after a scripted question has been answered. The intention of the researcher is to be a "good listener" and allow the interviewee to do most of the talking. (Creswell, 2013, p.165)

Risks and Benefits

The risks with study are minimal and only related to personal information and confidentiality. Before the interview, the researcher will remind the participant that they may opt out at any moment during the interview process or have their data removed during the participant checking process afterward. The participant will be assigned a pseudonym for anonymity and confidentiality and their school or art organization will also be given a non-identifying number. The master list will be kept in an electronic format that will be destroyed after the completion of the research. Furthermore, this master list will be password protected and the researcher on a flash drive/memory stick will only know the password. All ethical and moral codes of conduct will be adhered to in accordance with the IRB protocols.

Benefits to the participant, will be having participated in the study, having access to the research and know that they were an intimate part. Additional benefits include, informing school, system, and art organizational leaders about the use of the arts with English language learners when they make decisions pertaining to their needs and instruction.

Remuneration

In accordance with the New York City Department of Education, no remuneration or compensation will be offered for participation, other than thanks and gratitude.

How the Information will be Used?

The data and results of this study will be embedded in the researcher's dissertation and hopefully will be used to further additional research, articles or conference presentations.

Participation is voluntary and you, the participant, may at any time during the course of the interview or data checking afterward revoke consent and withdraw information from the study without any penalty or repercussion.

If you are willing to voluntarily participate in this study, please contact Joel E. Heckethorn, principal/student investigator via email at heckej@sage.edu or by phone at 646-316-1451. You will be asked to sign a Letter of Informed Consent.

Sincerely,

Joel E. Heckethorn
Ed.D. Candidate
heckej@sage.edu
646-316-1451

Dr. Marlene M. Zakierski
Faculty Advisory
zakiem@sage.edu
914-329-9619

This research has received the approval of The Sage Colleges Institutional Review Board, which functions to insure the protection of the rights of human participants. This research functions to insure the protection of the rights of the human participants. If you, as a participant, have any questions, concerns, or complaints about this study, please contact:

Dr. Donna Heald, PhD
Associate Provost
The Sage Colleges
65 1st Street
Troy, New York 12180
518-244-2326
healdd@sage.edu

APPENDIX B

Interview Protocol

Prescript

You are being asked to participate in a dissertation research project entitled, *School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners*. Dr. Marlene M. Zakierski, the primary principal investigator and I, Joel E.

Heckethorn, the doctoral student investigator, are conducting this research. This study is being conducted to fulfill the requirements for my doctoral dissertation. You have been chosen to participate in this study because you are a leader who may make decisions about the use of the arts for English language learners. Please take a minute and read over the letter of consent and please sign it if you are willing to participate.

I want to thank you for taking this time to answer the following questions.

During this interview, please feel free to state any research or literature your answers are associated with. I would ask that you answer as thoroughly as possible, but also I understand that we will keep this interview to 60 minutes or less and it is important to get through all of the questions.

Interview Questions

1. What is your title?
 - a. Superintendent (Answer any questions that may apply)
 - b. Principal/Assistant Principal
 - c. Arts Liaison
 - d. Teacher
 - e. Community-based arts organization (Go to question 5)
 - f. Central Office Staff NYCDOE (Answer any questions that may apply)
 - g. Other, please explain (answer any questions that may apply)
2. Does your school or organization benefit from a grant awarded from the NYCDOE Office of the Arts and Special Projects to fund additional arts for English language learners and/or students with disabilities? Regardless, please continue to answer all the questions that may apply. (most likely questions with an *)
3. * Which type of art modality did you select and/or use with the ELL population (music, visual arts, film/media, dance, theater, other, or combination)?
4. *Please briefly describe why you decided to choose that art form(s), please include any relationship with a Community-based organization?
5. *How is/was the art form embedded into the student program? (This question will be left open-ended, only the prompts below will be used after a bit of wait time.)
 - a. Integrated into a core academic class, if so which content
 - b. Stand-alone art course for credit during the day or after school
 - c. Enrichment course not for credit during the day or after school
 - d. Other, please explain
6. *What factors led to your decision to embed the arts in the way you did/do?
7. Approximately how much time did the students participate in the arts from the grant program? What was the rationale for the time of participation?

8. *Please provide the total time in an academic year spent on arts instruction for your average Ell student? Did the grant add more time or supplant the time already planned for your Ells?
9. *What are/were the approximate grades and/or ages of your Ell students involved in art courses? Is there a rationale for the age or grade you provide the arts to your Ell students?
10. *Approximately what percentage of Ell students are/were involved in the arts?
11. *What were the cultural, language and socio-economic status of the Ell students involved in the arts program? Please provide only general labels, no need for exact numbers.
12. *How do you think English language learners learn best? Please explain instructional philosophy.
13. *What type of Ell instruction is used most widely in your school to support your students?
 - a. Transitioning Bilingual
 - b. Dual language
 - c. Stand-alone
 - d. Sheltered Instruction
 - e. Push-in/Pull-out
 - f. Other, please explain
14. * Have your students benefited from the arts? In what ways? Are there any outcomes you were looking for? Did you achieve them? Any outcomes that you didn't predict? If so, what were they?
15. Did you look at pre- and post-student achievement data for the arts program? Please explain what data and your rationale, if student data was not used, please explain your rationale.
16. *What impact do/did the arts have on student achievement data, please explain?
17. *Given funding constraints, do you or did you fund additional arts for Ell's other than the NYCDOE grant?
18. *Briefly explain your rationale for using the arts with Ells and SWDs? If you have any specific research, please don't hesitate to include it. Other than receiving additional funding.
19. *What is your definition or understanding of 21st Century readiness skills? Can you specifically explain what that means or how it looks for English language learners?
20. * Do you believe that the arts can help promote the development of 21st century readiness skills? Please explain.
21. *Do or did you perceive any of the following from Ell students after their participation in the arts?
 - a. A measurable or observable change in students' engagement with school
 - b. A measurable or observable change in students' critical thinking
 - c. A measurable or observable change in students' academic and social language skills
 - d. A measurable or observable change in students' ability to focus in school
 - e. A measurable or observable change in students' emotional intelligence
 - f. A measurable or observable change in any other student outcomes, please explain
22. *As a leader, do you believe it is important to promote the arts? If yes, how would you continue to promote the arts, other than grant funding? Please explain your

understanding of the leader's role in that promotion? (professional development, advocacy, change, funding, scheduling, etc.) If no, please explain.

23. *As a leader, do you actively promote the arts beyond the minimal New York State requirements for English language learners as an entry point for language acquisition? Can you explain how? Is there any instructional theory or research that you espouse for the promotion of the arts?
24. *As a leader, what additional comments can you share regarding your overall philosophy for the use of the arts with English language learners or in general?

Postscript

Again, I want to thank you for your honest and thorough answering of the questions. In about a week's time, I will be emailing you with an attached copy of the transcript to this interview. I would ask that you take a few minutes to read it and make any changes. Once you send it back to me, and I have finished my other interviews, I will begin to analyze all of the data and identify emerging themes. After my research is complete and I have defended, I will send you a follow-up email in which I will inform you of the completion of my dissertation. If you would like to receive a copy, I will be glad to send you a copy at that time.

Again, thank you and you have a copy of the consent form with my information, if you have any further questions, please do not hesitate to email or call me.

APPENDIX C

Letter of Introduction to Principals

To: _____

This letter serves to provide information regarding your school's participation in a dissertation research project entitled, *School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners*. Dr. Marlene M. Zakierski, the primary principal investigator and Joel E. Heckethorn, the doctoral student investigator, are conducting this research. This study is being conducted to fulfill the requirements for the student investigator's doctoral dissertation. Your school has been chosen to participate in this study because your school has a large number of English language learners and you, your assistant principal and/or arts liaison makes decisions about the use of the arts for English language learners. This letter is provided to you that you may make an informed decision and decide whether you would like to participate, or have your assistant principal and/or arts liaison participate in an interview that will take approximately one hour.

The Purpose of the Study, Research Design, and Methodology

The purpose of this study is to explore to what extent system, school, and arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research will target leaders who work with English language learners in high schools in a large urban system. This study will be a qualitative study that uses interviews and current and relevant research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations (N>10%).

This is a qualitative study that will utilize the data collected from interviews, schools' student achievement data, and recent literature. One-on-one interviews will be conducted during one session and last approximately 60 minutes. After the interview, the participant will be provided a transcript and will be given a limited amount of time to make any corrections or change any answers. According to Creswell (2013), the collection of data is more than just gathering information, "It means gaining permissions, conducting a good qualitative sampling strategy, developing means for recording information both digitally and on paper, storing the data, and anticipating ethical issues that may arise" (p. 145). Creswell (2013) suggests that the researcher build rapport with you that you feel comfortable and provide accurate and honest data.

During the interview, the data will be recorded digitally and the researcher will take notes in the event that the recording device does not work. The interview location will be at the choosing of the participant. At the interview location, the researcher will provide a copy of the consent form and the researcher will review the procedures that are a part of the interview protocol script.

Additionally, during the interview, the researcher will ask only the scripted questions, will be courteous, and most importantly will be aware of the time, one-hour maximum. The researcher will only ask for additional clarifying information if needed after a scripted question has been answered. The intention of the researcher is to be a "good listener" and allow the interviewee to do most of the talking. (Creswell, 2013, p.165)

Risks and Benefits

The risks with study are minimal and only related to personal information and confidentiality. Before the interview, the researcher will remind the participant that they may opt out at any moment during the interview process or have their data removed during the participant checking process afterward. The participant will be assigned a pseudonym for anonymity and confidentiality and their school or art organization will also be given a non-identifying number. The master list will be kept in an electronic format that will be destroyed after the completion of the research. Furthermore, this master list will be password protected and the researcher on a flash drive/memory stick will only know the password. All ethical and moral codes of conduct will be adhered to in accordance with the IRB protocols.

Benefits to the participant, will be having participated in the study, having access to the research and know that they were an intimate part. Additional benefits include, informing school, system, and art organizational leaders about the use of the arts with English language learners when they make decisions pertaining to their needs and instruction.

Remuneration

In accordance with the New York City Department of Education, no remuneration or compensation will be offered for participation, other than thanks and gratitude.

How the Information will be Used?

The data and results of this study will be embedded in the researcher's dissertation and hopefully will be used to further additional research, articles or conference presentations.

Participation is voluntary and the participant may at any time during the course of the interview or data checking afterward revoke consent and withdraw information from the study without any penalty or repercussion.

If you are willing to voluntarily allow your school and school's staff to participate in this study, please contact Joel E. Heckethorn, principal/student investigator via email at heckej@sage.edu or by phone at 646-316-1451. You will be asked to sign a Letter of Informed Consent.

Sincerely,

Joel E. Heckethorn
Ed.D. Candidate
heckej@sage.edu
646-316-1451

Dr. Marlene M. Zakierski
Faculty Advisory
zakiem@sage.edu
914-329-9619

This research has received the approval of The Sage Colleges Institutional Review Board, which functions to insure the protection of the rights of human participants. This research functions to insure the protection of the rights of the human participants. If you, as a participant, have any questions, concerns, or complaints about this study, please contact:

Dr. Donna Heald, PhD
Associate Provost
The Sage Colleges
65 1st Street
Troy, New York 12180
518-244-2326
healdd@sage.edu

APPENDIX D

Informed Consent Form

To: _____

This letter serves to provide you information about your participation in a dissertation research project entitled, *School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners*. Dr. Marlene M. Zakierski, the primary principal investigator and Joel E. Heckethorn, the doctoral student investigator, are conducting this research. This study is being conducted to fulfill the requirements for the student investigator's doctoral dissertation. You have been chosen to participate in this study because you are a leader who makes decisions about the use of the arts for English language learners. This letter is provided to you that you may make an informed decision and decide whether you would like to participate in an interview that will take approximately 60 minutes of your time.

The Purpose of the Study, Research Design, and Methodology

The purpose of this study is to explore to what extent system, school, and arts organization leaders promote the arts for 21st Century readiness for English language learners. Furthermore, this research will target leaders who work with English language learners in high schools in a large urban system. This study will be a qualitative study that uses interviews and current and relevant research to inform system and school leaders on how best to embed arts instruction, support professional development, and fund the arts in schools with significant English language learner populations (N>10%).

This is a qualitative study that will utilize the data collected from interviews, schools' student achievement data, and recent literature. One-on-one interviews will be used to collect the data, that will be conducted during one session and last approximately 60 minutes. After the interview, the participant will be provided a transcript and will be given a determined amount of time to make any corrections or change any answers. According to Creswell (2013), the collection of data is more than just gathering information, "It means gaining permissions, conducting a good qualitative sampling strategy, developing means for recording information both digitally and on paper, storing the data, and anticipating ethical issues that may arise" (p. 145). Creswell (2013) suggests that the researcher build rapport with the participant that they feel comfortable and provide accurate and honest data. The investigator will ensure to adhere to all ethical standards for conducting research.

During the interview, the data will be recorded digitally and the researcher will take notes in the event that the recording device does not work. At the interview location, the researcher will provide a copy of the consent form and the researcher will review the procedures that are a part of the interview protocol script.

Additionally, during the interview, the researcher will ask only the scripted questions, will be courteous, and most importantly will be aware of the time, one-hour maximum. The researcher will only ask for additional clarifying information if needed after a scripted question has been answered. The intention of the researcher is to be a "good listener" and allow the interviewee to do most of the talking. (Creswell, 2013, p.165)

Risks and Benefits

The risks with this study are minimal and only related to personal information and confidentiality. Before the interview, the researcher will remind the participant that they may opt out at any moment during the interview process or have their data removed during the participant checking process afterward. The participant will be assigned a pseudonym for anonymity and confidentiality and the school or art organization will also be given a non-identifying number. The master list will be kept in an electronic format that will be destroyed after the completion of the research. Furthermore, this master list will be password protected and the password will only be known by the researcher and will be stored on a flash drive/memory stick. All ethical and moral codes of conduct will be adhered to in accordance with the IRB protocols.

Benefits to the participant will be having participated in the study, the participant will have access to the research afterward and know that they were an integral part. Additional benefits include, informing school, system, and art organizational leaders about the use of the arts with English language learners when they are making decisions about how best to instructional needs.

Remuneration

In accordance with the New York City Department of Education, no remuneration or compensation will be offered for participation, other than thanks and gratitude.

How the Information will be Used?

The data and results of this study will be embedded in the researcher's dissertation and will be used to further additional research, articles, or conference presentations.

To maintain confidentiality, and to minimize any risk of breaching confidentiality, only the transcriptionist and the researcher will know the participant's identifying information. The transcriptionist has signed consent of confidentiality letter. In addition, after the participant has read and accepted the written transcription, the audio recording will be destroyed. The transcriptions will be stored on the researcher's thumb drive, which is password-protected and if any hard copies of the transcripts are made, they will be stored in a secure and locked in the researcher's desk. Only the researcher will have access to the transcripts. Upon completion of the study, all information and transcripts will be destroyed and/or shredded.

The researcher will use an audio digital recording and the transcriptions for data analysis only.

I give permission to the researcher to digitally record and transcribe my interview for data analysis only. I also understand that a copy of the transcription will be provided to me afterward that I may review the interview for accuracy.

Initial here to indicate your permission. _____

Participation is voluntary and I understand that I may at any time during the course of the interview or data checking afterward, revoke my consent and withdraw my information from the study without any penalty or repercussion.

I have been given an opportunity to read and keep a copy of this Consent Form and to ask questions about the study. Any such questions have been answered to my full and complete satisfaction. I understand any risks involved and I agree to participate in the interview.

I, _____, having full capacity to consent, and do hereby volunteer to participate in this research study.

Signed: _____ Date: _____
Research Participant

Sincerely,

Joel E. Heckethorn
Ed.D. Candidate
heckej@sage.edu
646-316-1451

Dr. Marlene M. Zakierski
Faculty Advisory
zakiem@sage.edu
914-329-9619

This research has received the approval of The Sage Colleges Institutional Review Board, which functions to insure the protection of the rights of human participants. This research functions to insure the protection of the rights of the human participants. If you, as a participant, have any questions, concerns, or complaints about this study, please contact:

Dr. Donna Heald, PhD
Associate Provost
The Sage Colleges
65 1st Street
Troy, New York 12180
518-244-2326
healdd@sage.edu

APPENDIX E**Sage IRB**

November 30, 2016

Joel Heckethorn
Doctoral Student, The Sage Colleges

IRB PROPOSAL #524-2016-2017
Reviewer: Francesca Durand, Chair

Dear Researchers:

The Institutional Review Board has reviewed your expedited application and has approved your project entitled “School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners”
Good luck with your research.

Please refer to your IRB Proposal number whenever corresponding with us whether by mail or in person.

When you have completed collecting your data you will need to submit to the IRB Committee a final report indicating any problems you may have encountered regarding the treatment of human subjects, if the project goes longer than one year.

Please let me know if you have any questions.

Sincerely,

Francesca Durand, PhD
Chair, IRB

FD/nan

Cc. Dr. Marlene Zakierski

Appendix F

NYC DOE IRB

January 17, 2017

Mr. Joel E Heckethorn 433 W. 34th
Street
#9K
New York, NY 10001

Dear Mr. Heckethorn:

I am happy to inform you that the New York City Department of Education Institutional Review Board (NYCDOE IRB) has approved your research proposal, “School Leaders Promotion of the Arts and How It Leads to Increased Achievement among English Language Learners.” The NYCDOE IRB has assigned your study the file number of 1559. Please make certain that all correspondence regarding this project references this number. The IRB has determined that the study poses minimal risk to participants. The approval is for a period of one year:

Approval Date: January 17, 2017
Expiration Date: January 16, 2018

Responsibilities of Principal Investigators: Please find below a list of responsibilities of Principal Investigators who have DOE IRB approval to conduct research in New York City public schools.

- Approval by this office does not guarantee access to any particular school, individual or data. You are responsible for making appropriate contacts and getting the required permissions and consents before initiating the study.
- When requesting permission to conduct research, submit a letter to the school principal summarizing your research design and methodology along with this IRB Approval letter. Each principal agreeing to participate must sign the enclosed Approval to Conduct Research in Schools/Districts form. *A completed and signed form for every school included in your research must be emailed to IRB@schools.nyc.gov.* Principals may also ask you to show them the receipt issued by the NYC Department of Education at the time of your fingerprinting.
- You are responsible for ensuring that all researchers on your team conducting research in NYC public schools are fingerprinted by the NYC Department of Education. Please note: This rule applies to all research in schools conducted with students and/or staff. See the attached fingerprinting materials. For additional information [click here](#). Fingerprinting staff will ask you for your identification and social security number and for your DOE IRB approval letter. You must be fingerprinted during the school year in which the letter is issued. Researchers who join the study team after the inception of the research must also be fingerprinted. Please provide a list of their names and social security numbers to the NYC Department of Education Research and Policy Support Group for tracking their eligibility and security clearance. The cost of fingerprinting is \$135. *A copy of the fingerprinting receipt must be emailed to IRB@schools.nyc.gov.*

- You are responsible for ensuring that the research is conducted in accordance with your research proposal as approved by the DOE IRB and for the actions of all co- investigators and research staff involved with the research.
- You are responsible for informing all participants (e.g., administrators, teachers, parents, and students) that their participation is strictly voluntary and that there are no consequences for non-participation or withdrawal at any time during the study.
- Researchers must: use the consent forms approved by the DOE IRB; provide all research subjects with copies of their signed forms; maintain signed forms in a secure place for a period of at least three years after study completion; and destroy the forms in accordance with the data disposal plan approved by the IRB.

Mandatory Reporting to the IRB: The principal investigator must report to the Research and Policy Support Group, within five business days, any serious problem, adverse effect, or outcome that occurs with frequency or degree of severity greater than that anticipated. In addition, the principal investigator must report any event or series of events that prompt the temporary or permanent suspension of a research project involving human subjects or any deviations from the approved protocol.

Amendments/Modifications: All amendments/modification of protocols involving human subjects must have prior IRB approval, except those involving the prevention of immediate harm to a subject, which must be reported within 24 hours to the NYC Department of Education IRB.

Continuation of your research: It is your responsibility to insure that an application for continuing review approval is submitted six weeks before the expiration date noted above. If you do not receive approval before the expiration date, all study activities must stop until you receive a new approval letter.

Research findings: We require a copy of the report of findings from the research. Interim reports may also be requested for multi-year studies. Your report should not include identification of the superintendency, district, any school, student, or staff member. Please send an electronic copy of the final report to: irb@schools.nyc.gov.

If you have any questions, please contact Dr. Mary Mattis at

212.374.3913. Good luck with your research.

Sincerely,

Mary C. Mattis, PhD
Director, Institutional Review Board