

2016

## Increasing multimedia literacy in composition for multilingual writers: a case study of art analysis

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Increasing Multimedia Literacy in Composition for Multilingual Writers:  
A Case Study of Art Analysis

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A Thesis  
Presented To  
Eastern Washington University  
Cheney, Washington

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In Partial Fulfillment of the Requirements for the  
Degree  
Master of Arts in English/ Teaching English as Second Language

By  
Sony N. De Paula  
Spring 2016

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Master's Thesis

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## **Abstract**

This multiple case study/critical ethnography/autoethnography was done in two composition classes for multilingual writers at EWU in order to explore ways to foster multimodal literacies in English Language Learners (ELL's). "Digital composing environments force writers, readers, and texts to change.... Today, more than ever before, attention is being given to the role of the arts, multi-modality, and new literacies as they relate to research and practice in English language arts classrooms and operate within 21st century literacies" (NCTE.org, 2016; Jocius, 2016). Following the call from the NCTE, the author urges us to consider postmodern views of reading and writing through different voices, different lenses, and different technologies—to go beyond print media. The author reports on a writing unit requiring students to select, analyze, and present works of art to increase their own multimodal literacies. She analyzes student essays for insights about their diverse cultures, world views, and preferences for art analysis. Recommendations for incorporating art analysis and material cultural artifacts are offered.

## Acknowledgements

I would like to thank the following people who made it possible for me to complete this project:

My mother, “ZaZa,” for reading and encouraging my writing & art work while being the best role model of womanhood that has sustained me through my life in Brazil and in the United States, where I became a citizen on December 1, 2015;

Dr. Logan Greene and Dr. Paul Lindholdt for providing guidance & encouragement throughout the program and for nominating me for Keepers of the Dream Award for Academic Achievement and Service—which I won in the winter quarter of 2015;

our students in English 112—both Dr. Reeves’ and my own students who were participants in the present study and who generously offered their writing for this thesis;

Dr. Dana Elder for his words of encouragement and “encomium” when I was his student in Classical Rhetoric and as he read this thesis;

Dr. Tim Hilton for his efforts to read and respond to this document while serving as a university representative for this thesis; and finally

Dr. LaVona Reeves for her academic literacy coaching throughout this program—from the first day I met her at Starbuck’s for the initial interview prior to being selected as a Graduate Instructor with admission to the program and every quarter throughout these two years as she helped me with projects for every course I took. I also want to offer my deepest appreciation for her participation as an instructor in English 112 who encouraged her students to participate in this thesis project and who taught several lessons about art analysis to both her class and mine in the fall of 2015. We presented parts of this project at two professional conferences: at TRI-TESOL in 2015 and at the Spokane Regional ESL Conference in 2016. Without Dr. Reeves’ continued love and support, I could not have passed all of my courses, written this thesis, and grown as a teacher and scholar.

## Preface

### Language Learning Experience/s

I was born in South America in Brazil. My official language is Portuguese, but in school we learn English as Foreigner Language (EFL). Since I was a child, I've been curious about other languages and cultures. As a self-taught reader, I developed a love for language along with a passion for American literature.

My older siblings were in middle school when I started reading. They had English books from their English classes. It was my joy to spend time trying to read them through the pictures. Later, I attempted to read the words. Of course, it wasn't an easy task, but with my brother's help, I succeeded. The use of a dictionary, and most importantly pictures in the texts, facilitated my knowledge of vocabulary as I associated the words with the pictures. Pronunciation came along as I talked to my brother and read aloud what I assumed to be the way Americans spoke. He corrected me and motivated me to continue practicing my English. Later, my brother, Silvan, moved to Europe, and I had a chance to improve my English with the girlfriends he brought home. I would write those notes in English and wait for their responses from Europe. Although their British accent was difficult to understand, I made the best of it by practicing reading, writing, and speaking with these delightful Europeans.

Learning a new language was very exciting. The feeling of being in the country, most specifically America, through the books I read and pictures was overwhelming. I couldn't wait to grow older, start middle school and master the English language. Mother used to say that my toys were books. According to her, I spent my time, when other girls my age would be playing with dolls, reading my English books instead: a hobby that ultimately became a very pleasant activity. Later, when I finally was old enough to be in middle school, I had the thrill of learning that English was part of an entire academic curriculum through high school. As the years passed by, I became more interested in learning. I was a straight "A" student from elementary through middle school. I had never missed a school year without English. Every time there was a teacher conference, my mother used to come from school with a big smile on her face. Though I wasn't a perfect child, I was an excellent student, according to my teachers, and my grades proved it. In these years in middle school, I played sports, sang in choirs, became a basketball star and did well in my studies.

Because of my love for the English language, I became more motivated to study—not only English but also art, science, and history. English, however, was my favorite. My fifth grade English teacher, Mr. Sebastian, was overcome with joy seeing how excited and motivated I was to learn the language and how well I pronounced the words. All the while, I dreamed of someday living in the United States. I loved the culture, the gringos and the spoken language. It sounded like pleasant music to my ears. My favorite activity in class was when we had to pair up and dialogue in English in front of the class. My skills became known among many teachers and students in school. The reason was because when a student missed the dialogue exam, I would fill in for the absent student because memorizing the entire dialogue was one of my favorite tasks.

### **Pre-M.A. Teaching Experience in the U.S. and Abroad**

I received a teaching degree in Brazil, but prior to that I used to tutor k-12 students in my neighborhood—both in Portuguese and in English. After finishing high school, I was certain that teaching was my passion and one I yearned to make a career. I enrolled at the College of Philosophy, Science and Letters and became both, a Language Arts and ESL/EFL teacher, working mainly in private schools from levels k-12. My students were all motivated to learn English as a foreigner language. It is also mandatory in all academic settings in Brazil, where the culture itself is Americanized. For this reason, English is not an unusual language to learn. Students enjoyed learning because of my use of multimodality such as texts, videos, figures, displays and music. The biggest reward was seeing students succeeding in learning target language (TL) reading, writing and speaking.

Although teaching was exciting, the lack of support and supervision made it difficult sometimes when challenging situations came up. For example, all students were Caucasians and many did not expect to be taught by a minority in both gender and race. There was some resistance due to racial issues, and the lack of staff support turned the teaching environment very challenging with that population. However, my strengths were built due to my focus on helping my students succeed and on being a good teacher. I became not only a successful, well-known teacher but also a supervisor after receiving training and recruiting new teachers successfully.



### **Pre-M.A. Cross-cultural Experience/s**

After graduating from college and completing my teaching in Brazil, I decided to go on a mission trip to teach overseas. I had my teaching degree so I wanted to use it because I wanted to make a difference in people's lives. Three years after finally becoming a teacher, I moved to Africa and lived in Mozambique for four years. I founded a literacy program for the illiterate adults and children within the community I worked with which I named "Project Lloyd." Due to my dedication, I was invited to give a motivational speech to public high school students and eventually to teach, which unfortunately wasn't possible because of my busy schedule.

After living four years in Mozambique, I was granted a trip to Hawaii to participate in a leadership seminar in 2000, where I was trained in child development for educational purposes. I spent 3 weeks in Hawaii and finally moved back to Brazil, where I spent three months. During my time in Brazil, I was invited to help in a ministry in Newark, New Jersey. I worked as pastor's assistant and taught English in a private school briefly. I also taught English and Portuguese for those interested in learning either language. Having lived in New Jersey for three years, in 2004 I moved to Spokane, where I established permanent residency because I wanted to pursue my passion—teaching. I worked in District 81 from 2010 to 2014 as a bilingual specialist, substitute teacher and guest teacher, mainly in English Language Arts and ESL and at SCC Adult Education Center as an adjunct ESL instructor. Finally, after learning from Dr. Reeves about the M.A. in English/TESL option at Eastern Washington University, I called on her, making an appointment to meet in person. We spoke about my career plans as she read my memoir and worked one-on-one with me, and I was finally admitted to the program as a graduate student and a Graduate Teaching Assistant (GSA). I have lived in the United States for fifteen years and recently became an American citizen, fulfilling my lifelong dream. It's my belief that challenges will follow our lives as long as we live. However, I've grown as a person and as a teacher, and major areas in my life have improved, especially in terms of relationships, and there are others that still need to be worked on—time management, curriculum design, assessment, and job search skills.

### **Teaching Philosophy**

In *Walk to Freedom*, Nelson Mandela (1995) wrote, "Education is the great engine of personal

development. It is through education that the daughter of a peasant can become a doctor, that the son of a miner can become the head of the mine that a child of a farmer can become the president of a great nation. It is what we have, not what we are given, that separates one person from another.” Being raised in Brazil by a single mother of seven who cleaned office buildings for a living, I fully embrace Mandela's philosophy of education. Though Mother completed only the third grade, she always taught us the value of education, encouraging us never to give up on studying if we ever wanted to succeed in life. She taught my siblings and me to set goals and work hard until we reached them. With encouragement and perseverance, I decided to set the goal of becoming an educator.

I believe that language teachers must be language learners themselves in order to fully grasp the challenges students are facing. Majoring in English and minoring in Linguistics while completing an intensive and rigorous 154-hour internship and graduating with honors, I focused on language, literature, and culture. My education has prepared me for the challenges my own students encounter in the university. As the sixth of seven children, I learned to be a team player with good work habits and self-discipline. By about five years of age, I had taught myself to read, which caught the attention not only of my family but also of my neighbors. With that skill and a tremendous desire to learn everything I could, I developed an interest in other languages and cultures.

A language teacher like me must also understand that language learners may not all share the love of language I have. Though English literature became part of my daily reading, I understand that my students may not like to read, so I do have to create materials that will engage them deeply in history, culture, and literature of different genres. Literature, however, became my passion—biography, fiction, non-fiction, and poetry—all of which helped me acquire the pleasurable habits of reading and writing in English. I want to create that atmosphere in my own classroom, where there is an ethic of care, as discussed by Dr. Reeves. As a teacher, I have learned to share my knowledge both respectfully and patiently, explaining and helping students with the subjects they are struggling to learn while maintaining high standards.

Finally, I believe that the best teachers try to understand what students' dreams are and support their efforts to pursue those dreams as I have done. I believe we must share our own hardships and show students that they too can overcome obstacles in their lives. In a time when the most certain job for a

woman of color would be as a maid in Brazil, becoming a teacher was a very rare possibility. Prejudice, humiliation and bullying also followed me through high school because I was a poor, black child with no father at home. Though it was hard, I never let that situation distract me from following my dream. In the end, their taunting made me stronger and more driven. Moreover, while many Brazilian children my age were just going to school to kill time, I was not only going to school but also working. Recycling plastic and aluminum was one way I earned spending money. And I also worked as a maid, a clerk in a bookstore, and a tutor. Personal tragedies and losses also made me stronger on my journey to becoming an educator, but as my mother was always an example of a fighter, I never gave up. I continued to study hard, overcoming all the obstacles that stand in my way.

In summary, for about twenty years now, I have been working with children, youth and adults from diverse cultural and ethnic backgrounds. My experience is enhanced by the fact that I speak five languages: Brazilian and European Portuguese, English, Spanish, and some conversational French, which also gives me the ability to help struggling students who do not speak English as a first language as well as those who do. Being able to teach in both types of classes, regular and multicultural, has given me the opportunity to see the struggles many students and teachers face. Observing the ELD/ELL students, I have seen how difficult it is for them, not only to adapt to a new language and culture but also to follow a demanding academic curriculum – the experience is far from their previous reality since most of them come from refugee camps and have very low academic levels. It is well known in Spokane that teachers struggle to find materials and support for ELL's. I have heard this from a number of professionals who graduated from the EWU TESL Program and who have been very successful in the region. Being accepted to the master's program and being awarded a GSA at EWU has been one of my greatest academic achievements. Working with professionals who will help me to excel in my career as an educator and a student will prepare me for the educational growth and knowledge I will be able to apply to teaching English in Washington State and around the world. It will also help me to be a mentor to other language learners and language teachers. I will give back all I can because so many have helped me along the way.

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## Chapter 1

### Introduction:

#### Multimodality in College Composition Curricula

Wondering what has happened to the “A” in language arts, The National Council of Teachers of English (NCTE) drafted a position statement on multimodal literacy to encourage the inclusion of materials that go beyond print media and engage readers and writers in projects based on art, film, photography, digital media, and material culture. The May 2016 special issue of *English Journal* details ways of doing this. In “Telling unexpected stories: Students as multimodal artists” Robin Jocius, a literacy specialist, offers a neighborhood project her students completed to show the unseen on the block—that which others would not imagine existed inside the homes they lived in. She also offers criteria for the creation of multimodal materials for the teaching of reading and writing. Other NCTE journals such as *College English* have also included articles highlighting cultural artifacts such as quilts. “‘But a quilt is more’: Recontextualizing the Discourse(s) of the Gee’s Bend Quilts” by Vanessa Kraemer Sohan reclaims the work of African American women and argues that it is a kind of discourse worth examining closely. This may be a difficult argument to make to those scholars who believe that discourse is limited to the spoken and written word and not material cultural artifacts such as crazy quilts and sweet grass baskets made by Gullah women in the Carolinas (Reeves & De Paula, 2016).

In the introduction to *Literacies, The Arts, and Multimodality* (2010), Jennifer Sanders and Peggy Albers begin the chapter with a graphic—a woodblock print—by James Sanders, “Entangled.” If we look at the woodblock print, we see how images connect, cross over, and merge. Even though most images overlap, they remain independent of one another. Like Sanders and Albers, I have begun this thesis with my own art which features an abandoned beehive resting on a branch (Figure 1). All images are connected yet independent. Sanders’ and Albers’ images and my own symbolize interconnections we also see in multimodal literacy. The authors, I imagine, made this first image the focal point of their book—placing it just below the chapter title to get readers’ attention about the use of the visual arts in the language arts. They then write about the changing ideas of literacy in the new millennium that are reflected in the NCTE position statement:

Today, more than ever before, attention is being given to the role of the arts, multimodality, and new literacies as they relate to research and practice in English language arts classrooms and operate within 21st century literacies (NCTE, <http://www.ncte.org/pathways/21stcentury>). (NCTE.org, 2016, web)

They urge us to consider the postmodern view of reading and writing through different voices, different lenses, and different technologies as well as graphic design. The authors demonstrate the idea that the visual image may be more powerful than words. This is visual rhetoric that goes beyond the alphabetic, beyond the ideographic:

This attention is significant and timely as it reflects a growing shift in how literacy is being defined and what it means to be literate in the twenty-first century. Literacy, no longer confined to communication through reading and writing of traditional printed text, has expanded and figuratively exploded, particularly within the past decade. Messages are now created, inscribed, sent, and received in multimodal ways steeped in the use of new technologies. (p. 1-2)

In teaching writing, we ask students to look at an image and describe what they see, how they connect to the work, and what it means to them. I have used photo images in English 101 classes to increase writers' ability to interpret images by giving me selective details of what they see and to provide opportunities for them to understand visual rhetoric. Multimodality is the focus of this thesis project conducted in English 112—Composition for Multilingual Writers—in the fall of 2015, and I include my own art throughout this thesis to illustrate the power of multimodality (Figure 1). The thesis chair was also participant-observer in this action research project—participating as the instructor in Section 1; as curriculum developer for the art analysis papers (Ochs, 2012); as co-inquirer in the planning, teaching, and reflection phases; and as the leader in the “iterative” process of analyzing the student essays, interpreting them, discovering themes, and reporting findings. Deliberation in action research is necessary and valuable to both.

## **Researcher's Background**

### **Spokane Art Supply**

I was first an artist, and then a writer, and a teacher of writers. The “Beehive” is an Asian style painting of mixed media and my first professional piece of art that I’ve created. I was inspired by a hive abandoned on a dead tree branch that the teacher had brought to the classroom at Spokane Art Supply. I was taking a class in order to improve my technique and find some release during a time of mourning for the loss of my mother in Brazil. I didn’t go to her funeral because the distance and my financial status did not make it possible for me to be there at that time. She had spent the entire week of December

21 in the intensive care where she slowly faded away as a result of complications during a surgery. She had just turned 71 two weeks prior to her surgery.

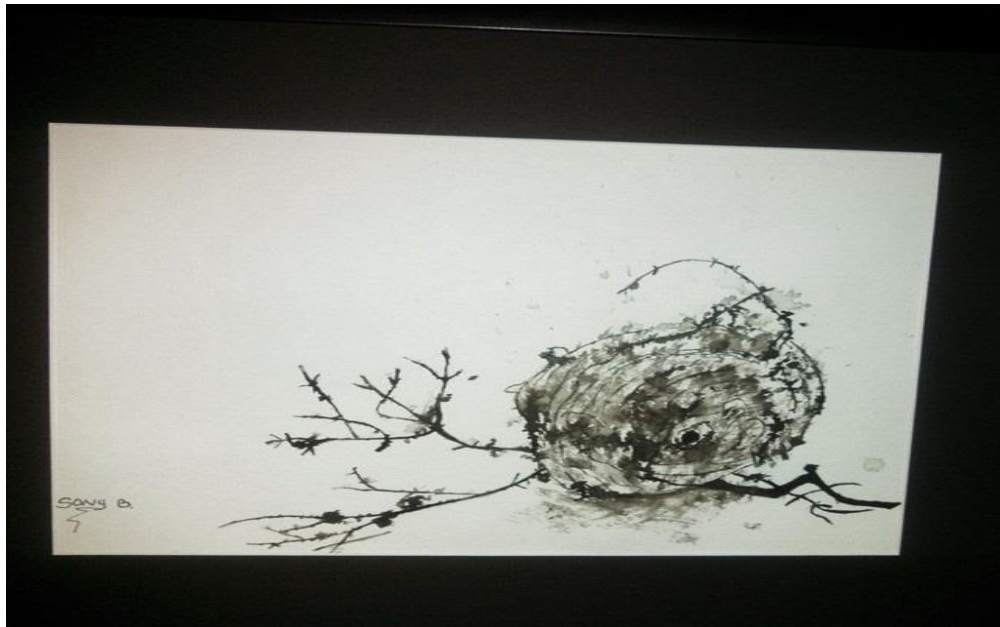


Figure 1. Beehive by Sony De Paula (2008). Black ink and pen.

Her frail heart did not handle the surgery, and on December 27, 2007, she finally succumbed. I did not have the chance to say my final goodbye. Inspired by the hive that the teacher had brought to the classroom that evening, I felt somehow it was a liminal moment in my life—as suggested by Soliday (1996) in her landmark article on literacy narrative. I will describe the process of drawing that night, so readers can understand the beehive I painted. At the same time, I will explain why I felt that I had to paint that beehive and share it in a public place such as the Avenue West Gallery in downtown Spokane. It was the first time I used ink as the medium in an art project. The class was provided in one sitting with some advanced students, some intermediate, and several beginners like me. I was the newest student that night. Most students were working on the pieces they had started weeks earlier. Before I started to paint, the teacher gave me a sheet with different shapes and lines to practice movement. She noticed how stressed I was and how hard I was on myself. Working in those lines—some were straight, others circular and wavy—helped me to relax and get ready to start working in the beehive. Next, she provided us (there were a couple of more students who chose to paint the beehive also) with watercolor paper, wash brush, black ink, a calligraphy pen and a sponge. I was excited. I couldn't wait to get started. There were other choices we

could select among the paintings many were objects and landscapes. I chose the beehive.

I was mesmerized by the dead hive abandoned on a dead tree branch that the instructor had placed on the table. It had no life in it. The grayish, pale color of the hive caught my attention. It felt like those days when the sun refuses to shine and all we see is a gray tone in the sky reflecting abandonment and loneliness. I felt such a connection with the hive because that was how I was feeling, as an orphan.

I was mourning the loss of my mother. I worked quickly and urgently to capture the image. I didn't want to lose that image in front of me. I wanted to capture the feeling of the emptiness of the abandoned hive—a loneliness that I was feeling at that time in my life. It took me 30 minutes, and I finished first due to my passion, my interest, and my need to quickly capture the feelings and the images on the watercolor paper. There were other still life choices on the table that night—objects and landscapes, but the hive was closest to my heart.

### **Black ink & pen**

All the materials—the watercolor paper, the black ink and the calligraphy pen, the wash brush, and the sponge were provided by the teacher. First, I washed the paper with clear water. Then, we took the pen and dunked it into the black ink. Finally, we started working the lines very carefully. I started with the hive and circular line. I splashed some of the lines to create shading and then started working the branches. Every time we touched the paper the slight splashes formed little dots that would all flow and give form. That view gave me sensation of splashes of hope sparkling in front of me. I was thrilled. The teacher walked around the class and constantly checked on my work and gave me new directions and encouraging words. As a final touch, I used a sponge to give texture and some shapes to the hive. Then I signed it but did not date it. Working on that piece gave me a mix of sorrow and joy.

### **Statement of the Problem**

#### **Reading Challenges & Self-Confidence**

Margaret Mount (2014) studied a group of Saudi males in her classes—112, 101, 201—over one academic year and discovered that reading was a major problem that made it difficult for them to do good



writing. She concluded that those who could not read and comprehend academic articles often could not write well either, though they could think critically and analytically. They lacked self-confidence as a result and as reported in many studies conducted on this English 112 population over time (Okabe, 2008; Lee, 2013; Kim, 2013). If we can foster multimodality literacies, we can engage all kinds of learners in new and different ways. Further, we can expand composition beyond the written word, beyond to text as Sohan (2014) argued most effectively to cultural artifacts, material culture, and beyond. When we ask writers to draw to write, we see new dimensions of students like this Thai woman's sketch of Rosa Parks (Figure 2).

## **Research Methods**

This thesis is an example of mixed-methods research, incorporating elements of (1) action research—classroom research conducted by the instructors themselves as participant-observers, (2) case study, (3) critical ethnography, and (4) autoethnography.

### **Case Study**

For the present study, under the guidance of the thesis chair who was also one of the instructors who taught art analysis and collected essays, I followed the guidelines provided by TESOL for case studies, critical ethnography, and action research.

In TESOL, a case typically refers to a person, either a learner or a teacher, or an entity, such as a school, a university, a classroom, or a program (see Faltis, 1997; Johnson, 1992; Nunan, 1992). . . . Case studies . . . may be conducted independently, either longitudinally or in a more limited temporal period. . . . Case study research may feature single cases or multiple cases. . . (TESOL.org, 2016).

Further, our international professional organization indicates the necessity of “acknowledging multiple realities in qualitative case studies, as is now commonly done [which] involves discerning the various perspectives of the researcher, the case/participant, and others, which may or may not converge (Yin, 1994)” (cited in TESOL guidelines, 2016). For this reason, as the primary investigator in the project, I was required by the thesis chair (Reeves) to disclose my assumptions and biases from the outset, so that readers would know of the biases and assumptions I had prior to data collection and analysis.

TESOL reminds us that case study is “an interpretive, inductive form of research [that] explore[s] the details and meanings of experience and [does] not usually attempt to test a priori hypotheses. Instead, the researcher attempts to identify important patterns and themes in the data” (2016). Our professional commitment to this form of research is due to “the richness of case studies [that] is related to the amount of detail and contextualization that is possible when only one or a small number of focal cases and issues are analyzed” (2016, web). In the present case study designed as action research to address curricular issues in English 112, like Margaret Mount’s thesis of 2014, the instructors planned, taught, analyzed essays, and reflected on the art analysis—the focus of the thesis. TESOL acknowledges that “[t]he writer’s ability to provide a compelling and engaging profile of the case, with suitable examples and linkages to broader issues, is also very important” (TESOL.org, 2016)—the broader issue here is how to increase multimodality literacy in the curriculum and tap into the “app generation’s” strengths and challenges identified in *The App Generation: How Today’s Youth Navigate Identity, Intimacy, and Imagination in a Digital World* (Gardner & Davis, 2014). For the purposes of this thesis, I am the most interested in learners’ imagination—how to foster it in English 112 so that multilingual writers can find their voices and engage deeply in their writing in English—a foreign language for them.

### **The Case Study Report**

TESOL states that case studies should include the following elements:

- 1) a statement of the study's purpose and the theoretical context
- 2) the problem or issue being addressed
- 3) central research questions
- 4) a detailed description of the case(s) and explanation of decisions related to sampling and selection
- 5) context of the study and case history, where relevant
- 6) issues of access to the site/participants and the relationship between [the researchers] and the research participant (case)
- 7) the duration of the study
- 8) evidence that [the researcher] obtained informed consent, that the participants' identities and

privacy are protected, and, ideally, that participants benefited in some way from taking part in the study

- 9) methods of data collection and analysis, either manual or computer-based data management and analysis (see Weitzman & Miles, 1995), or other equipment and procedures used
- 10) findings, which may take the form of major emergent themes, developmental stages, or an in-depth discussion of each case in relation to the research questions; and illustrative quotations or excerpts and sufficient amounts of other data to establish the validity and credibility of the analysis and interpretations
- 11) a discussion of factors that might have influenced the interpretation of data in undesired, unanticipated, or conflicting ways
- 12) a consideration of the connection between the case study and larger theoretical and practical issues in the field (TESOL.org, 2016)

### **Researcher's Biases**

As primary investigator and instructor in the class where data were collected, I played several roles while collecting, analyzing, and interpreting data—ten essays selected as a convenience sample: instructor, curriculum designer, researcher, artist, and thesis writer. The most relevant bias I had was that as a multilingual writer myself, I felt that the composition program I was teaching English 101 in did not seem to do the following:

- 1) incorporate enough media in the daily lives of the students in the classroom;
- 2) teach writers to employ graphics and multimodality in the composing process;
- 3) reflect the needs of language learners who were present alongside Americans in the classroom; and
- 4) take a strengths-based view of multilingual writers, as contemporary scholars like Leonard, Sohan, Jocius, and Canagarajah do.

It seemed that English 101 was text-based, and students were asked to read academic articles such as Knoblauch's "Literacy and the politics of education" in which the author describes four types of literacy, but Mount (2014), for example, discovered that multilingual writers struggled to understand most of the readings in the text. Like Okabe (2008), a multilingual graduate student, I also struggled to understand the

main points of some of the articles since I grew up and earned the B.A. in Brazil. The lack of visual rhetoric and multimodality in the curriculum made writing even more difficult for multilingual writers enrolled in the course. At the same time, I must also explain that when I taught Americans English 101, their course evaluations suggested that they did not always understand my “accent” and that I needed to pronounce English better. This comment, however, was never made in the English 112 evaluations completed by multilingual writers, who seemed to appreciate the fact that I had learned English as a foreign language and could be a good role model for them. At least, I inferred this from their written comments.

### **Researcher’s Assumptions Prior to Data Collection**

TESOL asks critical ethnographers to disclose their pre-data-collection biases and assumptions that might influence data collection, analysis, discussion, and conclusions. For this reason, I stated these and discussed them with the thesis chair—also my research partner for a project we presented at TRI-TESOL in Washington State in the fall of 2015 and another related presentation at the Spokane Regional ESL Conference in February 2016, where we spoke to a packed room of teachers:

- 1) Art can be incorporated into a composition curriculum K-16.
- 2) The “app” generation can benefit from multimodal approaches to learning.
- 3) Composition instructors can foster multimodal literacies to develop writers’ creative and academic sides.
- 4) Material culture or culture in general is often not included in composition curriculum, but it should be.
- 5) Using multimodal sources, writers, including multi-linguals, can use their imagination and creativity to support and go beyond a written text.

### **Research Questions**

To discover the value of multimodal literacy for multilingual writers, I attempted to answer the following research questions in this project. I have included other authors (Hansen, 2015; Kwun, 1998; Leung, 2013; Ochs, 2012) who have worked on similar or related projects to provide a context for the research and to give credit to other scholars who have contributed to the field.

Research Question 1.

What role does multimedia literacy play in college composition for multilingual writers? Why do instructors foster it? Lauer (2009) defines multimodality and related terms to help teachers understand what the term means and when and “how each term is used in both academic and nonacademic/industry contexts” (p. 225). She also analyzes the audience and the context for its use.

Research Question 2.

What are the benefits of multimedia lessons for multilingual writers? The same population—English 112—was asked to write about the benefits (and challenges) of multimodal materials (Leung, 2013).

Research Question 3.

What are the challenges of multimedia lessons for multilingual writers?

Sheppard (2009) discusses the demand for multimodal communication as well as those who resist the need for multimodal literacy in the United States. She focuses on the production and the demands of technology and media that can affect the “final text” and its influence on the audience.

Research Question 4.

In what ways can composition instructors incorporate material culture and multimodality literacy activities into their curriculum for multilingual writers, as Ochs (2012) did in her thesis?

## **Thesis Overview**

Chapter 2 is a brief review of literature about (1) multimodal literacy, (2) material culture, (3) art analysis, and (4) digital media. Chapter 3 is a rationale for the research design and methods, a description of the course objectives and student writers in the case study, a detailed documentation of the procedure followed for data collection and analysis of student essays, the researcher’s summary and analysis of the art analysis essays, a brief discussion of the findings. Chapter 4 is the discussion of the findings with connections to

the literature and the two instructors' reflections on the project and what they learned that will influence changes in the English 112 curriculum. This reflection is the "iterative" aspect required by TESOL in this kind of qualitative research, particularly in action research.

## Chapter 2

### Review of Literature

Chapter 2 is a brief review of literature about (1) multimodal literacy and application K-16, (2) material culture, (3) art analysis, and (4) digital media.

#### Multimodal Literacy & Application K-16

In completing this thesis, my mentor who was also one of the instructors for the present study, LaVona Reeves, received the May 2016 special issue of NCTE's *English Journal*, "Imagination, creativity, and innovation: Showcasing the 'A' in English language arts" in which ten articles written by teachers appear. The first is of major interest to me—the primary investigator—and to the responsible investigator and thesis director—Dr. Reeves, because Robin Jocius describes how her students become better writers in "Telling unexpected stories: Students as multimodal artists" and opens her article with a philosophical statement from Dr. Reeves' graduate professor at Columbia University, Maxine Greene: "The role of imagination is not to resolve, not to point the way, not to improve. It is to awaken, to disclose the ordinarily unseen, unheard, and unexpected" from Greene's landmark book, *Releasing the Imagination: Essays on Education, the Arts, and Social Change* (cited in Jocius, 2016, p. 16).

In this chapter of the thesis, it is the "unseen, unheard, and unexpected" that will be the focus as well as the creation of classroom spaces and epistemological spaces where writers can imagine new ways to create knowledge that matters to them and to their communities. Jocius's high school students were assigned a project in which they were to look at their neighborhoods through different lenses, using video, art, and photos to capture aspects that other people passing by would not see or know about—the "unseen." She showcases one of her student's art work in which he overlays a chess board on a photo of a the low-income apartment building where he lives. The chessboard was the "unexpected" because many who pass by there do not imagine a 17-year-old boy inside playing chess—they may imagine a gang member using drugs. Jocius explains here.

At the heart of our work was the idea that composing in a digital, multimodal landscape can present 'not just a new way to make meaning, but a different kind of meaning' (Hull and Nelson 225). As students created their neighborhood stories—occasionally with words, but more often with photographs, video, sound, music, color, special effects, visual effects, writing, and live acting—they developed critical understandings of how symbols and modes come together to make meaning. But even more importantly, as they worked within and across modalities, they became 'more proficient at representing their ideological beliefs'. (Albers cited in Jocius, 2016, p. 16)

In many cases, multimodal, digital tools have been used primarily to engage and motivate students, to give them opportunities to cross the boundaries between

their lives in and outside of the classroom. While this is a worthy goal, it isn't ambitious

enough, not when the interactive characteristics of digital media can change both the form and function of academic literacy experiences. A switch in the form of an academic project(e.g., students create digital "family portraits" in place of writing a characterization essay) involves shifting the medium students are using to create (digital composing software instead of paper and pencil). (p. 17)

Researchers have suggested that digital tools, such as cameras and iPads, can be used to motivate young readers and writers who, for one reason or another, have become disengaged from classroom literacy practices. (p. 18)

Like students in English 112, Jocius's students have needs that have not been met in the standard, text-based curriculum.

As Donna Alvermann argues, "adolescents who appear most 'at risk' of failure in the academic literacy arena are sometimes the most adept at (and interested in) understanding how media texts work, and in particular, how meaning gets produced and consumed" (p. 200). So, for students, teachers, and schools, new and digital media have presented new possibilities to collaborate, create, and share information. For example, social forums for reading and writing, such as Twitter,

blogs, YouTube channels, fanfiction sites, and other online forums, have enabled the often instantaneous dissemination of information across school and nonschool spaces. (Jocius, p. 18)

Collaboration and sharing are important ways for students and teachers to create a community of writers (Reeves, 1997), artists, film makers, and photographers.

Jocius offers the following guidelines for teachers to follow, including specific questions to help them create multimodal projects that will engage learners on a deeper level. It is designed to bring in students who may not identify as deeply with text-based instruction and who may need a break from just words on the page.

### **Principles of Transformative Multimodal Practices Principle Guiding Questions Instructional Considerations**

1. Principle: Digital, multimodal practices should present a hybrid model of print and digital learning, individual and collaborative understandings, and personal and critical meaning-making.

Does this practice include pathways for students to develop skills in print-based and digital contexts?

Guiding Questions:

Does it provide opportunities for students to develop skills in interpretation, analysis, and criticism that they need to navigate the 21st-century world?

Instructional Considerations:

- Provide opportunities for students to move among print, digital, and new media
- Encourage personal and critical responses to texts; students can and should question the authority of the author and imagine the text from an alternative point of view (Jocius, 2016, p. 19)

Jocius's neighborhood project met all of these criteria and is offered as a model for teachers to follow.

2. Principle: Instructional practices involving personal and critical responses to multimodal texts need to account for the multiple and multifaceted identities that adolescents bring to the classrooms (as students, as readers, as composers, as critics, and so on).

Guiding Questions

- Does this practice recognize and honor students' personal and cultural identities, as well as their identities as students?
- Does it allow students to move beyond individual and personal responses to critique social systems and representations?

Instructional Considerations

- Choose texts carefully; offer mirrors, which reflect the cultural norms and values of the reader, and windows, which juxtapose the familiar with the unfamiliar (Bishop ix)
- Research texts, authors, and social contexts to choose texts that reflect students' cultural, racial, socioeconomic, and linguistic backgrounds. (p.19)

Jocius is most concerned about students' finding their own voices and identities, so she selects texts that validate their lived experiences, which is considered by the NCTE to be one of the best practices in curriculum design.



3. Multimodal pedagogies and classroom practices should strive to represent shifts in both form and function.
  - Does this practice represent both a change in form and function?
  - Does this practice allow students to move in and among sign systems to construct and interpret meaning?
  - Present opportunities for students to use the digital knowledge and expertise developed in non-school contexts
  - Maximize the potential of digital tools by having students share their compositions with distributed online audiences and forums. (p. 19)

The main point of much of Jocius's work is that students with reading challenges need more than print media to grow as readers—they need multimodal materials and projects that will help them read and write in more engaging and imaginative ways—even research projects. She reminds her readers: “Texts don’t simply come into being, absent of particular ideas or perspectives; they are ideological, emerging from the collective personal experiences of the creator” (p. 16). Writers have to learn how to “read” a work of art by considering the form and the historical period in which it was created, as Jocius argues:

...to become a multimodal artist, you need to “read” and write a variety of multimodal texts. The analysis of multimodal texts involves developing a comprehensive knowledge of many of the same conventions as print texts—to interpret, for example, students must often examine setting, theme, character, climax, and resolution. However, and perhaps more importantly, multimodal textual analysis can push students toward the fundamental knowledge that every text—photographs, poems, paintings, films, and music alike—tells a story from a particular purpose. (2016, p. 19)

It appears that many university faculty do not know how to use multimedia to teach writing and/or literature. Shepard (2009), for example, discusses ways to teach colleagues in English how to use multimedia in teaching composition and in particular the rhetorical situation—audience, message, speaker. She also discusses the “constraints” of incorporating it and producing it for teaching purposes. In the EWU master’s thesis, *Using media to teach a biography of Lincoln and Douglass: a case study of teaching ESL listening & viewing in college composition*, Pui Hong Leung (2013) had students view a video and respond to the content in journals, which became the focus of his thesis. He also used a cloze procedure to determine how much of the video the students understood as they filled in selected blanks. He discussed the challenges students faced in understanding a poem dictated to them and in watching a related video. Still, he advocated for multimodal literacies in the English 112 curriculum—as did Mount (2014), Lohpaisankrit (2008), Albalawi (2014), and Okabe (2008).

Like Shepard, Leung, and Jocius, Sultan Albalawi (2014) focused on the fostering of multimodal literacies in a small case study of two Saudi English teachers and two Saudi students learning English for academic purposes. He recommends ways of teaching both high school and college level learners from ages 16-90 in Saudi Arabia. The goal is to help teachers understand how they can teach grammar through the use of various media—both in the classroom and for homework. It justifies and models how media can help learners understand grammar rules while learning life lessons and clarifying values (Reeves, 2011) as stated by UNESCO. This is a qualitative case study of two English teachers—one Egyptian and one South African teaching in the Kingdom of Saudi Arabia (KSA)—and two students—one English major studying English in KSA and one biology major studying in the United States. Subjects were asked about the use of media to teach grammar and were given a media lesson to respond to in an interview or by email. Elements of critical ethnography and constructivist grounded theory are incorporated in a mixed methods approach. Sample lessons are included to demonstrate teaching grammar through media to provide a meaningful, whole language approach to engage language learners and increase motivation to learn English. Materials are offered to supplement the traditional teacher-centered, textbook-based approaches currently used in KSA. The researcher also reflects on his own language learning in KSA—middle school through university as an English major— and in the United States as a graduate student in English.

Likewise, Hansen (2015) took a multimodal literacy approach to teach a biography, *Laura Ingalls Wilder: A Photographic Story of a Life* (Stone, 2009). The research conducted for this study took place during the winter quarter of 2015 within English 112, which is a composition class offered at Eastern Washington University (EWU) for multilingual writers. Hansen—the primary investigator and instructor—collected surveys, journal responses, and student essays. Like Jocius, she emphasized giving voice to students through media assignments. She reported an increase in students' motivation and engagement by introducing cultural artifacts such as quilts to teach 19th century history and to reinforce Sohan's claim that epistemic spaces can be opened by such examples of material culture. Building on Hansen's and Sohan's work, Reeves & DePaula (2016), in their conference paper, offered ways to teach Gullah history through basket weaving in the Carolinas and history through material culture such as flour sack dresses made during the Great Depression. At the same time, they discussed Alice Walker's work, *In Search of Our Mothers' Gardens*, in which Walker honors her own mother's creative process of planting flower

gardens—as does Reeves in showcasing her great-grandmother’s and mother’s gardens as ephemeral art.

## **Visual Rhetoric**

In teaching writing k-16, instructors must teach writers how to identify and analyse visual rhetoric in multimodal materials they are collecting and teaching. Christina Rosenquist (2012) in “Visual Form, Ethics, and a Typology of Purpose: Teaching Effective Information Design” defines visual rhetoric:

The definition of visual rhetoric has changed over the past 10 years. Originally an offshoot of classical rhetoric (see Dragga & Gong, 1989), where editing of technical communication was fit to the classical rhetorical canons of invention, arrangement, style, and delivery, the term has been used to define communication through visual document elements, rather than textual ones. But visual rhetoric is more than simply draping a classical framework around a modern form of communication. The more recent definition is the effective use of visual elements for communicating information. The term used frequently is visual information design. (web)

Laura R. Micciche (2014) argues that “recent critical scholarship is any indication, the “social turn” has hardened into repressive orthodoxy and failed to keep pace with a changing world” (p. ). In its policing of essentialism, refusal to engage nature or biology, and reliance on culture and language as exclusive routes to meaningful analysis, the social turn, at least dominant forms of it, seems to have plateaued.

In current theoretical discourse, complexity reigns, as do non-oppositional stances wearied by critique’s taste for subtraction, which has failed to slow the commodification of identity and culture, capitalism as an engine of social life in the United States, or abuses of dominant ideology. Primary tools of the social turn—textual and linguistic analysis as well as ideology critique—have proven important but limited.

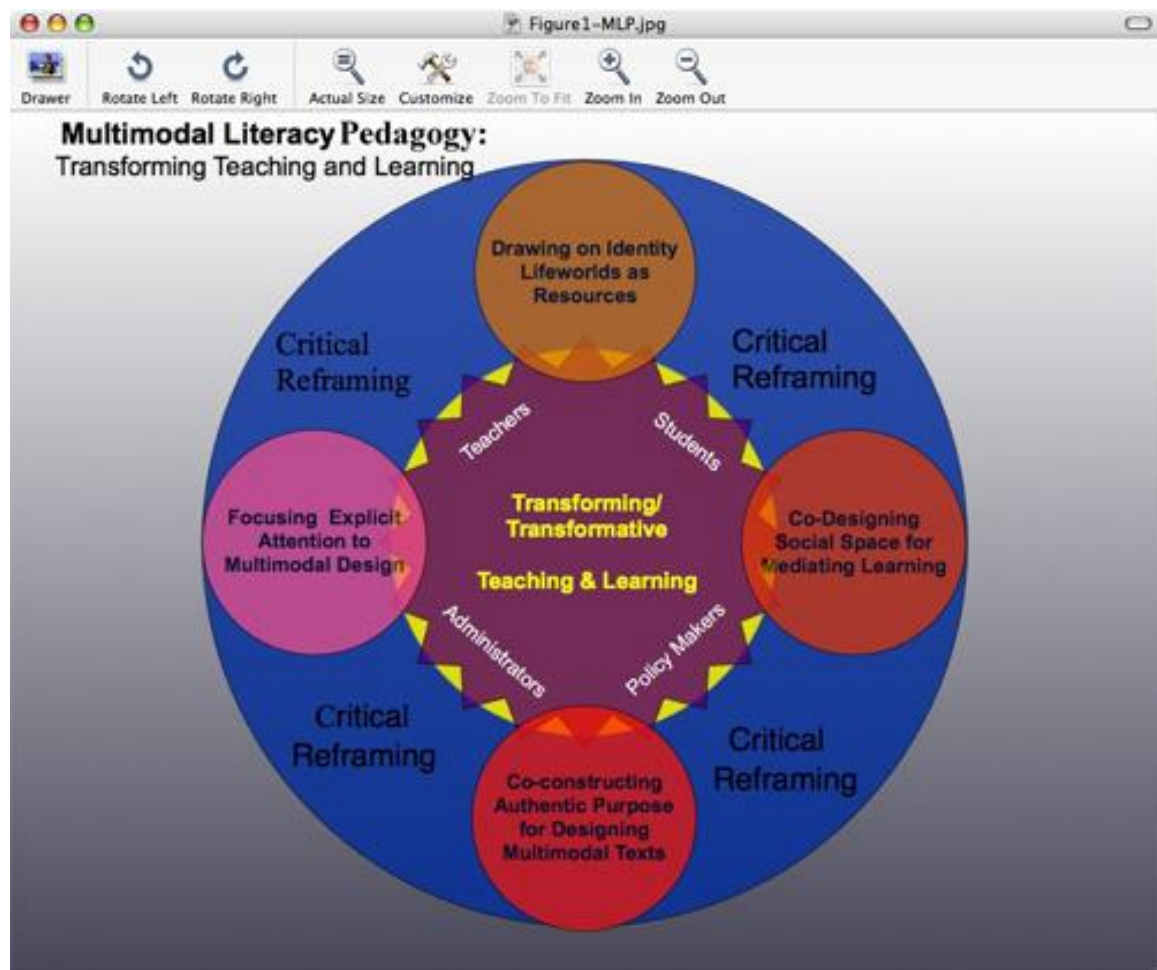
More to the point of this special issue, these tools have narrowed the scope of what counts as the social by foregrounding the constructed nature of texts, objects, activities, and bodies with little attention to how such constructions interact with natural systems, biology, animals, and other forms of matter. Karen Barad, in “Posthumanist Performativity” (2003), expresses representative disenchantment with the social turn as follows: “Language matters. Discourse matters. Culture matters. There is an important sense in which the only thing that does not seem to matter anymore is matter” (120). But the social world is very real; there are bodies and matter and real consequences of this materiality. —Susan Hekman, “Constructing the Ballast” (115–16) *College English*, Volume 76, Number 6, July 2014 Writing Material I L

## Miller

In a study of urban secondary teachers moving out of professional development and into their classrooms, Miller’s research team documented the learning processes of teachers and student groups during their digital video composing to make sense of the curriculum. Taken together, these ethnographic case studies provide evidence that digital video composing can be a potent literacy tool that leads to increased student engagement and learning. Important to English educators is this finding: Learning to use and to teach digital composing can induce changes in teachers’ epistemology and social practices that promote changes in their teaching and student learning. In this article, a framework for a multimodal literacy pedagogy is elaborated, generated from these analyses of teachers changing over time. Teachers who have transformed themselves and their classrooms to enact student multimodal composing on curricular concepts have these transacting principles in common: They

- (a) design social spaces for mediating students' multimodal composing activities; (b) co-construct with students authentic purposes for these composing activities about curricular concepts;
- (c) focus explicit attention to multimodal design and critique of multimodal texts; and
- (d) persistently open opportunities for students to draw on their identities and "lifeworlds" (cited in Miller Holland, Lachicotte, Skinner, & Cain, 2001).

Diana George argues in her article "Visual Communication in the Teaching of Writing" that visual communication has dominated the English classrooms since the 1940s. She explains that visual literacy has entered the teaching of writing and emerges in scholarly journals and textbook assignments for more than fifty years. Her statement extends by claiming that television is the primary visual contact in a child's life. In addition, Diana points out the 1946, instructor's edition of the popular Dick and Jane elementary reader series which alerted teachers to the reality that reading demanded attention to more than print literacy, and was meant to teach students to read pictures as well as words. To support her claim, she discusses Kismarc and Heiferman who assert: "The skill in interpreting pictures became increasingly important as means of securing pleasure and information" (Kismarc and Heiferman 88). They continued by explaining how adults today are exposed to "picture" magazines, cartoons, advertisements, and many types of diagrammatic schemes for the presentation of facts. In addition, these authors state that children are surrounded with pictures books and "read" the funnies long before they enter school. Lastly, they finish by saying that regardless of the situation, the individual who can "read" pictorial material effectively has access to a vast world of new ideas.



**Figure 1.**Multimodal literacy pedagogy framework. (Miller, 2010, web)

On the issue of individual identity, the hypothesis of the book is that identities are becoming more packaged and restricted without a focus on inner life, personal conflicts, or struggles. Members of the App Generation are shown to exhibit less and less risk-taking and are only willing to show an outer shell of a polished self. With the emphasis on communication via social media these youth are less focused on inner development and feel insecure about a lack of self-identity. Many in the App Generation show an increased acceptance of cultural differences and lifestyle differences, but have minimal understanding of how such differences occur and what they mean.

The risks inherent in the Internet and social media have made individuals less trusting of others than previous generations. The decrease in risk-taking has led to a decrease in true connection with other people and a feeling of isolation and decreased empathy, even though it appears that such individuals are connected in ways that could not even be imagined in the past. (Doran, 2015, web).

The use of multimodality, however, may empower students to be less dependent and more knowledgeable in rhetorical situations. Shepard discusses that on the theory side, the past 15 years have seen increasing calls for the integration of multimedia and

### **Digital Media**

In “The grammatical point,” Anderson (2003) shows how The New London Group used the concept of design to show the interconnectedness of a range of literacies, citing five design grammars (linguistic, visual, audio, gestural, and spatial) and a sixth, synthetic category (multimodal) where literacies converge (p. 41). The group offered this refined conception of literacies in the service of a larger project, explaining, “literacy educators and students must see themselves as active participants in social change, as learners and students who can be active designers--makers--of social futures” (1996, p. 65). He writes: “The group’s work offered a helpful corrective to the tendency to link computer literacy to technology-related skills, asking us instead to concentrate on individual engagement and civic opportunities” (p. 41).

This study shows how, with the right instruction, the app generation switch from app dependent to app enabled. It will give them to use their creative and artistic skills, and help them to improve their psycholinguistic attributes, in other words, instead of having their identity, imagination and intimacy mislead and damaged, they can become better individuals intellectually in this app-driven society.

Bearne & Wolstencroft (2007), have pointed out that communication is possible not only through the traditional means of paper, such as in picture books, magazines, novels or information books but also through the computer, as Internet information, emails, presentations, and via sound and visual media—radio, television, videos and DVDs (p. 2). Furthermore, people of all cultures have always used a vast range of ways to represent ideas and communicate meaning through speech, writing, image, gesture and movement, music and sound (p. 1). However, it is reasonable to say that handwriting will always exist in the classroom but the screen-writing will continue to be engaged by the post-modern culture (2).

Moreover, multimodality in composition classrooms not only contributes to student’s interest in learning but also helps them to explore their skills as creative writers. Scholar (Koehler, 2013) supports this idea by pointing out how poetry, short stories, and creative non-fiction live---are written and read--across our digital technologies.

In other words, the use of screen in the app generation has helped many to develop their writing skills in the classroom and give them a sense of ownership as writers; it allows them to see themselves as authors, with the responsibility to proofread and craft their writing (Bearne & Wolstencroft (2007).

Selfe and Takayoshio have asserted that although the formal use of composition is applied in classrooms for over 150 years (p. 1), they state in a world where communication between individuals and groups is both increasingly cross-cultural and digital, teachers of composition are beginning to sense the

inadequacy of texts--and composition instruction--that employs only one primary semiotic channel (the alphabetic) to convey meaning.

Albers (2006), argues that as knowledge of digital technologies increases and many children, adolescents, and preservice teachers enter school with varied of experience, especially working with multiple modes via computer, Leap frog, Xbox, and so on, English education is primed for the role that multimodality can and should take in the teaching and learning of English language arts (ELA) teachers.

Gardner & Daly

Gardner & Daly, 2014 in "The app generation" claim that is has become increasingly driven the use digital media. In many schools, especially in higher education, most students under the age of 25 have engaged in this post-modern use of technology in their writings. In addition, to enhance students' knowledge and interest in writing, some educators have incorporated new ways of teaching into their curricula; however, those who advocate for a more conventional pedagogy--emphasizing handwriting texts and fostering students' original ideas, have resisted the new digital era and all of the technology that has come with it because of the potential loss of students' self-reliance and critical thinking. In his review of Gardner and Daley's book, Doran (2015) writes:

Unlike previous groups, the members of the App Generation have had technology and social media as a staple of their existence and have never known a universe other than that dominated by mobile devices, computers and social media. While potentially positive changes that may occur with this generation are repeatedly pointed out, it is not hard to read between the lines that the authors are more worried than reassured. (2015, web)

While Gardner & Daly express three findings in depth--identity, imagination and intimacy as an app dependency, other studies have shown this phenomena could also be used in a positive way especially in the composition classroom.

Anderson

Anderson (2008) has pointed out this issue by mentioning a study done by the New London Group (1996), whose call for multiliteracies reflected in part dissatisfaction with alphabetic literacy but in whole a desire to see students as motivated agents of change. Further, Shin Shin & Cimasko (2008) found that multimodal writing allows for better communication of knowledge and expression of personal identities through various modes of representation. Selfe & Takayoshi in "Multimodal Composition: Resources for Teachers" define multimodal texts as--texts that exceed the alphabetic and may include still and moving images, animation, color, words, music and sound). As Anderson (2008) consider the assertion made by the New London Group (1996), in which these authors agree by saying that the formal assignments that many English composition teachers give to students remain alphabetic and primarily produced via some forms of print media.

### **Digital Composing**

Bearne & Wolstencroft (2007) argued that digital composing is commonplace now and that digital composing environments are challenging writing, writing instruction and basic understanding of the different components of the rhetorical situation-- writers, readers, text--to change. These authors mean the use of multimodal texts in composition classrooms can empower students to become better writers and critical thinkers. There are concerns with digital composing, however, and Doran writes: "An application takes a person quickly and directly to whatever information, task or site one is seeking, without need to search the Internet or look into one's own experience" (web). Gardner & The major question of the text is whether youth are becoming "app enabled:" encouraged toward free thinking, forging new paths and deeper relationships. Or do these individuals become "app dependent:" limited by the nature of the app as constructed by the software engineer. While a number of apps, particularly those in the artistic and creative realm, appear to encourage action and exploration, the vast majority contribute to a restriction of personality and behavior (Doran). By this, he means that the misuse of apps may lead youth to the dangers of losing their ability to distinguish between app dependency and app enabling.

Declarations concerning the broadest definition of multimodal literacies.

- Integration of multiple modes of communication and expression can enhance or transform the meaning of the work beyond illustration or decoration.
- All modes communication are codependent. Each affects the natures of the content of the other and the overall rhetorical impact of the communication event itself.

Furthermore, Lauer in *Contending with Terms: "Multimodal" and "Multimedia" in the Academic and Public Spheres*, states that in the field of rhetoric and composition, terms such as *new media*, *multimedia*, *digital media*, *multiliteracies*, and *multimodal* are defined by theorists such as Cynthia L. Selfe (2007) and Anne Wysocki (2004), as well as those outside the field whose work is often cited by rhetoric and composition scholars, including Lev Manovich (2001), Bill Cope and Mary Kalantzis (2000) and Gunther Kress (2003). He continues by stating that although "multimodal" is a term that is more theoretically accurate to describe the cognitive and socially situated choices students are making in their compositions, "multimedia" works as a gateway term for instructors and scholars to interface with those outside of academia in familiar and important ways (2009).

### **What this means for teaching**

Dalton & Jocius (2013) introduce "teachers to an integrated digital literacies perspective and provide a range of strategies and tools to support struggling readers in becoming successful digital readers and multimodal composers" and explain why "integrating technology to support struggling readers' achievement...to [give] students' access to grade-level text, enhance comprehension, improve writing, and develop multimodal composition skills" (web). They also argue that teachers "need support in integrating technology and literacy in ways that will make a meaningful difference for their struggling readers' achievement" (web). They conclude with the reminder that multimodal literacy is the "interplay of meaning-making systems (alphabetic, oral, visual, etc.) that teachers and students should strive to study and produce. "Multiple ways of knowing" (web)

Like Dalton and Jocius (2013), Shepard (2009)

[c]alls for multimodal communication are being heard with increasing frequency in composition and professional communication. Oftentimes, teaching multimedia *production* is viewed by those outside of the field as simply matter of imparting technical skill rather than facilitating development of diverse and significant literacies. (web)

By this, she is clearly saying that although some teachers have tried to implement the use of multimodal in their teaching, they've found difficulty in exploring this idea because of the resistance the alphabetical system has shown towards the innovative use of multimodality in the composition classroom.

### **Chapter 3**

#### **Research Methods, Data Collection, and Analysis of Findings**

Chapter 3 is (1) a rationale for the mixed research methods—action research, case study, critical ethnography, participant observation, autoethnography; (2) a description of the subjects, (3) an explanation of how the data/student writing was collected, (4) a convenience sample of student writing about art, and (5) a brief analysis of the essays and findings, and (6) the researcher’s reflections on and brief discussion of the findings that appear in greater detail in Chapter 4.

#### **Rationale for the Research Methods**

##### **Action Research**

The project here is broadly defined as action research—classroom research done by teachers to determine the best practices and builds on the work of Ochs (2012). In their article, “Action research in action: From university to school classrooms,”

Maja Miskovic, Efrat Sara Efron, and Ruth Ravid (2012) state the value of this method:

...action research is used by practitioners who want to investigate and improve their practice. In their seminal work, over 25 years ago, Carr and Kemmis saw improvement as three-fold: the improvement of a practice, the improvement of the understanding of that practice, and the improvement of the situation in which the practice takes place. Johnson defines action research as ‘a systematic inquiry into one’s own practice’ (page xi), while Mertler adds that action research is done by teachers for themselves. (p. 1)

The present study was conducted by the primary investigator and her mentor (Reeves, 2016) who were teaching different sections of English 112: Composition for Multilingual Writers at Eastern Washington University in the fall of 2015. In this way, we were doing the research as instructors—as Carr and Kemmis explained—to be better teachers, increase our understanding of our teaching and our students , and to provide the optimal instruction for the kinds of students future instructors will have in this class that is offered every quarter every year in preparation for those entering English 101 the next quarter. Miskovic and colleagues note:

In discussing classroom action research, Kemmis and McTaggart give primacy to teachers’ self-understanding: ‘The emphasis is ‘practical,’ that is, on the interpretations that teachers and students are making and acting on in the situation’ (p. 274). Holly et al. argue that action research



offers educators ‘a powerful tool for transforming the educational environment and what takes place under the auspices of the school.’ (2012, p. 1)

Together, both instructors planned lessons related to the art analysis papers—one on a topic chosen, modeled (Appendix ), and taught by Reeves and one on a topic chosen by students. The prompt for both essays was the same and appears in Appendix C.

### **Critical Ethnography**

TESOL defines the research methods that were employed including critical ethnography. Cooper and White (2012) affirm the value of “critical approaches to literacy [that] involve ‘a shift away from psychological and individualistic models of reading and writing towards those approaches that use sociological, cultural, and discourse theory’ (143). They are “characterized by a commitment to reshape literacy education in the interests of marginalized groups of learners, who on the basis of gender, cultural and socioeconomic background have been excluded from access to the discourses and texts of dominant economics and cultures” (Luke, 1997, p.143).

The present study is also holistic research “based upon the philosophy that as a multiplicity of factors interact in our lives, we cannot understand a phenomenon from just one or two perspectives. To understand a situation or phenomenon you need to look at it in its totality—that is holistically from every perspective” (Kumar, p. 158). The author recommends “exploring a situation from different perspectives in the use of multiple methods is prevalent and desirable” (p. 158) when the teachers are engaged in “participant observation” (p. 157 as researchers and the teachers in the classrooms.

This project employs mixed methods of qualitative—action research—“take action either to improve your practice or to deal with a problem or an issue...” (p. 159), case study (TESOL Guidelines, Appendix A), and holistic research “based upon the philosophy that as a multiplicity of factors interact in our lives, we cannot understand a phenomenon from just one or two perspectives. To understand a situation or phenomenon you need to look at it in its totality—that is holistically from every perspective. You can use any design when exploring a situation from different perspectives in the use of multiple methods is prevalent and desirable.” (Kumar, p. 158)

The mixed methods also include participant observation (Kumar, 2014, p. 157). I am the researcher and the teacher Section 2—English 112 fall 2015, and the thesis adviser, LaVona Reeves, was the instructor in Section 1.

## **The Case Study of Multilingual Writers**

### **Population & Collection Process**

The population we studied (N=43) was enrolled in Section 1 (Reeves) or Section 2 (DePaula) of English 112 in the fall of 2015 and were all multilingual writers. There were some I-20 international students, some permanent residents, some American citizens, some Running Start, some recent refugees, and some students born here but speaking a heritage language from birth and are bilingual from birth or early childhood. All students in both classes gave written consent (Appendix A) to include their essays in this thesis, but only eleven essays are included here to represent the broad and diverse convenience sampling of college multilingual writers. All students wrote two art analysis essays—one in Week 9 based on Reeves' lesson that week, Civil Rights and WWII art that reflects these periods. The first two essays were about Rockwell's paintings, and the next nine essays were written in De Paula's class in Week 10. The latter works of art were chosen by students themselves. All 11 essays were written in class in 50 minutes and were not edited for grammar or mechanics. We graded rough drafts for content only, and most of these 11 essays were considered in the A- to B range for content alone. Students had copies of art prints to use during the writing period in class. They also had the guidelines for art analysis provided by Reeves (Appendix C) in her lesson in Week 9 as well as the essay prompt (Appendix B). Like Ochs (2012) 25 writers, they followed a model written and taught by Reeves (Appendix D). Her model was a print about "The Wild Swans of Coole" by Irish poet, Yeats.

This section of Chapter 3 includes the convenience sample of 11 essays, 11 researcher comments, a table summarizing the writers who were given pseudonyms and the work they analyzed. The last section is a reflection on what the two instructors learned from the art analysis essays they read several times over a six-month period, returning to them to think again together about what the value of the assignment had been for them and for the writers. This is an iterative process common in qualitative research, meaning the

revisiting of the data to see it anew and to consider patterns or themes in the texts themselves and in the art selection made by the writers. The iterative process is noted in the researcher's commentary on the essays.

## **Week 9 Essays on Rockwell Painting**

### **Saudi Male: Sadique's Essay**

#### **"Mother and Son Peeling Potatoes"**

Norman Rockwell, who paint this picture in 1945 after the WWII had ended, is a great artist. There are many people didn't survive from the war which make us sad. The purpose of this essay is to describe this work of art, discuss the topic in this work, analyze the use of color in the work, and analyze the meaning of the art.

First, I will describe what I see in the art. I see in the art a mother and her son who wear the military uniform. They prepare to the thanksgiving after the WWII had ended. Also, they both sitting in the kitchen. In addition, the man is wearing a military uniform which is mean he works in the military. They also didn't look like poor, because they have foods and bread. Her mother look at him and she seems happy that her son didn't die during the war, and he is in home again. Its great feeling when you can see your mother again.

Next I will discuss the topic in the work and explain the possible historical period. Many people dead, and many families lost their children; because of the war. In fact, no one win from the wars both side will loss many people. On 1945 when the WWII ended many families couldn't see their children again. Also, war always make us sad, because we loss the people we love. In fact, over 61 million people dead in the WWII.

Next, I will analyze the use of color. Norman use a lot of colors in this art, and every color has a different meaning. For example, she use white which is meaning peace or hope, red which is meaning love, and green which is meaning life. She didn't use any color that hold death or hate meaning. Most of the colors are peaceful. I really like this kind of art. Art can teach us that life should be more peaceful and love each other.

Finally, I will discuss what this work means to me personality and why I chose this one. The world today should be more peaceful and safe. Many places now dangerous, because of the wars. Everyday many civilian dead from the wars. In fact, many people now lost their homes, their families, and the children can't go to the school any more. The man in the picture is lucky, because he is with his mom while many people dead in wars. I chose this one because I remembered my father when he was in Kuwait during the Gulf War and how I am lucky that he is alive. It's great feeling when you see your mother again and be with her. If I could speak to with the artist I would say to her this is such a beautiful art, and what was your feeling when you paint it? Why did you chose this kind of art?

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### **Researcher's commentary on Sadique's Essay**

Sadique chose to analyze "Mother and Son Peeling Potatoes" (1945) by artist Norman Rockwell.

He used the common thesis statement provided by Reeves in her prompt: "to describe this work of art, discuss the topic in this work, analyze the use of color in the work, and analyze the meaning of the art."

As required in the prompt, this student starts his analysis by describing what he sees in the art. He continues by giving a description of a mother and her son who is wearing a military uniform. Next, he describes the setting—both mother and son are in the kitchen ready for the Thanksgiving supper. Their appearance seemed to lead Sadique to believe that they are not poor, and mother seems delighted with the

feeling of not having her son killed during war. And, as for the son, he seems to delight in the fact that he can finally be with his mother again.

Next, Sadique gives historical commentary about the war. He explains that over 61 million people were affected by the war. Families could no longer see their loved ones by the end of WWII, in 1945, and over 61 million people lost their lives during that time, families lost their loved ones, parents would grieve over their children for the rest of their lives. He also shows an emotional connection with those who suffered those losses.

It seems that he has his fact wrong, however, because not that many were killed in the war, but in this rough draft, he does not cite a source.

As required, Sadique continues by analyzing the use of color in his painting of choice. He points out Rockwell uses many different colors, and he assumes which ones has a meaning. For example, he describes the meaning of the colors white, red, and green, saying that “white which is meaning peace or hope, red which is meaning love, and green which is meaning life.” And finally he observes that the painting does not have colors that remind us of death or hatred, but he does not say why.

Sadique chose this painting because it is close to his heart. He describes a time when his father was in a war zone in Kuwait during the Gulf War and how he feels lucky that his father was not killed and returned safely to his family. He then ends with some questions he would have for the artist. Sadique met with Dr. Reeves about this essay; however, it is clear he knows the meaning of war and its effects on people. The reason is because he had similar experience in his own life. In conclusion, by choosing this painting, he shows why he feels so connected with its story.

#### **Nadah, Saudi Female (Reeves’ class Week 9)**

##### **The Problem We All Live With**

The Problem We All Live With is a Painting by Norman Rockwell, an American painter and illustrator. The painting is about discrimination and segregation of the white southerner against African American, especially, Ruby Bridges, the African American little girl who is the focus of the painting. Therefore the purpose of this essay is to describe this work of art, discuss the topic in this work, analyze the use of color in the work, and analyze the meaning of the work.

First I will describe what I see in the art. When I look at this piece of art, the first thing I lay my eyes on is the little girl Ruby Bridges holding her books and ready to go to school, escorted by four federal marshals. It is her first day at all white elementary school in New Orleans, Louisiana. At the background in the wall, one can see the racial statement “NIGGER” and “KKK” which is the name of three movements that believe in white supremacy. Also there is a splash of tomatoes on the wall which indicate that there is some angry people who are showing disrespect, and are against Ruby’s going to the school.

Next I will discuss the topic in this work and explain the possible historical period. In November 14, 1960 Ruby was just six-year old. She was the first black girl to go to a white school. Four federal marshals escorted Ruby to her first day at William Frantz Elementary School in New Orleans, Louisiana after the Supreme Court order to integrate schools. Most segregation was in the southern states like Alabama, Georgia, Louisiana and Texas, who practice the Jim Crow laws. Ruby was a courageous little girl, she didn't cry or fright from the angry crowd. The crowd was screaming, cursing and threatening: one of the women in the crowd was holding a coffin with a black doll inside, which is a real threaten that soon she will be killed! People were really furious that they were blind from the fact that she was a little girl. After she entered the school, parents started taking their children out from the school. The next day, Pam joined Ruby. She was a white girl and her parents got their fair share from cursing and shouting. Every other teacher refuses to teach while there is a black person in the school except one, her name was Barbra Henry. She taught Ruby for a whole year and she was the only one in her classroom.

Next, I will analyze the use of color in the work. The first thing that catches my attention in this painting is the limited color the artist used. The white color of Ruby's dress, shoes and, ribbon although she wasn't wearing white then. The white color symbolizes Ruby's innocence and purity, and reflects her heart, however, it contrasts with Ruby's skin color and that gives power. Another color is yellow. I can see it in the armbands on the federal marshals left arm. The other noticeable color is red, which is the color of the splattered tomato on the wall. The rest of the painting's color is gray and not important.

Finally, I will discuss what the work means to me personally, and why I chose this one. My feeling toward this painting is love and admiration; I love the underline theme and meaning of it, and admiration of the little girl courage and strength. She changed the history and made a remarkable story to tell for the coming generations. Discrimination and segregation in all its shapes and forms is not acceptable. It is really upsetting to know that segregation still exist in some states in the United States, and people still treated by their skin color. In my country Saudi Arabia and in Islam in general, there is no difference between a white or a black, everyone is the same. We are created by the same God. When God looks at a person, he looks to his heart not his color or origin, we all are equal to him. Discrimination and racism exist in some people's mind. I didn't experience segregation based on my skin color, but I experienced segregation based on my gender, and that is why I feel empathy and sympathy at the same time toward Ruby's painting.

Questions for Mr. Norman:

- What was your feeling when you painted this work?
- Did you think it would get positive reviews from the southern white people?
- What was the main lesson behind this painting?

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### **Researcher's Commentary on Nadah's Essay**

"The problem We All Live With" (1945)

This student gives a brief overview of "The Problem We Live With" (1945) by artist Norman Rockwell. It focuses on Ruby Bridges, a six-year-old elementary school African American girl, who faced racism during segregation. It was painted during segregation in the South.

This student starts describing the elements she sees in the picture. Her primary focus of attention is Ruby Bridges who holds books in her way to school and is escorted by the United States Marshalls. Next, she points out the offensive words written on the wall--the "N" word--and the KKK initials, and splashes of

tomatoes thrown on the wall, leading to believe Ruby was being bullied by a mob of angry and disrespectful people who oppose to Ruby's entering a white school.

In her next paragraph, this student discusses the topic and historical period. She explains the reason people were angry against Ruby "...Four federal marshals escorted Ruby to her first day at William Frantz Elementary School in New Orleans, Louisiana after the Supreme Court order to integrate schools..." She states that Ruby was the first African American girl to enroll in a white school, and the court's decision was the cause why most white people disputed that decision.

Last, she analyzes the author's use of colors and each meaning. She describes Ruby's dress, shoes, and ribbon. She describes the color as a symbol of purity and innocence, also as a reflection of Ruby's heart and, in contrast with her, it symbolizes power. Next, she points the yellow color on the Marshalls' sleeves, and the color red, for the tomato and gray. This student does not give details about these last three colors. Except, slightly for the color red she connects with the splash of tomato on the wall.

This student chose this painting because its message connects with her view on segregation. She also shows admiration for Ruby, who is a brave girl, not letting herself be imitated by a mob of racists.

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#### **Week 10 Essays: Writers' Free Choice Art Analysis**

#### **Analysis of Chinese Student's Essays (n=2)**

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##### **Meng's Essay (Chinese male)**

###### **Analysis of "Liberty Leading the People" (1830)**

In 26<sup>th</sup> July 1830s, Paris, a great revolution named July Revolution was happening, which was launched by the bourgeoisie and the proletariat in French to against the king Charles X and the French Bourbon monarch for liberty and democracy. The revolution last for three days, in the end, the bourgeoisie won the revolution and force the Charles X exiled to England. To memorize this great revolution, Delacroix, who was acknowledged leader of the Romantic school in French painting, drew the picture that "Liberty Leading the People" in 1830. Delacroix used a lot of colors in this picture, which was supposed to make people feel bright and noisy, but, this picture gave people a feeling of depress and dark. This kind of color using showed us the feelings of the horrible war of revolution, such as chaos, depress and fear. Delacroix also used the comparing between white and other colors highlighted the god of liberty, in the middle part of the whole picture, who was a lady holding the tricolor flag which was the symbol of liberty, fare and charity and watching the fighters who following her. This kind of design was just like the faint light in a dark cave, gave people courage and confidence to fight for the revolution (Wikipedia).

The characters in this picture can be divided into three parts, which is revolutionary army, the god of liberty and the army of royalists. In the picture, all the royalists died in the right corner and wearing the custom of army of royalists, which means the revolution was succeed and royalists lost the war. Compare with royalists, the revolutionary army covered most part of this picture, and we can see the people from every class were showing in this picture, for example, in the right part, a young kid who was holding two pistols was the represent of student class; in the left part, a person who wearing a top hat and bow-tie was the represent of bourgeoisie; same in the left part, a person who was holding a machete with a fire spear in his belt was the represent of proletariat. Except these three people, there was a crowd in the left part of the

picture and Delacroix used black and dark colors to paint this part, which can not only show us the revolutionary army was strong, but also show us the fighting of revolution was fierce. In the middle of the picture where is the most prominent place of the whole picture, the god of liberty was holding a tricolor flag and wearing a Phrygian cap, which was called freedom cap too, standing on a pile of bodies and she is not like the gods of liberty who were painted in other pictures gave people a feeling of holiness, she was stronger than other gods of liberty and with dust on her face. This kind of describing of god of liberty showed two necessary elements of gaining liberty, which is power and sacrifice.

This picture was painted in 1830s and it described the revolution of fighting against the king who was the symbol of structural inequality, but the meaning of the picture can be used in modern society too. In recent decades, the development of the society that every government were claimed was just using economic inequality to replace the structural inequality, and every young men, in these kind of society have to improve their own power by sacrificing their hobbies, time even and dreams. This picture just mentioned me about how merciless the society is and the only way that we can gain our liberty in this society is improving our power by sacrificing our time, energetic and dreams.



Figure 1. Delacroix: "Liberty Leading the People" (1830)

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Figure 1. Meng's Essay about "Liberty Leading the People" (1830)

#### Researcher's Commentary on Meng's Art Essay

Meng chose to analyze one of the drawings of Delacroix, who was acknowledged leader of the Romantic school in French painting. The painting shows a time of oppression Parisians were facing during the 1830s revolutionary war. The background shows a stormy sky filled a city bombarded by the terrors of war.

Meng started by analyzing Delacroix's use of colors and people's emotions. He wrote that "Delacroix used a lot of colors in this picture, which was supposed to make people feel bright and noisy, but, this picture gave people a feeling of depress and dark." Shou went on to analyze the element of color and the He says, "Delacroix also used the comparing between white and other colors highlighted the god of liberty, in the middle part of the whole picture, who was a lady holding the tricolor flag which was the symbol of liberty, fare and charity and watching the fighters who following her. This kind of design was just like the faint light in a dark cave, gave people courage and confidence to fight for the revolution." He continues by analyzing the characters of in the picture who were divided by Delacroix divided into three parts which is revolutionary army, the god of liberty and the army of royalists. To conclude this analysis, Meng wrote about the reasons why the war started. He explains that the revolution happened because people were fighting against the King who was the symbol the king who was the symbol of structural inequality, and how the meaning of the picture can be used in modern society too.

Meng chose this painting because he felt connected with people and the injustice they were suffering in a system controlled by dictatorship. The injustices and merciless treatment Parisians were suffering during the 1830s certainly brought to his memory the unfairness and injustices many suffer in his culture.

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### **Ting-Ting, Chinese Female**

#### **The Third-Class Carriage by Honoré Daumier**

"The Third-Class Carriage" is an oil painting created by Honoré Daumier in 1864, which showed Daumier's sympathy toward the poor person. Honoré Daumier was a French printmaker, caricaturist, painter, and sculptor, whose many works offer commentary on social and political life in France in the 19th century. (WIKIPEDIA)

In this painting, it is assumed that those sit on the background are from a higher class than those sit on the foreground from their dresses. In the foreground, from left, a woman was holding her baby; a woman clutched a basket with her hands, and a little boy fell asleep. We can see the difficulties of their lives through their shabby clothes and the weariness of their facial features, comparatively, the person who sit on the background were talking lively and ignored the foreground person. Even though some of them



turned to the direction of the third-class person, but no one involved them directly, which expressed the isolation between the poor and rich person. Additionally, “There is a window in the foreground and although the light reaches the family, one can interpret that they are far from the window, and therefore, possibilities.” (ARTBLE)

In “The Third-Class Carriage”, Daumier wanted to capture the hard life of the third-class person by a quiet moment of their everyday lives instead of a dramatic accident. This painting was created during The French Realist Movement, which took place from 1848, during the aftermath of the French revolution, until the late 1800s when the Second Empire under Napoleon 3rd was in swing. (ARTBLE) Therefore, the artists in that period were prefer to “convey an honest and objective vision of contemporary life” (ARTBLE). In this painting, Daumier showed his sympathy toward the poor and conveyed the suffering and exhaustion of the working-class person through the three person in foreground.

Considering the painting is unfinished, Daumier’s true attempting cannot be understood. However, from the brown and black color of the background and various shades of those two colors that Daumier used in the passengers’ clothes, we can presume that the main tone color of this painting is somber. In addition, with respect to other passengers, the two third-class women who sit on the foreground was colored in yellow, which caught viewers’ attention immediately.

This piece absorbs my attention because it reminds me of my experience of taking the long-distance coach. In China, if the people do not have enough money to take plane, the long-distance coach would be the preferable choice for them. I took the coach to back to my Grandparents’ house when I was a little girl. At that time, my family was poor and couldn’t afford the expensive price of taking plane, so we decided to take the coach. In my memory, the coach was dirty, dark, and always crowded, which made me feel sick and uncomfortable. Whenever I look at this painting, it makes me realize that the difference and gap between the rich and poor still exist no matter in the developed or the developing country. What we can do is to try our best to balance this difference, because only by doing so can we step in a more harmonious society.

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### **Researcher’s Commentary on Ting-Ting’s Essay**

Ting-Ting chose to analyze “The Third-Class Carriage,” an oil painting created by French artist Honoré Daumier in 1864. She focuses first on the compare-contrast between the rich and the poor. She points out the rich in the background and the poor on the front. She makes this comparison based on their dresses and looks. She continues by describing how a woman in the foreground, from left, holds her baby; another woman clutches a basket with her hands, and a little boy falls asleep. In her analysis she interpreters that we can see the difficulties of their lives through their shabby clothes and the weariness of their facial features. On the other hand, Ting-Ting points out the lack of care those on the background have for the ones on the foreground. According to her interpretation, they spoke lively and showed the isolation between the poor and rich. Next, Ting-Ting analyzing Daumier’s painting as a form of showing the abysm between the rich and the poor.

In addition, Ting-Ting analyzes Daumier’s use of color to catch viewers’ attention, stating: “from the brown and black color of the background and various shades of those two colors that Daumier used in the passengers’ clothes, we can presume that the main tone color of this painting is somber. In addition,

with respect to other passengers, the two third-class women who sit on the foreground was colored in yellow, which caught viewers' attention immediately." Ting-Ting seems to be very attuned to color choice and social implications for Chinese viewers. Somber seems accurate and drab also describes the images of passengers, but she seems not to know this word.

Ting-Ting chose this painting because she felt connected with those women sitting in the foreground. Every time I conferenced with her she used to talk about her childhood, the difficulties her mother had raising her, and the poverty that struck them. She also seemed to be a lonely and shy girl whose life's difficulties had driven her to succeed.

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### **Analysis of Japanese Students' Art Essays Week 10 (n=2)**

#### **Manu, Japanese male**

"Venus, Cupid, Folly and Time" by Agnolo Bronzino (1503-1572)

This work is called "Venus, Cupid, Folly and Time." It was drawn by Agnolo Bronzino (1503-1572), who was an Italian artist. His works were famous for their beauty and complexity.

You can see a lot of elements in this work. There are seven people and other objects such as masks and a pigeon. The whole image of the picture superficially looks pure and full of love, but I can see many strange points through observe them deeply. Take five strange elements for example and analyze them. At first, you can see an old man at the top right of this drawing. He is not a normal man. He is considered as a god of time because he has a feather and hourglass on his back. Also, he grabs a blue cloth with a woman at the top left, and stares at her. I cannot imagine who she is, but it seems that they don't have a good relationship. At second, you can see an old woman behind the boy at the left. She looks suffered from something very much. I think her appearance makes contrast with the boy. The boy has a feather and kisses with Venus, so I think he is a cupid of love. He and Venus are full of love, and the old woman may feel a deep jealousy what they do. At third, there is a pigeon at the bottom left. Also, I do not think Bronzino put the pigeon without any meanings. Then, I remembered that a pigeon is the symbol of peace. However, I don't think Bronzino drew it to emphasize an element of peace in this work. It is because the pigeon is too small, and it nearly stamped by a cupid of love. The problem is why Bronzino drew as if the cupid stamped the pigeon. I assume that there is a message that love is not related with peace. At fourth, there are two masks at the bottom right. Masks are usually used to bury someone's face and lie about themselves. I think the two masks on the ground imply that someone in the picture has a mask and hide their true faces. In that case, the cupid of love is doubtful because his face is too cold though he kisses with smiling Venus. The last one is the most horrible and difficult to understand. There is a girl behind a boy on the right side of this drawing. However, she is also not a normal girl. The lower half of her body is not a human's one. It looks like a monster combined a lioness and snake. Her face is also cold, and it ominous because of the darkness. I am not sure what she has in her right hand, but there is something sharp in her left hand. She stares at Venus, so I think the girl will do something scary to the Venus.

Bronzino drew this work in 16 century. The major events were Renaissance and Protestant Reformation, but it is difficult to relate the work with these events. Bronzino's work is famous for being colorful, and this work is not an exception. However, it seems that there is a contrast between light and dark. I think the contrast imply that love and danger come from it.

I find this art for the first time in one art class about two years ago. My teacher introduced about the work, and I was impressed and frightened by it. It has an unavoidable attraction for me. The image of this drawing is too far from life, so I cannot associate it to me. I want to ask Bronzino what kind of message he

wanted to tell the people. This work is still controversial among scholars, and the meaning is not unveiled. I also want to know whether he hoped people to understand the meaning of his work. If the answer is “yes,” why did he draw it in such difficult way to understand?

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### **Researcher’s Commentary on Manu’s Essay**

Manu chose “Venus, Cupid, Folly and Time” painted by artist Agnolo Bronzino. This piece depicts the god of love, Venus, Cupid, Folly and Time. All are in bright colors.

Manu first chose to analyze the elements by explaining, “There are seven people and other objects such as masks and a pigeon. The whole image of the picture superficially looks pure and full of love, but I can see many strange points through observe them deeply.” Next, he describes the elements as “strange” and analyzes five of them which he considers strange. He says, “At first, you can see an old man at the top right of this drawing. He is not a normal man. He is considered as a god of time because he has a feather and hourglass on his back. Also, he grabs a blue cloth with a woman at the top left, and stares at her.” Secondly, he analyzes a woman and a boy and identifies their images as a contrasts among love, suffering, and jealousy. For the woman he says, “At second, you can see an old woman behind the boy at the left. She looks suffered from something very much. I think her appearance makes contrast with the boy.” And he analyzes the boy by saying, “The boy has a feather and kisses with Venus, so I think he is a cupid of love. He and Venus are full of love, and the old woman may feel a deep jealousy what they do.”

Manu’s third analysis is of a pigeon which he believes to be the symbol of peace; however, he doesn’t think Bronzino intends “to emphasize an element of peace in this work.” He explains his analysis by observing the size of the pigeon which “is too small, and it is nearly stamped by a cupid of love.” In this analysis, Manu assumes that there is no correlation between the message of love and peace. In fact, there is confusion about the bird because in works like Picasso’s there is a dove, not a pigeon to represent peace with an olive branch in the bird’s mouth.

The fourth element Manu analyzes is the two masks lying on the floor. He concludes by making a moral analysis of its user. Masks, according to Manu, are used by those who want to hide their true identity. He says: “In that case, the cupid of love is doubtful because his face is too cold though he kisses with smiling Venus. “And finally, his fifth analysis shows his emotional side, filled with fear and confusion, he says,

The last one is the most horrible and difficult to understand. There is a girl behind a boy on the right side of this drawing. However, she is also not a normal girl. The lower half of her body is not a human's one. It looks like a monster combined a lioness and snake. Her face is also cold, and it ominous because of the darkness. I am not sure what she has in her right hand, but there is something sharp in her left hand. She stares at Venus, so I think the girl will do something scary to the Venus.

Manu concludes by analyzing Bronzino's drawing's historical time period, which was in the sixteenth century during the major events between the Renaissance and Protestant Reformation. It's not clear why he decided to analyze the use of color last, but he emphasizes: "Bronzino's work is famous for being colorful, and this work is not an exception. However, it seems that there is a contrast between light and dark. I think the contrast [implies] that love and danger come from it."

In conclusion, Manu chose to analyze Bronzino's art because it was introduced to him two years prior. The images intrigued him and filled him with mixed emotions such as curiosity and fear. Although he still chose to analyze this piece, he thinks it's too far from reality and so he cannot totally identify with any part apparently. I was never concerned about him over this piece, but I could tell that as a theater performer major, he is as mysterious as the art he chose.

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### **Yusuke, Japanese Male**

#### **"The Girl with the White Flag"**

"The Girl with the White Flag" is an illustration drawn by a Japanese illustrator, Takashi Yorimitsu, who was born in Kouchi prefecture, Japan in 1926. The illustrator published this illustration and received the Child Welfare Award in 1990. In the illustration, he drew a young girl hanging out a white flag. The girl is Tomiko Higa who was one of the survivor of the Battle of Okinawa. Since the battle claimed more than 200,000 people, it was called the worst-ever land war. While the desperate battle was taking place and a lot of dead bodies strewed the ground, the young girl wandered to survive the war with a white flag which was a token of surrender.

Tomiko Higa, the girl shown in the illustration, was born in Okinawa prefecture, Japan in 1938. When she was 6 years old, more than 540,000 American soldiers landed on the ground of Okinawa and the Battle of Okinawa broke out between Okinawa and America. Although Tomiko tried hard to escape, she lost her parents on the way and her elder brother was shot in the back of the head and died right in front of her. Through the tragedies happened to her family, Tomiko gradually felt hopeless about her life however then she happened to meet the old couple in the cave where she took refuge. The elderly man lost his both arms and both legs and the elderly woman seemed blindness. They had the handicap but treated Tomiko warmly giving her food and water. Tomiko spent some days with the old couple and felt that she wanted to live with them in the cave for the rest of her life, however the time to part came. In the late of 1945, the U.S. armed forces started to demand surrender from the people of Okinawa saying that they would throw grenade if those people in the cave would not come out. The old man had his wife make a white flag out of his loincloth with his hope for Tomiko's survival because he knew that a white flag was a token of surrender. Tomiko left the old couple and went to the place where American soldier brought the survivals together. American soldier accepted Tomiko and one of the American soldier took the picture of her which became the model of "The Girl with the White Flag" later.

The main topic in this illustration is the Battle of Okinawa. In this battle, about 10,006 American soldiers were killed or missing and about 94,000 people of Okinawa, which was a third of the total population of Okinawa, died. Since the battle broke out, the blue sea had turned red with blood, the roads had been filled with dead bodies, and the river had been flooded with dead bodies infested with maggots. In the extreme condition, Tomiko felt “Even children, we were losing senses of sadness, loneliness, beauty, dirt, and smell, then we humans became mad” (Higa Tomiko). Although it has been 70 years since the Battle of Okinawa ended, the persons concerned in the war like Tomiko remember it as if it were yesterday and their broken hearts never be healed. “The Girl with the White Flag” is one of the works that describe how tragic the war is and remind people that we never repeat the same mistake.

In this illustration, the illustrator mainly uses ochre to express the land of Okinawa burnt out in the war. Since green is used only a little, it is easy to find there is nothing but burnt-out ruins as far as the girl can see. Although the illustrator uses dirty colors for the land, the background, and the girl’s outfit, only the white flag is pure white, so the white flag can easily come into view, which is one of the ways to coordinate colors known as a contrast.

This piece means so much to me because the battle was taking place in my hometown 70 years ago and a third of the entire population of Okinawa died, which I could not even believe the fact that such a horrific affair happened in my hometown. When I first looked at the piece and the story of the girl with the white flag, I could do nothing but just cried. It was not that I knew the people who lost their lives in the war, but it pained me that more than 200,000 people, including soldiers and a lot of innocent people died in my hometown. Even though it was so hard for me to know the fact, I would like to thank the illustrator for sharing us such an important piece which reminds us about the importance of peace and that we never make war again.

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#### **Researcher’s Commentary on Yusuke’s Essay**

Yusuke is a Japanese male who chose to analyze “The Girl with the White Flag” a Japanese drawing done by a Japanese illustrator, Takashi Yorimitsu, who was born in Kouchi Prefecture in Japan in 1926. In his illustration there is a young girl, Tomiko Higa, hanging out a white flag. She was one of the survivors of the Battle of Okinawa, which claimed the lives of more than 200,000 people.

This student chose to tell Tomika’s story first and offer her historical background. Next, he analyzes the illustrator’s use of colors. He points out how the illustrator mainly uses ochre to express the land of Okinawa burnt out in the war, a little green so the girl can see the ruins caused by the burn, and dirty colors for the land, the background, and the girl’s outfit. He emphasizes that only the white flag is pure white, so the white flag can easily come into view, which is one of the ways to coordinate colors known as a contrast.

Yusuke chose this piece because it tells the story of his hometown where the revolutionary war took place. We talked about the elements of the illustration, the main character, Tomika, and how he felt so connected to a situation that happened decades before he was born. After conferencing with him, I realized how patriot he is, the love he has for the Japanese people, and how much he appreciates Japanese artists.

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## **Ibrahim, Saudi Male**

### **Essay (No title)**

Manal Al Dawayan was born in the eastern territory of Saudi Arabia. All through her training, she went to craftsmanship courses at different foundations in Saudi Arabia, Dubai, Bahrain, and London. Manal Al Dawayan is the biggest artist in Saudi Arabia. Her arts are all black and white photography. Also, she is interested in the issue of women in Saudi Arabia. Manal Dawayan participated in many festivals and art gallery in New York, Britain, and London in the last of 2014. Manal got a Master's Degree in Systems Analysis and Design and now she lives and works between her local Dhahran, Saudi Arabia and Dubai, UAE.

Two of the most arts Manal have done and I really like them are, "Crush" and "I am." When she did her art about crush she was talking about parameters who had to work in the remote villages around the country. Also, how many parameters we lost because they had to drive all the way to the villages and the road is very dangerous. The point for her art to find a sloshing for those parameters to work where they live. In addition, art I am is very interesting for me because she was talking about the women in Saudi Arabia and what they should work. Because in Saudi Arabia women cannot work wherever they want because there are some conditions and things women's must abide. Manal was describing how hard for women to find a job.

Manal Aldowayan participating so many exhibitions in Dubai, U.K, and The United States. The last exhibitions was a couple month ago and it was in Canada. It has made great achievements and pride for her country and her family. Also, Manal has some publications in Saudi Arabia and they are all about women, dignity and peace.

Manal Aldowayan considered the most clever and creative writer and photographer in the eastern territory of Saudi Arabia. Manal could explain the problems and issues of the Saudi society by pictures of black and white. Manal deserves all the respect and appreciation to all the work of progress in the field of work. The world need more people like her.

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### **Researcher's Commentary on Ibrahim's Essay**

Saudi student, Ibrahim, chose to analyze the artwork of photographer, Manal Aldowayan, an Easterner Saudi Arabian artist who has participated in many festivals and had her art exhibited in galleries in New York, Britain, and London. He, however, chose not to use a title of his art analysis. In his analysis, Ibrahim starts by describing Manal's style--black and white photography-- her passion for Women's Rights, and her educational background. He emphasizes that she is not only an artist but also an activist for the Civil Rights movement, and a highly educated woman with a Master's Degree in Systems Analysis and Design. Next, he chose two of her most famous pieces, "Crush" and "I Am" as the subjects of his analyses. In "Crush" he says that Manal was focusing on "parameters who had to work in the remote villages around the country" and how dangerous their trips were because of the road conditions. When analyzing "I Am" he expresses his sympathy for Saudi women who are oppressed by the Saudi Arabian system; in other words, there are many restricts that impede them from having a normal life and rights as many women do around

the world. As an example he says, "In Saudi Arabia women cannot work wherever they want because there are some conditions and things women's must abide. Manal was describing how it is hard for women to find a job." He also states that Manal has some of her work is published in Saudi; all of them send a message "about women, dignity and peace."

Ibrahim doesn't specifically mention why he chose this picture, but it is clear that his appreciation for Manal's work is because he appreciates black and white photography, and he is an advocate for women's rights in Saudi Arabia. I don't have more information about his choice because I did not have a chance to conference with him about this topic.

### **Hassan, Saudi Male**

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#### No Title

Welcome to Michael Jackson Art. He was one of the most famous an American singer man in the world. Michael Jackson was born on August 29, 1958, and he died on June 25, 2009, at Los Angeles, California. Most people called him the king of pop because he was the best one in dance and music. Michael was a black man but he did many plastic surgeries to become a white person. Michael started singing when he was about 5 years old as the lead singer of the Jackson

who formed in 1964. And he had two talents such as singer and dancing. And he became rich from singing.

Most people love him when he had black skin but when he turn to white skin, he got some trouble from the black people. In fact, I just wondering why he did many surgeries to become a white person, however. I do not like his skin white color and he was like a little ugly face while he could not go outside in evening because he is not able because of skin does not irresistible temperature so that one reason I do not like him to become a white person. Black people were standing with him about everything but when he turn most of them go away.

Michael Jackson had married two girls. The first one is Lisa Marie and Michael Jackson was singing for the Lisa Marie. But when he divorce from Lisa Marie in 1996. And another girl named is Debbie Rowe, however. She was born December 6, 1958, in American and she was nurses and they had two children, however. Debbie Rowe was living in Palmdale, California. I read something weird about Lisa Marie, she was very happy about to divorce from Michael, but I do not even really know why she was happy. Michael was singing Islamic song so that make me a good feeling and I am not sure I heard he would become Muslim before died.

As you can see, Michael Jackson was a big famous in the world. I remember when I was 15 years old I did the same dancing what he did and I got a little experience from Michael because I always watching his movie. But I was very sad when he died, however. He died on June 25, 2009, at because of acute protocol and poisoning at his home. I remember Michael went to Bahrain and I was trying to see him at Bahrain but I couldn't, by the time I was a little boy I cannot travel without my family. Michael Jackson had money over 800 million before he died. In fact, I do not agree with him when turn to white skin, absolutely he was

better when he had black skin. I really want to ask the man who drawing this art and I want to know his feeling when Michael turn to white man and do you agree with him or not why .



Fig. 3. Michael Jackson (google image)



Fig. 4. Michael Jackson (google image)

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**Researcher's Commentary on Hassan's Essay on Michael Jackson**

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This student chose to analyze an alternative type of art, featuring the King of Pop—Michael Jackson. In his opening statement he describes Michael as the most famous American pop singer in the world and then discusses his date of birth and death, his multiple plastic surgery procedures, and finally, the change of his skin color.

Hassan started by expressing his disappointment towards his idol's change of skin color and stated that he was more appealing, and more loved by his fans when he was the original black Michael Jackson. He continues his analysis by giving a description of Michael's new appearance which he describes as "a little ugly face" and the damage his skin suffered when exposed to the sunlight.

Finally, he describes Michael's marriages, families and children as well as his conversion to Islam before his death. He concludes his analyzes by explaining how he learned some of his Michael's move when he was a 15-year-old teenager, his frustration for not being able to his idol when he went to Bahrain. The millions Michel left behind after his death, and above, his frustration for Michael have turned from a black to white man.

As I mentioned before, although this piece is partially artistic, I decide to keep this student's choice as a form of respecting his view of art and this particular artist meant to him. I learned with this student analyzes how important it is to give room to student's voice and how a change of identity can affect the way we see each other in this multicultural and artistic world.



## **Pah, Ethnic Karen Christian Female from Burma Essay**

### **“The Last Supper”**

“The Last Supper” is a very meaningful religious painting by Leonardo Da Vinci. This expansive painting is one of the most famous works of art in the world. It was painted on the wall of Santa Maria Delle Grazie in Milan, Italy, and it took over 3 years to complete. Da Vinci was an artist, scientist, author, engineer, inventor, and humanist. He was born on 1452 in Italy and died on 1519 in France. He painted many famous pieces that are known throughout the world, including the Mona Lisa.

“The Last Supper” is among Da Vinci’s most famous art works. He worked on it from 1495 to 1498 on the side of the wall in the dining hall of a monastery. The art is a spiritual painting of Jesus and his 12 disciples. In the painting we can see 13 men conducting a religious ceremonial meal together in a room. There are many foods laid out on the table such as bread and wine, which are used for the Christian ceremony called communion. Jesus is the focal point of the picture in the middle of the table and all of his disciples surround him. Painting Jesus at the center of the picture directs the eyes of the viewer to the most important figure.

“The Last Supper” depicts the last meal Jesus had with his disciples in the Bible before he was arrested and ultimately crucified. The scene we are shown recreates the moment when Jesus told his disciples that he is to be betrayed and will leave them very soon. The disciples are arranged in groups of three in the picture, each group reacting to the news. The disciples on the far left side have very surprised expressions and the group seated on Jesus’ far right side appear very angry at the news. One group close to the right side of Jesus appear to be questioning Jesus about his suggestion of betrayal while another the last group seem to be intently discussing his words. The vivid expressions that Da Vinci creates on the faces of the disciples suggest that they are all guessing who would betray Jesus.

The artist uses many different deep colors like red, yellow, green, blue, white, and brown. Jesus is emphasized as the most important figure by his position in the center that is well framed by the door. His arms, head, and body form a triangle and the disciples are also nicely arranged into groups of three along the distance of the table. One interesting feature is the lines of perspective that radiate from Christ’s head, further stressing that he is the focal point of the painting.

I chose to analyze “The Last Supper” by Leonardo Da Vinci because my first impression as I surveyed the painting was amazement and curiosity about the history behind the art piece. When I look at the art it reminds me not just of Jesus and his disciples, but also of all the miracles that Jesus performed during his life on earth. The painting also provides another perspective on the physical features of Jesus, who has been portrayed in many different ways by different cultures throughout history.

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### **Researcher’s Commentary on Pah’s Essay**

Pah, an ethnic minority Karen Christian student from Burma, chose to analyze “The Super” by Leonardo da Vinci. It has a religious connotation and it’s also one of the most famous art painted by da Vinci.

In her analysis, Pah starts by saying that this famous piece by da Vinci is not only widely known but it also has a spiritual meaning; she says, “The art is a spiritual painting of Jesus and his 12 disciples.” Next, she describes the scene and its elements--foods, objects, and people. She says,

“In the painting we can see 13 men conducting a religious ceremonial meal together in a room. There are many foods laid out on the table such as bread and wine, which are used for the Christian ceremony called communion. Jesus is the focal point of the picture in the middle of the table and all of his disciples surround him. Painting Jesus at the center of the picture directs the eyes of the viewer to the most important figure.”

She continues her analyzes by explaining that “The Last Supper” is an anecdote about Jesus’ betrayal by one of his disciples--Judas--and his final moments in earth. She points out the moment Jesus claimed to be betrayed by one of His own and how they curiously looked at each in wonder and concern. Lastly, she analyzes the use of color da Vinci used. She explains that “The artist uses many different deep colors like red, yellow, green, blue, white, and brown.” She wasn’t specific about how he used these colors but she focused in Jesus being used by da Vinci as the center of his painting. She also gave details about how he was poisoned it. “Jesus is emphasized as the most important figure by his position in the center that is well framed by the door. His arms, head, and body form a triangle and the disciples are also nicely arranged into groups of three along the distance of the table. One interesting feature is the lines of perspective that radiate from Christ’s head, further stressing that he is the focal point of the painting.” She explains.

Smoo chose this painting out of curiosity. She also gives the impression of being a religious being whom Jesus is the one she believes in. All expressed in her focus of attention--Jesus as the center--and the time she spent giving details about his physical figure and position, and how the He’s perceived throughout history.

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**An, Vietnamese Female (n=1)**

**["Painting by the Sand"]**

Painting by the sand was still too unfamiliar with American culture. But with those of Vietnam, it is very familiar. We loved the paintings are from the sand and even admire the artist had made it. The Finnish artist, whose real name is Tran Thi Hoang Lan is a sand painting artist known for Vietnam. Her artistic idea was born during a visit to her husband homeland in Phan Thiet, Binh Thuan. The eyes of the artist turned to sand dunes with many colors available. Especially, “Mrs. Y Lan has not yet to learn through Art School Painting class, become sand artist only so gifted.”(tranhcatylan.com.vn/VN/) With meticulous, tenacious and clever hands skillfully with a teaspoon, with the cup, glass vase, with more sand rich colors, she creates vivid paintings, romantic humane, highly skilled, making viewers wonder, excitement. “The first three, five, seven, fifteen colors, then to thirty natural sand colors, I was honored to be recorded in the Guinness Book-seekers are multicolored sand in Vietnam. But now she has broken her record, has collected eighty-one different colored sand.” (tranhcatylan.com.vn/VN/)

One of the famous work, the work, the scenes are pastoral people most attention. Vietnam countryside landscape with river, courtyard houses, trees, water station is like a symbol of the country and people of Vietnam over the years. The serenity, calm of the ancient village with affordable now only in the memories of older people, the memory of childhood, not herd lawn ripple a bit noisy, chaotic and of society present. Vietnam countryside landscape is also evident in the re-painting of copper. The simple elegance of it again just outlined are poetic beauty, the tranquility of ancient villages in Vietnam, brings nostalgic feelings about the peace vague indelible in the mind of every Vietnamese person. It is a river flowing through every peaceful village of Vietnam. Homeland rivers like sweet milk flow raised each person, as cool water every human soul, is a childhood drifting along the years.

With natural colors in this confined it will never equal the color is mixed, but with the magic hands of the author shows us the golden orange of a sunset in the rice fields or on the river. The green bamboo shade falls away those sunny and muggy weather of Vietnam. Sunset is time farmers come prepared to rest after a day of hard work on the farm for a living. Photos kid sitting on the ox's back from

the fields back home makes us feel sort of life suffering heart of those children living in remote rural areas, but they still smiled with their lives

Paintings affect me very much because I've been living in Vietnam for a long time almost my childhood that was created when I lived in Vietnam. And on holidays my family often leads to the countryside where true peace and quiet it is very different to the noisy life of the city it makes me less burden of learning. Just know have fun with people do not know what is a phone, Ipad, and laptop. They only know about the game of kids. Since the US, I rarely revisit Vietnam, my friends saying now it has changed a lot, but still such fields remain peaceful. And this painting evokes in me so many beautiful memories of myself in Vietnam.

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**Researcher's Commentary on An's Essay, "Paint by the Sand"**

An chose to analyze "Paint by the Sand" by artist Tran Hoang Lan, whom she describes as not having formal art instruction; however, she became a famous artist from Vietnam. It is not clear what An means when she says that the artist is "Finnish"—but we interpreted this to mean that the artist may be famous in Finland or may now live in Finland. An starts by mentioning that Tran is not a well-known artist to the American public, but is readily recognized by Vietnamese people [who] are very proud of [her]. She also explains that Tran did not have prior art training but became an artist after her visit to her husband's hometown and how "Paint by the Sand" was born, she says: "Her artistic idea was born during a visit to her husband homeland in Phan Thiet, Binh Thuan. The eyes of the artist turned to sand dunes with many colors available." Next, she describes Tran's good use of colors, a remark made by art critics as "vivid paintings, romantic humane, highly skilled, making viewers wonder, excitement" ([tranhcatylan.com.vn/VN/](http://tranhcatylan.com.vn/VN/)).

An goes on to analyze the artist's personality. She describes her choice for "Vietnam countryside landscape with river, courtyard houses, trees, water station is like a symbol of the country and people of Vietnam over the years." She continues by pointing out the melancholic side of the artist, her memories of her childhood, and her concerns for her people. She says, "The serenity, calm of the ancient village with affordable now only in the memories of older people, the memory of childhood, not herd lawn ripple a bit noisy, chaotic and of society present." Moreover, she deepens her analysis by saying of Tran's painting as "The simple elegance of it again just outlined are poetic beauty, the tranquility of ancient villages in Vietnam, brings nostalgic feelings about the peace vague indelible in the mind of every Vietnamese person."

An next analyzes color. She describes the author using mixed color with her hands as magic. To describe the orange color An writes, "The author shows us the golden orange of a sunset in the rice fields or on the river." Next, she identifies the use of "green bamboo shade falls away those sunny and muggy

weather of Vietnam.” An explains why the sunset is used in Tran’s painting by sand. She notes, “Sunset is time farmers come prepared to rest after a day of hard work on the farm for a living. And finally, she shows sympathy with the child in the Vietnam’s countryside and how that makes her feel: “Photos kid sitting on the ox's back from the fields back home makes us feel sort of life suffering heart of those children living in remote rural areas, but they still smiled with their lives.”

In conclusion, in An’s analysis of Tran’s art An demonstrates that she feels connected with the Vietnamese countryside and the reality of the poor because that’s where she spent her childhood. Although she now lives in the city, in her heart, she always goes back to find peace and tranquilly away from the disturbances of a noisy urban city. Art takes her back home. Art brings out her love of homeland and compassion for the poor farmers.

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**Table 1. Reeves’ Collected Week 9 n=2 & DePaula’s Week 10 n=8**

Sadique (m)	KSA	American	“Mother & Son Peeling Potatoes”
Nadah (f)	KSA	American	“The Problem We All Live With”
Meng (m)	China	France	“Liberty Leading the People”
Ting-Ting (f)	China	France	“The Third-Class Carriage”
Manu (m)	Japan	Italy	“Venus, Cupid, Folly, & People”
Yusuke (m)	Japan	Japan	“The Girl with the White Flag”
Ibrahim (m)	KSA	KSA	“Crush and I Am”
Hassan (m)	KSA	KSA	“Michael Jackson”

An (f)	Viet Nam	Viet Nam	“Painting by the Sand”
Pah (f)	Burma (Ethnic Karen)	Italy	“The Last Supper”

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### **What we learned about the students**

Essays written in Section 1 in Week 9 were somewhat predictable in that they reflected Dr. Reeves’ teaching that week, so we chose to include only two of these that were somewhat representative of the entire population of many Saudis in both sections. However, Week 10 essays were different in that the writers drew upon more cultural and personal resources, as explained by Jocius (2016) when her students did multimodal projects about their neighborhoods. As Dr. Reeves was trained by Maxine Green, who emphasized the imagination of learners in stating that we teachers need “to awaken, to disclose the ordinarily unseen, unheard, and unexpected” (Jocius, p. 16), we are looking for the unseen, unheard, and unexpected in the iterative reading of these 11 essays we collected from a convenience sample of a total of 43 multilingual writers in our classes. After analyzing students’ choice of art written in class and collected in Week 10, I was surprised to find some of them chose Western artists instead of those from their own country. For example, both Chinese students—Ting-Ting and Meng—chose to analyze French artists instead of Chinese. Although I was curious, I did not ask them why; however, Ting wrote she chose a French artist because his painting reminds her of the coach, a type of transportation in China used by poor people. We imagine that she was veiling the oppression that still exists in China in the poor, rural areas, though she does say it exists and the poor—like her family—had to take a slow train instead of a plane to get anywhere far away from home. Meng, on the other hand, chose a French piece that connected to Parisians’ suffering during the monarchist’s oppression in the 1800’s to the injustices and unfairness suffered by the Chinese people. Even here, however, Meng does not detail that suffering and deflect attention to the French monarch instead of the oppressive Chinese regime. As teachers and researchers, however, my mentor and I recognize that there may be a cultural bias we bring to our interpretation, and we don’t want to expropriate their ideas and misinterpret their intent.

Likewise, the two Japanese students had different views on their choice also. Yusuke, for example, chose the art work of a Japanese artist while (Manu) chose the art of an Italian artist. Yusuke showed patriotism and demonstrated how proud of his people he was throughout the entire quarter. Like Yusuke, An chose to analyze the art of a local Vietnamese artist whom she is very proud of. In addition, Pah, because of her

religious views, chose “The Last Supper” by Leonardo da Vinci. This student also made me proud because I had worked with her and her family helping them to settle in Spokane when I was employed by District #81 and with others who had been living in refugee camps prior to their arrival in the United States.

As for the Saudi students who wrote their first analysis in Week 8—the one based on Dr. Reeves’ Civil Rights and WWII lessons, Sadique chose to analyze Norman Rockwell’s “Mother and Son Peeling Potatoes.” His choice wasn’t surprising because we’ve learned that Saudi males are very close to their mothers. We saw this devotion to the mother in Saudi males’ essays about their mothers in Leung (2013). Nadah, a female Saudi also chose one of Rockwell’s paintings taught by Dr. Reeves, “The Problem We All Live With.” She seemed to have chosen this painting because she connects with the prejudices caused by segregation that Ruby Bridges, the subject of Rockwell’s painting, experienced in New Orleans during the Civil Rights Era. This was also the period in which Rosa Parks’ act of civil disobedience raised Americans’ awareness of discrimination in the South. We did not formally and extensively analyze the themes we discovered, but we felt it was worth noting that oppression, war, discrimination, and social class were part of several interpretations of the art they chose to analyze. This rhetorical listening is what we encourage teachers of multilingual writers to do, but it takes time and mindfulness to be able to hear the unspoken, see the unseen, and hear the unheard that Maxine Greene asks us to do in compassionate teaching.

## Chapter 4

### Discussion & Reflection

Chapter 4 included a discussion of the findings and research process as well as the instructors’ reflections on the project.

## **Discussion**

What were the most important insights that the two instructors gained from the students' art analyses? Some Saudi males chose the Rockwell painting of the mother and son peeling potatoes at the end of WWII, and many said that they appreciated the scene because it brought them closer to their own mothers and even made them a little homesick. Dr. Reeves noted that her students all brought their cultural values, as noted by Leung (2014), and that Saudis have a close relationship with their mothers as taught in the Quran. This Rockwell painting seemed to touch them deeply and possibly even make them a little bit homesick.

### **Assumptions Revisited**

The five assumptions that I disclosed in Chapter 1 have all been confirmed by the research project. I will restate them here and explain briefly what we learned by incorporating the art analysis essays into the curriculum. Generally, we found the same benefits that Ochs (2012) reports in her thesis with a similar focus on art analysis.

- 1) Art can be incorporated into a composition curriculum K-16.

Like Ochs (2012), I found this assumption to be confirmed. Though I analyzed only a small convenience sample (n=10) of the 43 art analysis essays collected in Weeks 8 and 9 of the 10-week quarter in fall 2015, I could see in all 43 essays deep engagement in the writers. Tompkins (2014) asserts that art is a major way to reinforce learning of vocabulary and history at all ages.

- 2) The "app" generation (Gardner & Davis, 2014) can benefit from multimodal approaches to learning.

All 43 writers were able to locate art that they wanted to analyze for this assignment and did well when they wrote the essays in class on Friday of Week 9. The 11 rough drafts which appear in this thesis are well thought out, and writers effectively employed the criteria that had been taught from the model provided.

- 3) Composition instructors can foster multimodal literacies to develop writers' creative and academic sides.

This assumption was also confirmed in that the two instructors found that their students all showed their creative sides in their analyses, and both instructors saw growth in the writers in this assignment.

4) Material culture or culture in general is often not included in composition curriculum, but it should be.

Though the English 112 curriculum is based on a biography and is already packed, there is room for the art analysis, and it should be included each quarter the class is taught.

5) Using multimodal sources, writers, including multi-linguals, can use their imagination and creativity to support and go beyond a written text.

Adding multimodal assignments to the course meant that students could use their analytic skills to select and analyze works of art that had meaning to them personally, increasing motivation and possibly lowering the affective filter (Krashen, 2003).

### **Research Questions**

To discover the value of multimodal literacy for multilingual writers, I attempted to answer the following research questions in this project. I have included other authors who have worked on similar or related projects to provide a context for the research and to give credit to other scholars who have contributed to the field.

Research Question 1.

What role does multimedia literacy play in college composition for multilingual writers? Like Lauer (2009), I discovered many ways to incorporate multimodal activities into the curriculum I designed to teach a biography of Rosa Parks. These included documentary videos, student drawings, student performance of scenes from the text, and art analysis as recommended by Slattery (2006) in a post-modern curriculum. In the present study, the art work students analyzed became the primary focus for the last two weeks of the 1-week quarter in which Section 1 was reading a biography about human rights activist, Eleanor Roosevelt, and Section 2 was reading a biography about civil rights activist, Rosa Parks. The latter curriculum was written under Dr. Reeves' supervision in English 581, Curriculum Design and Assessment, which I took with her in fall 2014. In all of Dr. Reeves' classes, multimodality is emphasized in both academic and



creative projects. We found that our students' had other very creative sides and we were delighted to read their essays about art. We encourage English 112 and 101 instructors to incorporate multimedia projects like ours and Jocius's (2016).

#### Research Question 2.

What are the benefits of multimedia lessons for multilingual writers? The same population—English 112—was asked to write about the benefits (and challenges) of multimodal materials (Leung, 2013). Ochs indicated that the sharing of art specific to the students' cultures helped everyone learn about the many cultures represented in the United States and increased cultural understanding and ethnic pride when English 101 students presented their art work and read their essays aloud for the final exam. Unfortunately, in the present study, there was no opportunity for the students to present their art and their essays in class to their peers. Future researchers might try to do this so that this part of the writing process—publishing—is included and then ask students to write a journal on what they learned from their peers' art and analyses. They might also journal on the value of the reading of the essay to peers and the sharing of the art they have chosen. This would be a good activity to increase the community building in the classroom.

#### Research Question 3.

What are the challenges of multimedia lessons for multilingual writers?

Sheppard (2009) discusses the demand for multimodal communication as well as those who resist the need for multimodal literacy in the United States. She focuses on the production and the demands of technology and media that can affect the “final text” and its influence on the audience. Leung discovered that viewing videos and listening to the teacher read a poem or script aloud were difficult, so he recommended providing more scaffolding—perhaps the reading of the script could go before the viewing or the listening to the poem. Choral response also helped students remember important parts of poems or songs. The benefits that students reported included better comprehension, self-confidence, and written communication.

#### **Planned Reflection in the Iterative Phases**

Together, the other instructor, Dr. Reeves, and I engaged in the iterative phases of this action research project—the cycling back to see what the writers were saying and the moving forward to consider different views of their writings and art choices—which is all part of action research. With iterative phases spanning an academic year, we would not have learned so much through reflection and dialogue that are needed in action research. In the end, we selected only two essays from Section 1—one from a Saudi female graduate student, Nadah, who wrote about Rockwell’s “The Problem We All Live With” and one from a Saudi male, Sadique, who wrote about Rockwell’s “Mother and Son Peeling Potatoes.” Both of Rockwell’s paintings had been selected by Dr. Reeves, and both had been discussed in class during Week 9 with the Friday essay requiring that students analyze one of the several works of art selected by Dr. Reeves. During this instructional period that lasted for just 50 minutes, both sections were present, and we saw discussion topics and perspectives in most of the 43 essays we read over and over again with breaks in between review sessions. At that point, we decided to focus the analysis on just two Week 9 essays and eight Week 10 essays—the free choice art analyses.

## **Chapter 5.**

### **Conclusion**

Chapter 5 includes (1) a summary of the research process and the findings; (2) tentative answers to the research questions; (3) limitations of the present study; (4) implications for teaching—the primary objective of action research; (5) recommendations for future research; and (6) final reflections from the researcher and instructor of record in the classroom where the student writing was collected for this thesis.

#### **Summary of the Research Process and the Findings**

While Ochs (2012) collected art analysis essays in Dr. Reeves' English 101 class that was half American monolinguals and have multilingual writers, the present study was done in two sections of English 112 with a total of 43 multilingual writers. Unlike Ochs (2012), I found that the nine writers from my own class chose primarily artists from other cultures, not their own, with one exception. This was a Saudi male who chose to write about a female Saudi photographer, Manal Al Dowayan. Ochs' writers' choices reflected more their own cultures with Chinese students writing about Chinese artists, the Japanese student writing about Japanese art, and Mexican American students writing about Mexican American artists. Saudis wrote about non-Arabic art, however, in Ochs' case study. This seems to be a major difference in writers' choices and perhaps the most important difference in the Ochs thesis (2012). Another major difference was that in my class, I had students drawing to write throughout the quarter—often during the first or last five minutes of class reserved for journal writing on the topic of the day from the Rosa Parks biography we were reading. One could see my students sitting or lying on the floor and sketching scenes from the chapter, as we see here.

#### **Limitations of the Present Study & Recommendation for Research**

If time had permitted, we would have asked students to journal on what they perceived as the benefits and challenges of multimodal instruction and projects like the art analysis. As it was, we were able to simply observe the interest and excitement in our students in both sections of English 112 as they shared their art with the class. TESOL asks that researchers triangulate data, and we did collect two art essays—one based on art work the that the instructors chose and one based on art work students chose to analyze. Further, in my class, I collected students' original art as well, so we did have triangulation, but the sketches

that students did in class or at home were not the primary focus of this study. Their writing was what was analyzed—two guided essays from Dr. Reeves’ class and eight from mine, which is a fairly standard sample size for case study. I might have been of value to interview the ten writers and to ask them about their choices of art to analyze, their own drawings, and their feelings about incorporating art and multimodal lessons throughout the course. This additional information would be good to collect for future research on multimodality in the ESL classroom. At present, there are recent studies with American subjects as reported by Jocius (2016) and others. It may be of particular interest to our field to ask multilingual writers to choose among several multimodal projects to see what they prefer and how they perform when given choices for their writing. It would also be good to provide time for students to present their projects in class for peers or in other places in the community or on the campus so that others could benefit from the emic views of culture students might choose to offer.

Further, there were variables that could not be controlled for that might have influenced student performance on this art analysis project:

- entry level language proficiency of the writers;
- graduate v. undergraduate students—several writers were graduate students who had majored in English, and one of their essays is included in this project—“The Problem We All Live With”—the painting of Ruby Bridges entering an all-white school by Norman Rockwell;
- most writers were traditional college students age 18-22, but some were older;
- motivation of the learners--some writers in both classes were there only because they needed the course to complete graduation requirements by passing English 101 and 201, though we observed deep engagement of most learners in both classes, and their art analyses were evidence of this engagement;
- time constraints—because the project was done at the end of the quarter, we did not have time to conference with writers and to help them revise the essays, so what appears in this thesis is the rough draft written in class in 50 minutes in Weeks 8 and 9 of the 10-week quarter.
- writing experience and fluency—students in both sections had very different backgrounds in composition, but most stated that they had done very little writing of essays in L1 and L2. We were

unable to ask them how many essays and what kind of essays they had written in their L1 and in English.

### **Implications for Teaching & Materials to be Developed**

What might be changed in the English 112 curriculum? The two instructors—Dr. Reeves and I—brainstormed what we learned from the project and what we might change in the English 112 curriculum. Our discussion brought us to the answer for Research Question 4: In what ways can composition instructors incorporate material culture and multimodal literacy activities into their curriculum for multilingual writers, as Ochs (2012) did in her thesis?

- 1) Add art analysis on a regular basis but allow a bit more freedom for the second, free-choice essay and see what students might change on their own.
- 2) Incorporate material culture—quilts, baskets, and pottery by having students bring in an artifact and share it with the peers and write about it in a Friday essay. We would expect such artifacts as the *dallah* (Arabic: دلة)—the traditional coffee pot used in the Middle East used to make Arabic coffee or the Japanese *furoshiki* used to carry things—a kind of large scarf that everyone has in Japan (Figure \_\_\_\_).
- 3) Teach a lesson on visual rhetoric (Rosenquist, 2012) and explain why visuals are needed in academic writing as well as expressive writing that can be foundational to academic writing.
- 4) Incorporate even more videos that teach about material culture such as the Gullah basket weavers who are still making traditional baskets based on African techniques.
- 5) Provide models of ways to remember different meanings of the same word, as offered by Tompkins (2014) such as the multiple-meanings poster, the homophone drawing, and picture poems.
- 6) Introduce the SoulCollage (Volpe, 2016) that appears in final reflections below.



Figure. the dallah (Arabic: دلة) and The Furoshiki(風呂敷)

## Final Reflections

### What I learned

As an art lover and artist, I enjoyed learning more about my students through multimodal art analyses. I also noted how art helped them to express themselves without the fear of failure, as Jocius (2016) discovered. This assignment did create a different atmosphere and level of engagement in class as they did the art analyses. This project helped me to get to know my students, not only academically but also culturally, and the greatest discovery was to find that I did have talented artists in my English 112 class. I was amazed about their drawing and proud to exhibit them at professional presentations with Dr. Reeves at TRI-TESOL and at the Spokane Regional ESL Conference and at the EWU Symposium in May of 2016.

### “SoulCollage”

As I reflect back on the year I took to write this thesis, I think I should include the SoulCollage which “is an expressive art process used to create a set of personal cards using images to help tap into inner voice, inspiration, and intuitive wisdom to help free our unique expression using the *language of soul*” (Werr, 2014, web). It is an image- driven process: the images attract your attention and then can seem to direct how your hands arrange them on the cards as described by Kathleen Werr (2014).

As explained throughout this thesis, I’ve been a lover of the arts—drawing and painting—since I was a child. Other types of art such as music, poetry, and dance are also part of my love and appreciation of the

arts. However, I recently learned a form of art I had never heard of before, one that enhances my love for this mysterious form of expression and connection with the soul—SoulCollage.

In October, 2015, I was invited by Diane Adler, a lecturer at AUAP at Eastern Washington University with whom I was interning and an artist herself, to participate in a soul collage workshop on the South Hill in Spokane. It was hosted by Sheila, who was one of the book group members and Diane's closest friend. There were about seven of us in attendance that Saturday. And what came next surprises me to this day. At first, the host took us to a studio type of room with tables filled with pictures cut out of magazines. Next, she put all the participant artists in a circle for a moment of meditation. With soft, meditation music playing in the background, we were asked to walk around and choose the pictures randomly. As a lover of nature, I chose those reflecting the beauty and serenity of nature. Our next step was to sit down where we were provided scissors, glue, a cutting craft board, a card, and sharp craft knife. I did not know what to expect at the moment until the coach asked everyone to glue together the pieces that reflected our individual lives in some way.

My first clipping was a black woman sitting on her knees facing nowhere. The second piece was of a waterfall, the third of a bush and the fourth some rocks. After selecting those pieces, I started gluing them together. As my soul flowed into a meditative state, I discovered that my message was of a lonely being whose life had been filled with unanswered questions and suffocated by unexplained hardships. However, the waterfall flowing down the rocks represented my soul being cleansed of bitterness, low self-esteem, and hopelessness.

After we had finished our assignment, we were asked to go back into the house and sit in a circle at the table. The coach asked each participant to guide one another by asking and answering questions while looking at the partner's collage. We were given a handout with the rationale and procedure for the activity, "*SoulCollage@Evolving*" and CDS by Seena Frost. After answering these questions, my peers realized that my answers were expressed in the form of a poem.

The questions were as follows:

"Who are you? *I am the one who....*"

“What do you have to give me? *What I want from you is...*”

“What is your shadow/light side? *My shadow/light side is...*”

My second card was of my mother. I wasn't asked questions about it, but the images I chose were my mother's picture, a heart with the word love, the blue sky filled with clouds, and a large shining star centered and surrounded by other ones. The brightest star represents Mother in heaven. I finished this card collage filled with emotion and tears, mesmerized by the beauty of the arts and mysteries they bring. I want to end this thesis project as I began it—with my own art and with my own voice which both reflect my mother's loving care and encouragement. I could not have become what I am today—a new American embarking on a career in teaching English to people from all over the world.



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**Appendix A:**  
**IRB Consent Form**

*Using Media to Teach Multimodal Literacy & Rosa Parks' Life in Composition for Multilingual Writers at the College Level*

You are being asked to participate in a research project conducted by:

Principal Investigator Sony De Paula's Master of Arts in English/TESL Student

906 Washington Street, Apt. 1, Cheney, WA 99004

509-294-0276 E-mail: [spaula@eagles.ewu.edu](mailto:spaula@eagles.ewu.edu)

Responsible Project Investigator: Dr. LaVona Reeves, MA-TESL Program Director, English Department  
Patterson 211 "I". Tel: (509) 359-7060 E-mail: [lreeves@mail.ewu.edu](mailto:lreeves@mail.ewu.edu)

Purpose and Benefits: The purpose of this study is to describe the challenges that ESL writers face at the college level when viewing or listening to media in class.

Procedures: I am asking you to allow me to include selections from your journals and essays from English 112 and your quizzes on the videos in my thesis. I will assign you a number or a pseudonym, and your name will not appear in the thesis.

Risk, Stress or Discomfort: The risks of participating in this study are not expected to exceed those encountered in daily life. Your writing will appear in the thesis only with your permission. Though writing the journals and taking the quizzes are required for those enrolled in English 112, you will not be required to submit your work to me for my thesis if you choose not to participate in my thesis project. It is totally voluntary. Your decision not to participate in this study will in no way affect your grade in English 112.

Other Information: Participation in this study is completely voluntary. You may stop participating at any time without penalty. The writing I collect for the thesis will be kept confidential. Your name will not be used in the thesis, but I will give each participant a different name, so readers cannot know your real name. If you have any concerns about your rights as a participant in this research or any complaints you wish to make, you may contact Ruth Galm, Human Protections Administrator at Eastern Washington University (509-359-7971/6567). Please return the form only if you agree to participate. Print your name, sign, and date it.

---

Sony De Paula \_\_\_\_\_

Primary Investigator's signature

\_\_\_\_\_

Date

Yes, I will participate. The study described above has been explained to me, and I voluntarily consent to participate in this study. I have had an opportunity to ask questions. I am not waiving any of my legal rights by signing this form. I understand I will receive a copy of this consent form after I sign it.

\_\_\_\_\_

Student's name printed in English

\_\_\_\_\_

Student's signature

\_\_\_\_\_

Date

## Appendix B.

### Writing Prompt

English 101:01 Exposition & Argumentation Name\_\_\_\_\_date\_\_\_\_\_

Essay 3: Cultural Analysis: Art Prompt & Rubric Designed by Dr. Reeves

Follow this as you write each draft.

### Prompt

**Purpose** To analyze a work of art of your choosing

**Genre** Exposition & Analysis (to teach readers and to break it into parts)

**Audience** College Students in Japan who know nothing of the artist or work

**Format** At least 7 well-developed paragraphs following the rubric for each

**Length** 500 words minimum—count your words and write the number here\_\_\_\_\_

**Evaluation** Thoroughness & relevance of information & effectiveness of analysis

Use of MLA citation for drafts 2 & 3 (not important in rough draft)

Editing for mechanics in draft 3

Audience awareness

Original ideas

Following Directions—staple: this sheet, copy of art, essay, notes used

### Rubric—to be filled in by you before turning in the rough draft.

10 possible points for each trait—100 points total

Trait	rating	comment
I have a detailed introduction with name of art work, 5 W's, background on artist, purpose statement/thesis at the end of paragraph 1—indicate the three or four elements you will analyze in this paper—see handout. Choose wisely so that you are able to go into detail and tell your reader/s a lot about the piece—your opinion. If it is set in a foreign country, mention this (Sudan=war)		
I use a detached, academic voice except where indicated here. "I" does not enter the text until your discussion paragraph.		
Paragraph 2 is a detailed but basic description of the art object. Imagine that your reader does not have a copy and you have to explain what it is to a Japanese college student your age (a person who cannot see the image—even a blind person). Basic description/information here—medium, size, foreground, background, what one first sees before looking at it closely.		
Paragraph 3 is an analysis of the first element—choose from the handout attached here—follow the order stated in the thesis in paragraph 1. Analyze this element. Take examples from the art piece. This is your opinion and analysis, not the critics' ideas.		
Paragraph 4—second element analysis—follow thesis order		
Paragraph 5—third element analysis—follow thesis statement		

order—detailed analysis			
<b>**Paragraph 6—4<sup>th</sup> element analysis--optional</b>			
Paragraph 6/7—Discussion—tell why you chose this piece and what it means to you. You may also mention what critics say or what you think most Americans might say about the piece. Consider one message the piece is giving to viewers. <i>Use “I” here.</i>			
Paragraph 7/8—Conclusion Repeat thesis statement and summarize each element. State why this is an important work of art.			
Works Cited Include at a bare minimum the work of art. Web sources are fine. Follow the handout attached here for citing works of art.			

**\*\*This paragraph is optional**

### **An Image (Including a Painting, Sculpture, or Photograph)**

Provide the artist's name, the work of art italicized, the date of creation, the institution and city where the work is housed. Follow this initial entry with the name of the Website in italics, the medium of publication, and the date of access.

Goya, Francisco. *The Family of Charles IV*. 1800. Museo Nacional del Prado, Madrid. *Museo National del Prado*. Web. 22 May 2006.

Klee, Paul. *Twittering Machine*. 1922. Museum of Modern Art, New York. *The Artchive*. Web. 22 May 2006.

If the work is cited on the web only, then provide the name of the artist, the title of the work, the medium of the work, and then follow the citation format for a website. If the work is posted via a username, use that username for the author.

Brandychloe. "Great Horned Owl Family." Photograph. *Webshots*. American Greetings, 22 May 2006. Web. 5 Nov. 2009.

## Appendix D:

### Sample Art Analysis Essay “The Wild Swans at Coole”:

Analysis of Yeats’ Poem & Print by Professor LaVona Reeves

(Written by Reeves, the professor for the class, as a model for her English 101 class in which Jennifer Ochs interned and from whom they collected the essays for Ochs’ thesis under the supervision of thesis chair, Dr. Reeves. Also given to both sections in the present study in Week 9 for students to follow as a model for Weeks 9 & 10 art analyses).

“The Wild Swans at Coole” is a relief print (Appendix A) by Irish artist, Wyllie O Hagan, who was inspired by William Butler Yeats’ WWI poem with the same title (Appendix B). The artist describes the process and the poem in a YouTube video posted November 29, 2007 with her own video of the swans on a lake in Ireland embedded, so viewers can see the actual swans that she created and printed. At the same time, the artist explains why she feels she had to print the swans and share them in a public space. Viewers learn that her parents often read poetry to her and encouraged her to become an artist herself. They instilled a love of the arts and a love of Ireland in their children. In the video, O Hagan teaches the ancient technique of relief printing as she tells the story of Yeats’ poem about change within ourselves and our country, possibly because of war or the human life cycle. The purpose of this essay is describe the work in detail and to analyze the artistic elements of (1) value and (2) space as well as the principles of (1) movement and (2) pattern. There will also be a discussion of the message/s given by the artist and the work itself.

“The Wild Swans at Coole” is a black and white relief print with just a hint of flesh tone in the beak of the single swan—most probably a mute swan based on the coloring of the beak (Sheldon)—depicted behind reeds and rushes in a lake in Ireland. The swan appears to be stopped momentarily, perhaps to catch an insect for food or to drink water. She seems suspended in time. Viewers do not know if this swan is a relative of the swans Yeats describes in his WWI poem he entitled “The Wild Swans At Coole” whom he had seen nineteen years earlier—before he went away to war. The artist explains that she immediately wanted to re-create the scene of the solitary swan and videotaped the swans to study as she worked on the print later in her studio, the setting of the YouTube video.

It is difficult to determine the age of the swan in the print, but swans may live “in a protected environment is as long as 30 years” (Sheldon), so this bird could be very old. Since swans mate for life, the solitary swan suggests that she has outlived her mate and is perhaps longing for him, or they are temporarily separated. There appears to be a mild breeze in that the vegetation is all bent down toward the east while the swan sits facing the oncoming wind, suggesting strength and determination to be there for whatever her mission might be. O Hagan suggests, in the video, that the swans are “mysterious.” Albert explains that “goddesses such as Aphrodite and Artemis were sometimes accompanied by swans.” She goes on to explain the special powers of Kara in battle in German myth: “The Valkyrie Kara accompanied her lover Helgi in war, flying over the battlefield in her swan’s plumage. She sang a song so soothing that the enemy lost the will to fight” (Albert). In returning to Yeats’ poem about how life changes humans, especially in time of war, Albert explains that it is believed in dreams “a swan can signify self transformation, intuition, sensitivity, and even the soul, the ‘higher Self’ within each person.” O Hagan seems to believe in this transformative power swans represent while reminding viewers that change is inevitable.

While there are many elements that could be analyzed in O Hagan’s print, only value and shapes will be addressed here. First, value is defined as “the degree of light and dark in a design. It is the contrast between black and white and all the tones in between” (Glatstein). Since there is only a hint of color in the beak and the print is primarily black and white, it is necessary to consider the shades of white, black, and gray as a primary focus. It seems that most of the work is dark with just subtle hints of white and lighter gray in the water and underbrush. The overall effect of the shading is mystery—the swan seems to be camouflaged in the reeds and rushes—just as the baby, Moses, was hidden in the rushes in a basket. This was done to protect him from those who had been ordered by the king of Egypt, the Pharaoh, to kill all sons of Israelites so they could not rise up against him as adults. In both cases, the reeds and rushes served as protection provided by nature. The swan in O Hagan’s print, however, seems even more vulnerable than

ducks and geese, for example, because she is white and can be seen more easily by predators. If the swan does signify the “higher self” as stated by Albert, then the higher self is hidden behind layers of cover—it is difficult to find in this world, but slowing down and examining the natural setting, one sees the swan. One has the possibility of finding one’s true higher self.

A second element worthy of analysis is space, defined by Glatstein as “the area between and around objects. Increasing or decreasing the amount of space around an object affects the way we view that object.” In keeping with the value or gradations of light and dark, O Hagan has decreased the amount of space around the swan, blending the swan in with the natural environment, again suggesting the protective ability of nature. O Hagan hints that the swan is at home in the wilderness, is sheltered there, and is in harmony with her space. The lake is a solace for the swan and for the woman or man who enters that sacred space. The swan, therefore, is viewed as part of nature, not set apart from other living things.

In observing the elements of value and space, O Hagan also incorporates principles of movement and pattern. Movement is defined as is “the way a viewer’s eye is directed to move through a composition, often to areas of emphasis” (Glatstein). In “The Wild Swans at Coole,” O Hagan introduces swaying of the reeds and rushes, but the eye moves first to the centerpiece: the white swan, which is immobile and looking looking down into the water. The eye then gazes to the eastward moving vegetation, suggesting a breeze at the lake that day. There is also a hint of movement in the small ripples—very subtle white flecks suggesting that the swan has just come to this spot and has stopped briefly. The reeds and rushes appear to have moved into a state of entanglement, perhaps because of the wind or perhaps they grow naturally together in this way in this lake, suggesting that they also are in harmony with their habitat. The movement of the undergrowth stands in stark contrast to the stillness of the swan, suggesting quiet dignity—entanglement and turmoil versus silent repose and peace

The final principle for analysis is pattern, defined as “the repetition of a shape, form, or texture across a work of art” (Glatstein). In the ancient medium of relief print, it seems that O Hagan found the perfect way to reproduce the dozens of leaves pushing up through the lake and waving in the wind. Everything is moving eastward across the print except the swan, who is moving westward across the lake with the wind at her face, not at her back, suggesting strength and determination. Symbolically, this pattern of opposite movement may attest to the resilience of living things such as the swan moving toward her goal, remaining almost oblivious to the elements and obstacles.

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## **Resume**

### **Master of Arts in English: Teaching English as Second Language Emphasis**

Eastern Washington University, Cheney, WA | June 2016 (Expected)

### **Bachelor of Philosophy, Science and Letters**

Faculdades Integradas de Cruzeiro, Cruzeiro, Sao Paulo, Brazil | February 1993

Major: English

## **LANGUAGES**

**Brazilian, European Portuguese, English and Spanish** - Fluent reading, writing, speaking

**French** - Conversational speaking

## **RELEVANT EXPERIENCE**

### **Graduate Service Appointment/Graduate Instructor (GSA)**

Eastern Washington University, Cheney, WA | September 2014-June 2016

- Collaborated with 5 English faculty and 12 GSA on curriculum, grading, scheduling, problem solving
- Taught English 101 & created lesson plans, reported student progress, assigned assignments for English 101 and 112 as instructor of record
- Provided 25+ students per class and administration with course syllabus and schedules
- Conferenced with students revising assignments, research papers, portfolios, projects
- Developed and taught curriculum focused on civil rights, using multimodality, activism to 25 students for fall, winter and spring quarter

### **K-12 Bilingual Specialist**

Spokane Public Schools, Spokane, WA | September 2010 – June 2014

- Assisted 2 ESL students from Congo in literacy at Gary Middle school
- Tutored 4 Nepali and 4 Marshallese ESL students in literacy at Longfellow Elementary
- Taught 8 ESL students from, Burma, Russia, Marshallese in literacy at Grant Elementary

### **Substitute and Adjunct Teacher**

Institute for Extended Learning, Spokane Community Colleges, Spokane, WA | April – November 2013

- Taught English as a second language and Civics to 25 refugee students per day
- Created lesson plans, reported student progress, assigned assignments, administered assessment

## **INTERNATIONAL TEACHING EXPERIENCE**

### **Teacher and Coordinator**

Fisk School, Cruzeiro, Sao Paulo, Brazil | March 1990 – July 1993

- Taught English as Foreign Language for middle, high school and college students
- Performed Human Resources; interviewed and helped train 30+ new employees
- Coordinated new curriculum committee; reviewed textbooks, purchased and implemented curriculum

### **Elementary Teacher**

Objetivo School, Cruzeiro-Sao Paulo, Brazil | June - September 1995

- Taught English as foreign language to 40+ 4<sup>th</sup> grade class
- Prepared lesson plans for the whole class

### **Founder and Teacher**

Projeto Loide (Project Lois), Beira, Mozambique | November 1996 – November 2000

- Founded the literacy project which teaches literacy for the illiterate adults and children

- Supervised and trained 30+ native educators to teach illiterate adults and children Portuguese literacy
- Taught English as second language to 10+ corporate workers in a group
- Volunteered as medical and social interpreter for Portuguese and English speaking residents and visitors

## **PROFESSIONAL EXPERIENCE**

### **Case Manager and Supervisor**

Allied American Credit, Spokane, WA | July 2007 – August 2010

- Trained and supervised 10 bilingual employees in debt collection phone calls, record keeping, follow up calls, customer service for English and Spanish clients

### **Interpreter**

Professional Languages, City, State, Country | October 2011 – October 2012

- Interpreted for Portuguese and Spanish clients for medical, judicial and social work settings
- Translated 3 manuscripts from Portuguese to English and vice-versa for 10 clients
- Translate form Portuguese to English “*Catherine*” a romance theater book by author Rone Travaggin

## **VOLUNTERING EXPERIENCE**

### **Case Manager**

Community Resource Center, Spokane, WA | January 2008 – June 2012

- Managed 15+ refugees case per day; Phone calls, DSHS appointments, transportation
- Taught citizenship course to 25 refugees per week
- Developed and taught English as Second Language course of Spanish speaking adult refugees

## **CERTIFICATES AND TRAINING**

- Culture, Equity and Language Training, Washington Education Association | June 26-29, 2012
- WLPT II, WELPA, MSP, ARC, Spokane Public Schools | 2012
- Substitute Teaching 101, Ed Training Center | July 9, 2011
- Behavior Disorder, Trauma and Relaxation through Art SEA Training | 2011
- Teen-Aid, Incorporate, Building Character and Family | March 8-9, 2005.
- Introduction to Prison Ministry, Unipas International, Newark, New Jersey | June 22, 2002
- International Chaplain, State of New York | January 05, 2001
- Alphatec Computer Communications, Inc., Windows xp, MS- Word, MS - Excel, MS - PowerPoint, MS - Publisher and Internet | 2002

## **PROFESSIONAL MEMBERSHIP**

- National Council of Teachers of English (NCTE). February 10, 2016  
**June 26, 2012 - current**
- National Education Association (NEA)
- Spokane Education Association (SEA)
- Washington Education Association (WEA)

## **AWARDS**

- “*Keepers of the Dream*” Award for Outstanding Academic Achievement and Services, EWU, Cheney | February 25, 2015
- Customer Service, Allied American Credit. LLC, 2<sup>nd</sup> Place Dialer, Xcel Energy Contest, Spokane, WA | November 201