



YEDITEPE UNIVERSITY  
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A CONTENT BASED MATERIAL FOR TURKISH EFL STUDENTS:  
ART AS A HIDDEN AGENDA IN LANGUAGE TEACHING

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FEBRUARY, 2022

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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## **ABSTRACT**

The purpose of this study is to investigate the effect of a content-based teaching model in English language teaching through integrating art as a hidden agenda in language teaching context on learners' development of language skills, art history knowledge, and art appreciation. To observe the relationship between art and the development of language skills, quasi-experimental research was implemented among 76 Turkish EFL secondary school students during 20 lesson hours lasting 10 weeks.

A hidden agenda that embodies art was prepared for the experimental group learners while the traditional curriculum was applied to the control group students. Before conducting the research, a pre-test was administered to both groups. After a certain period of implementation of the content that comprises art, especially a few masterpiece paintings from the classical period to modern art, and the history of art, a post-test was administered to observe if this alteration produced an improvement in the learners' language skills. Besides, their motivation both learning language and art was explored through pre- and post-questionnaires.

As a result of the research; it was determined that there was no statistical difference in the English achievement status of the students in the experimental and control groups before the treatment. After the treatment, the English success status of both groups showed a positive development, but the achievement levels of the experimental group, which was taught with content-based instruction approach with art content, improved more than the students in the control group.

Additionally, it was determined that the students in the experimental and control groups had a similar level of attitude towards art before the implementation,

while the attitudes of the students in the experimental group towards art increased to a more positive level after the implementation.

As a result, English lessons based on art content contributed positively to students' achievement levels and attitudes towards art.

Key Words: CBI, CLIL, improving L2 English language skills, art, history of art, art knowledge, art appreciation.



## ÖZET

Bu çalışmanın amacı, dil öğretimi bağlamında sanat içerikli materyallerin kullanılmasının, öğrencilerin İngilizce dil becerilerine, sanat tarihi bilgilerine ve sanat farkındalıklarına etkisini araştırmaktır. Bunun için 76 Türk lise öğrencileri arasında 10 hafta süren 20 ders saati boyunca yarı deneysel bir araştırma uygulanmıştır. Deney grubu öğrencileri için sanat içeren öğrenme materyalleri kullanılırken kontrol grubu öğrencilerine geleneksel müfredat uygulanmıştır. Araştırma yapılmadan önce her iki gruba da bir ön test uygulanmıştır. Özellikle klasik dönemden modern sanat dönemine kadar birkaç başyapıt eseri içeren ders materyallerinin belirli bir süre uygulanmasından sonra, sanat içerikli materyallerin öğrencilerin dil becerileri üzerinde önemli bir değişiklik yaratıp yaratmadığını gözlemlemek için bir son test uygulanmıştır. Ayrıca öğrencilerin hem dili hem de sanatı öğrenmeye yönelik motivasyon seviyelerini belirlemek için ön ve son motivasyon anketleri uygulanmıştır. Öğrencilerin başarı puanları, bu çalışma için özel olarak geliştirilen başarı öncesi ve sonrası testlerle analiz edilmiştir.

Araştırma sonucunda; uygulama öncesinde deney ve kontrol gruplarında bulunan öğrencilerin İngilizce başarı durumlarında istatistiksel açıdan farklılıkların olmadığı, uygulama sonrasında ise her iki grubun da İngilizce başarı durumlarının olumlu gelişme gösterdiği, ancak sanat içerikli İngilizce eğitimi verilen deney grubunun başarı düzeylerinin kontrol grubundaki öğrencilere göre daha fazla gelişme gösterdiği belirlenmiştir.

Deney ve kontrol grubundaki öğrencilerin sanata karşı tutum düzeyleri uygulama öncesi birbirlerine benzer düzeyde iken, uygulama sonrasında deney grubundaki öğrencilerin sanata karşı tutumlarının daha olumlu düzeye yükseldiği saptanmıştır.

Sonu olarak sanat ierięi temelli İngilizce dersleri ğrencilerin başarı düzeylerine ve sanata karşı tutumlarına olumlu katkıları sağlamıştır.

Anahtar Kelimeler: CBI, CLIL, ikinci dil İngilizcede dil becerilerinin geliştirilmesi, sanat, sanat tarihi bilgisi ve sanat takdiri.



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## **LIST OF ABBREVIATIONS**

|         |                                                      |
|---------|------------------------------------------------------|
| CBI:    | Content Based Instruction                            |
| CBLT:   | Content-based language teaching                      |
| CEFR:   | Common European Framework of Reference for Languages |
| CLIL:   | Content And Language Integrated Learning             |
| CSE:    | Compulsory Secondary Education                       |
| EAP:    | English for Academic Purposes                        |
| ELF:    | English as the international lingua franca           |
| EMI:    | English-medium instruction                           |
| ESP:    | English for Specific Academic Purposes               |
| LOCATE: | Learning-Oriented Critical Incident Technique        |
| SPSS:   | Statistical Package for Social Sciences              |

# CHAPTER 1

## INTRODUCTION

### 1.1. Statement of the problem

“Language is not just a tool for communication. It is also a resource for creative thought, a framework for understanding the world, a key to new knowledge and human history, and a source of pleasure and inspiration” (Kern, 2008, p. 367).

Learning a language is very important to exchange ideas and interpret the world we live in. Additionally, learning a foreign language is a difficult process, on the other hand, it gives various benefits to the learners. English is probably the most commonly learned and taught language in many countries. The importance of having a second language is growing as a cause and consequence of globalization. As a result of globalization, English is supposed to be the international lingua franca (ELF), which is the modifiable and innovatory version of the language (Seidlhofer, 2011; Rao, 2019; Hartle, 2020). It would be appropriate to continue with a quote from the Holy Roman Emperor, Charlemagne: “To have another language is to have another soul”.

There are many approaches in language teaching, one of them is Content-Based Instruction. Catalan and Zarobe (2009) stated that, Content-Based Instruction (CBI) originated in Canadian and American immersion programs and then has dispersed to many other schools in Europe with the name Content and Language Integrated Learning (CLIL).

In some settings, the terms CBI and CLIL are swapped, though the former is more commonly associated with Canadian and US environments and the latter with European environments (Zarobe & Catalan, 2009). Catalan and Zarobe (2009) argued that the different concepts share assumptions such as increased motivation for the

language, reduced anxiety among learners, the inspiration of language learning through meaningful learning, relation to language acquisition in an appropriate setting, the inclusion of language skills, attention on meaning, facilitating of learning and interactive strategies, construction of academic skills, through the use of the target language as a second language (Brinton 2013; Cenoz, 2015).

This study examines the effect of the content-based teaching model in English language teaching through integrating art as a hidden agenda in language teaching media regarding learners' development of language skills and regarding art history knowledge, and art appreciation.

In line with this information, the problem statement of the research has been determined as follows: "Is the effect of CBI (art-based English teaching) method on student achievement more than the current teaching method?"

## **1.2. Background**

Bilingualism has long been a popular choice among instructors and pupils, dating back to the Sumerian ascendancy; however, it was not until the end of the twentieth century that educational institutions began to offer education in a second language for ESL students (Sibulkin, 2018, p.176-177).

In the past, different teaching approaches to teaching language skills have surfaced and gained popularity. Some of them are still held in favor, and some of them are disregarded and disappeared. The oral approach, the audio-lingual method, suggestopedia, total physical response, communicative language teaching, the silent way, community language learning, and the natural approach are some of them that Richards and Rodgers (1986) have explained in depth in their book called: "Approaches and Methods in Language Teaching" (Richards & Rodgers, 2001).

Nowadays, there is a shift from disciplinary approaches to interdisciplinary approaches. We live in a communication and information age, so language is used for communication first of all. In the ELT area, Communicative Language Learning Methods are used today instead of the old methods and approaches aforementioned. Instructors tend to integrate authentic materials into their teaching settings, and the "Content-based Instruction" (CBI) model gains popularity to exchange new information and ideas through the second language (Brinton, Snow, & Wesche, 2011).

This research aims to find the impact of the content-based teaching model on English language teaching by incorporating art as a specific agenda in language teaching media concerning the development of language skills by learners and awareness of art history and appreciation of art.

### **1.2.1. English for Specific Academic Purposes (ESP)**

ESP has been defined as an approach to students' language learning needs (Prior & Ennis, 2020, p.1).

ESP has a richer and more comprehensive research tradition. ESP serves international adult language learners. ESP training has not been as holistic as other pieces of training, as it generally only defines one skill as the focus. ESP is based on linguistic and textual research. Therefore, it is not primarily related to classroom and pedagogical issues such as student impact, material/curriculum design, and instructional strategies (Prior & Ennis, 2020, p. 2).

Many methods have been developed over the years to "label" the ESP area (Stevens, 1977; Hutchinson & Waters, 1987; Johns, 1991; Jordan, 1997; Johns & Price-Machado, 2001 cited in Brinton, 2013). Brinton (2013) stated that the maps

proposed by Strevens, Hutchinson, and Waters were probably the most frequently described in the history of the ESP as shown in Figures 1 and 2 (Brinton D., 2013).

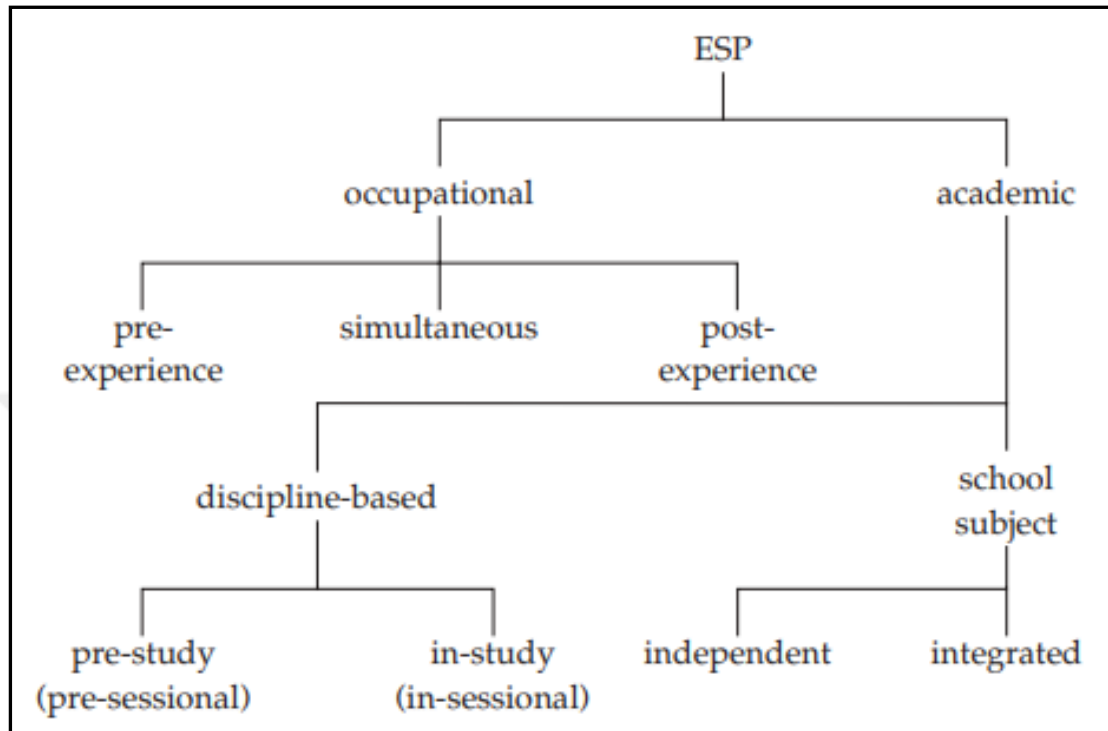


Figure 1. Content-based instruction in English for specific purposes

(Brinton, 2013, p.3)

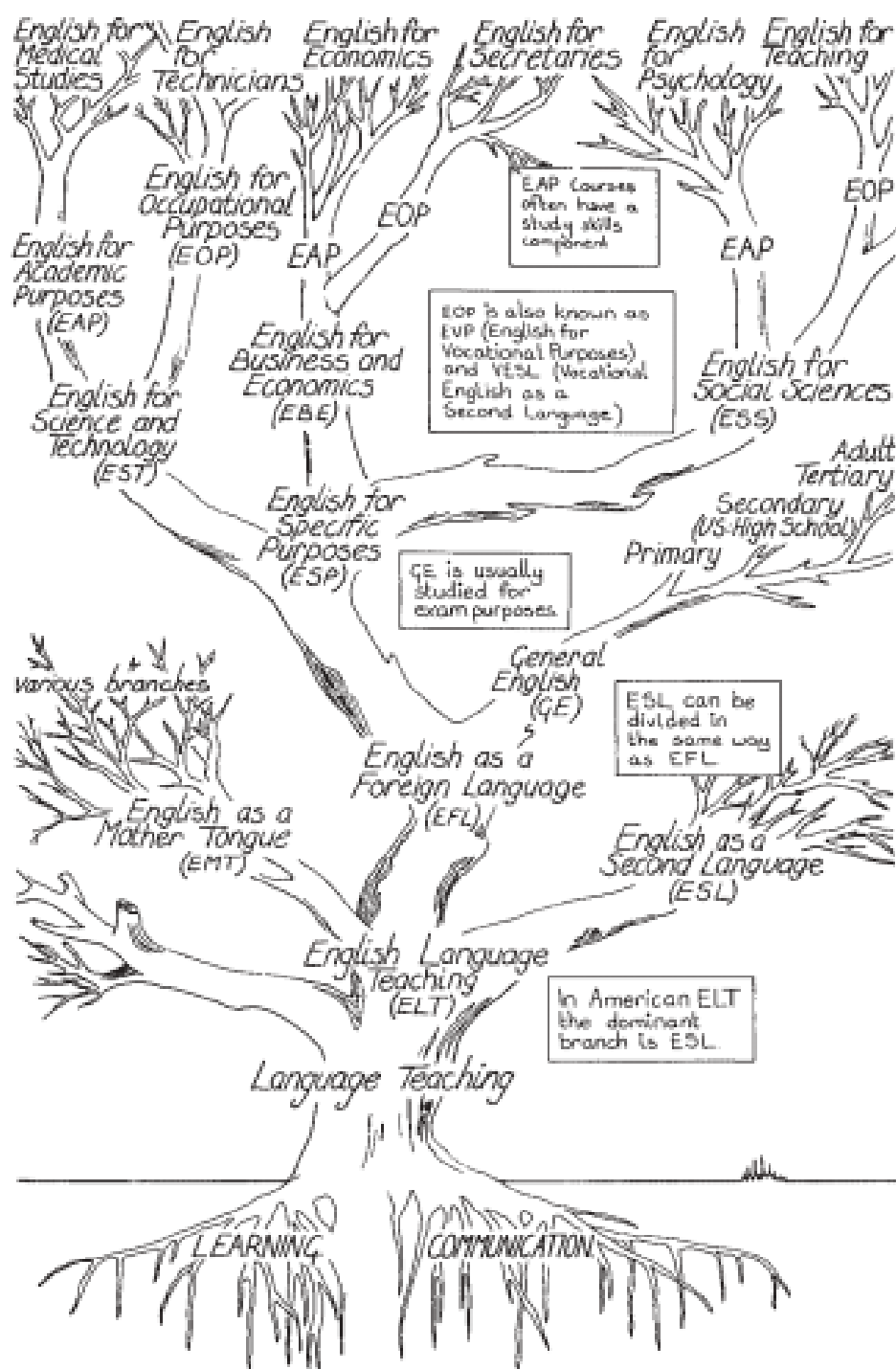


Figure 2. The tree of ELT (Brinton, 2013, p.3)

ESP is a part of the ELT (English Language Teaching) which is known as the only member of the English language. Specific Purpose English (ESP) is a movement based on the proposal and interest of all. Language teaching should be sensitive to the specific needs of the student groups to use language and to the sociocultural elements

in which these students will use English (Johns & Price-Machoda, 2002). Another way to analyze contextual education is to use English as a logical extension for specific purposes. ESP also can develop communication capabilities in the targeted activity and interpersonal areas, such as revised content-based approaches. Besides, ESP uses traditional content texts in partnership with content-based approaches. There are also reports of some ESP programs in which a purely content-based approach has been adopted, both as part of the language curriculum in both written and oral form (Snow & Brinton, 1988). Unlike CBI, ESP has a richer and more comprehensive research tradition. ESP is a language learning program for international adult language learners that is not based in the English-speaking world and is not linked to K-12 settings. Since ESP training generally defines just one skill as a focal point, it has not been as holistic skill-oriented as other pieces of training. ESP is based on linguistic and textual research. It is therefore not primarily concerned with the classroom and pedagogical issues such as student influence, material/curriculum design and teaching strategies (Brinton, Snow, & Wesche, 2011).

### **1.2.2. English for Academic Purposes (EAP)**

English for Academic Purposes (EAP) is a large-scale international program that teaches English intending to support students in studying, conducting research, or teaching in the language (Flowerdew & Peacock, 2001).

Teaching English for Academic Purposes (EAP) is through the most dynamic phase in its brief history as a result of current global and international dynamics. The internationalization of higher education, the strengthening of the role of English as a common language every day, and the increase in the number of higher education

institutions worldwide that prefer to study in English (EMI) environment have increased the importance given to EAP (Akşit & Mengü, 2020).

### **1.2.3. Content-Based Language Teaching (CBLT)**

What is the significance of Content-Based Instruction (CBI)? Since people use language to express their ideas and feelings around their world and language is used for communication, how can we teach a language which is contentless? CBI is referred to as teaching the language through the content or information that learners are going to acquire (Brinton, Snow, & Wesche, 2011). Linguistics or another type of syllabus used to transmit the language is not the primary goal of this approach. According to CBI significant and genuine communication must take place in classrooms and language learning environments. Students are motivated when they are provided real, comprehensible language with the primary purpose of obtaining knowledge (Brinton, Snow, & Wesche, 2011). The researchers also claim that when a student focuses on material rather than mastery, he or she will be successful. There are two guiding concepts in CBI. To begin, students understand the foreign language to obtain information, which is related to their motivation. Second, learners' needs for studying a foreign language are better reflected in CBI. Many English as a foreign language (EFL) and English as a second language (ESL) programs focus on preparing learners for academic studies to use the CBI (Brinton, Snow, & Wesche, 2011). Figure 3 shows three CBI models presented by Brinton, Snow, and Wesche. (Figure 3).

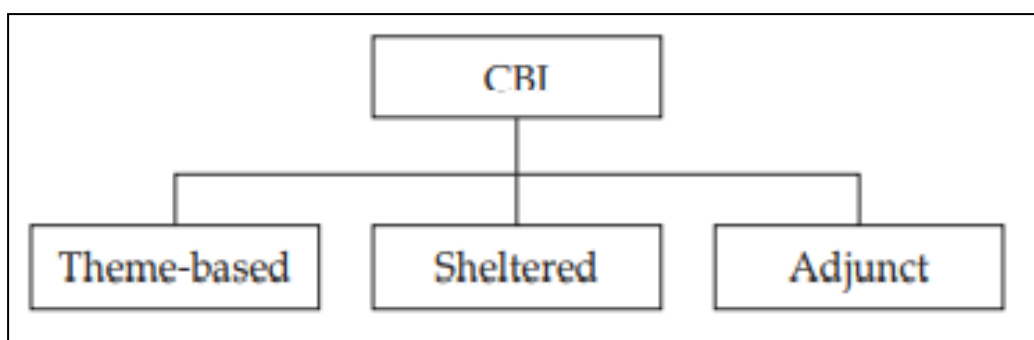


Figure 3. Three prototype models of CBI as proposed by Brinton, Snow and Wesche (1989)

**Theme Based:** Theme-based courses are selected from subject areas that can contribute to students' language development. Courses can be designed around different topics selected from a particular field or topics selected from more than one field. In other words, the content of the course may consist of different subjects related to a single field such as biology or psychology, as well as subjects related to different fields such as biology, psychology, and business (Önder, 2018, p. 29).

**Sheltered Model:** These courses are usually planned for students from a minority group in second language settings and students with limited language skills. In these courses, since the students do not have a sufficient level of English to follow the field courses such as mathematics, science, and literature in the target language, they follow the subject courses in separate classes with simplified content. The purpose of protected courses is to enable students to learn the content and to be able to follow the field courses without support (Yalçın, 2013, p.110).

**Adjunct:** The adjunct model is described by some linguists as two interwoven courses: a content/subject and a language course, as described by Brinton & Snow (1988), Richards & Rodgers (2001), Davies (2003) and Met (1999). Language and subject/content are taught independently in this methodology, yet students receive

coordinated attention. Many colleges have used and tested this strategy with Second Foreign Language (SFL) students. (Yılmaz, Doğanay, Güvercin & İslam, 2015, p.99).

According to Richards and Rodgers (2014, p. 129-131), subject contents can be presented with reading passages, vocabulary teaching is done through guided discussion, audio and visual materials made on the subject are used to improve listening comprehension skills, and with the subject collected from different sources. Related knowledge is diversified with writing assignments. Mostly teacher-produced and subject-based resources cover all four skills in a foreign language, including reading, writing, listening and speaking.

#### **1.2.3.1. CBI**

The focus of the CBI course is on the subject or the main theme. During the lesson, students try to learn something new from what they hear and see. This could be something that attracts them from an academic subject to their favorite singer, footballer, or even a movie or a serial like a TV show or sitcoms. They learn about this as a means to improve knowledge, rather than in their language, by utilizing the language that they are attempting to learn, and thus developing their linguistic abilities in the target language. This circumstance is regarded to be a more natural approach for language abilities to develop and is more related to how we learned our first language. (Spanos, 1987).

The term CBI is an important factor in teaching methodology, and there is much proof for that. The crucial issue in content-based language education is to be able to transfer intelligible inputs to students. The input should naturally be at the level of the learners' competence, that is, slightly above the language he/she uses. When the emphasis is placed on meaningful and intelligible inputs, the role of the

instructor will be in harmony with the language learning to better understand the contents of the text given in the second language education. There are some conditions set by the authorities to understand and justify the content-based teaching model (Krashen, 1982). The basic theory of those who debate content-based approaches to language training is that language acquisition occurs as a result of a desire to communicate rather than as a result of the conscious study of rules and examples. Those discussing content-based approaches believe that language is learned through communication rather than through intentionally memorizing rules and examples (Krashen, 1982). Some of these underlying hypotheses are listed as:

- Language teaching should be related to the final use of the learner's language.
- The contents of informative elements that use motifs that concern the content of the text play an important role in increasing the motivation of the learner.
- For effective teaching to be available, preliminary information, current knowledge given in the text, the total academic qualification and locality of the learner concerning language are the elements that require attention.
- Language teaching should focus on the use of language that is compatible with the desired content rather than sentence-level and quality.
- In language learning, students should make an effort to derive a variety of words and phrases, and they should endeavor to derive promises or phrases that may contain different meanings (Krashen, 1982).

There are some fundamental reasons why using CBI as a method is beneficial:

- Learning a language can become a more motivating target. Students use language to achieve a real purpose, making students more independent.
- Through CBI, training needs around the world can be improved and supported.

- CBI assists students in developing crucial study skills like note taking, summarizing, and subtracting critical info from readings.
- It is important for the students to develop their precious thinking skills which can then be transferred to different subjects.
- The inclusion of a group member in the framework given above can help students develop their skills related to teamwork, which can have great social values.

### **1.2.3.2. CLIL**

As Zarobe and Catalan (2009) have stated, CBI is based on immersion programs in Canada and North America, and it has been implemented in numerous European faculties under the term CLIL in the last decade. In some cases, the terms CBI and CLIL are equivalent, while the former is used in Canadian and US programs, the latter is used in European programs. The authors stated that both in CBI and CLIL students have high desire to learn the language. Anxiety among students is reduced. The development of language learning through intelligible input is important. The authors also added that it was crucial to have a similar experience to learning a language in a natural setting and to incorporate linguistic skills. Other aspects of CBI and CLIL include concentration on meaning, the improvement of learning and collaborative methods, the growth of study skills, and the use of the foreign language as a medium for studying educational subjects other than the language itself. (Zarobe & Catalan, 2009, p. 82)

Considering the aspects mentioned above, the purpose of this study is to explore the impact of using art in a specific language teaching setting as a content-

based approach and explore whether art as a hidden agenda in language teaching can pave the way for any contribution to both language skills and art content.

### **1.3. Justification of the Problem**

The research took place in a high school in Kocaeli, Turkey. This College first opened its doors in Istanbul in 1994, and by the end of the 2018-2019 academic year, it has 125 campuses in 56 provinces across Turkey. This school was founded in 2006 and was given the designation of "Anatolian High School," suggesting that English would be the medium of teaching. In the 2019- 2020 academic year, the school had more than 1300 students. Participants of this study were selected non-randomly following a convenience sampling procedure from high school students from the ninth grade.

The importance given to art education has been under discussion for a long time in Turkey. Art education is provided by visual arts and music courses, especially, in elementary and secondary schools. The time allocated to these courses, the content of them and the methods of teaching, in general, are deeply questionable. Many research studies argue that art education in Turkey is not adequately effective. Some of the aspects related to the necessity of art and art teaching are listed by Özsoy (2012) as below:

According to Özsoy (2012), most parties involved, including authorities, art teachers, students, and parents, still do not have the priorities of the courses or do not agree or believe in the advantages of art courses, and the need and justification for their education in schools. The author also states that not providing sufficient art courses in primary school education and not being adequately and honestly educated by pre-and elementary school teachers. Özsoy (2012) continues to claim that given

the two hours of visual arts courses a week in education and teaching programs spending the first three years of eight years of primary education (1 hour, of course, is 40 minutes), the remaining five years are constrained by only one hour a week.

Not initiating the public's creative and aesthetic education by comprehensive regional art centers, care facilities, museums of children's art, public art, craft and design fairs, festivals and hobby clubs are the other aspects related to the necessity of art and art teaching highlighted by the author (Özsoy, 2012).

As stated, the purpose of this study was to investigate the effect of the content-based teaching model in English language teaching through integrating art and history of art as a hidden agenda in language teaching media. My interest in art and my background knowledge, especially in the history of art were the significant motivational factors that guided my initial thoughts in this study.

Linking EFL to other disciplines like art and history of art, and getting the students to experience unique viewpoints through CBI and creating art history appreciation was another goal of this study. Several similar studies report the effects of CBI on language skills, for instance, in relevant research, the importance of analyzing different texts (written, oral, visual, audio-lingual) and integrating content and language is argued (Kern, 2008). According to the author, the purpose is to allow students to position themselves concerning various ideas and cultures, as well as to make links between language and other subjects. It is difficult to make these connections. However, they are essential when the learners attain their communicative potential (Kern, 2008).

In this study, students were exposed to different paintings or texts about the history of art and related to various topics (such as realism, romanticism and impressionism), then the effect of art content was analyzed and interpreted.

Combining art content in language skills may enhance both sides. One of the intended benefits was to teach the learners' language skills, and the other was to teach how to comment on a painting or interpret it. There are many advantages of including visual materials in classrooms. Students get interested when visuals are used in classrooms because visuals appeal to the students' attention. Moreover, visuals promote concentration with diversity, and they also facilitate making the associated language memorable (Gower, Philips & Walters, 2005).

#### **1.4. Significance of Study**

CBI contains different objectives for many authors and experts. Students learn the target language through content, according to CBI. Richards & Rodgers (2011) stated that it is one of the important ideas that come to the forefront that content-based instruction expresses an approach to the teaching of the second language in which teaching is given about the content or knowledge that the students will receive rather than a linguistic or another type of curriculum. In other words, content is used to refer to what people understand and translate using the current language (Richards & Rodgers, 2001). In another important definition, the focus of teaching was on content-based education by attracting the attention of learners and subjecting them to matters of interest (Brinton, 2003). CBI has a direct impact on communicative language learning, as it aims to enable students to participate actively in content changes concerning principles. Nowadays, when people face a new word in language learning, they try to learn the first meaning of that word, in other words, they try to memorize it. According to experts, trying to understand the meaning of the word mentioned in the content comes to the fore as a more effective method of learning the word

(Brinton, Snow & Wesche, 2011). In the capitalizing of CBI, some principles are determined by the authorities:

- Instead of language criteria, the basic elements related to the content should be taught beforehand. It is indicated that CBI allows content selection to determine or impact the choice and classifying of language items.
- It is necessary to integrate some of the meaning-grabbing skills. The CBI advocates an approach to skills integrated with language teaching. For example, it may be appropriate to start with simple skills or focus, such as a regular lesson, intonation or another linguistic feature. This approach also includes teaching multiple skills at the same time, just as in the real world.
- Learners should be fully involved in all levels of the learning. The most important feature of the CBI class is that it is student-centered, not teacher-centered. Learners do not have to rely on the teacher to manage their learning environment. In the CBI class, students take a more active role and actively engage in the development of knowledge. In this approach, peer correction and peer input contribute significantly.
- It is important to select content that is relevant to the lifestyles, hobbies, and professional intentions of students. The topic is directly tied to the needs of students and the instructional environment. For example, in high schools and universities, content is in line with the various subjects in which learners work. The one and only distinction is that they are given from a various perspective and for various goals.
- The use of authentic texts and contents is also important. Another crucial element of the CBI is its authenticity. The texts and tasks used in CBI are examples from the real world. Although it is well-known that changing the

original purpose of bringing and using authentic materials in the classroom, the use of authentic material supports the learning of the culture of the target language is an important outcome of this practice (Brinton, 2003).

### **1.5. CBI in Art**

Art has been linked to comprehensive human development by a number of researchers, educators, and psychologists (e.g., Adorno, 1970/1998; Dewey, 1934; Gardner, 1973; Read, 1958). Art and human progress intersect not only through engagement in the production of art, but also through exploration or listening to it (Kokkos, 2010; Paschalidou & Michailidis, 2015; cited in Paschalidou, 2016). Dialogy is an idea of making sense based on mutual interaction. Gardner (1973), for example, investigated the pedagogical value of the esthetic acceptance of art and the dialogic relationship between its multiple styles (cited in Paschalidou, 2016). Dewey (1934) also points to the importance of this dialectic between the artwork and a person. The bond that exists between an artwork and its receiver is such a powerful feeling that it can alter the recipient's views as well as the possible development of his or her creativity. (cited in Paschalidou, 2016).

Art can provide valuable ways to learn and transfer the primary skills of language. Art content is a fascinating topic, offering many opportunities for language lessons. Art can provide at least two educational advantages: appreciating the composition of the artists' paintings and improving sensitivity for art or history of art and findings that can turn into more in-depth attention and advanced analytical ability.

Art introduces new perspectives on the use of language to readers by going beyond known uses such as grammar and vocabulary. Moreover, since art is open to different interpretations, it attracts the attention of non-interested students and triggers

them. Furthermore, since feelings about art come into play, not only the sensations in the mind, but also the feelings in the heart become active, and language learning can be internalized (Stern, 1991).

Active observation of artworks can evoke images, feelings, thoughts, knowledge, and experiences, allowing pupils to engage in critical reflection and cognitive development.

As stated before, the purpose of this study is to investigate the effect of content-based teaching model in English language teaching through integrating art in language teaching context on learners' development of language skills. Another aim of the study is whether art content can be acquired through the target language and raise students' art appreciation awareness by engaging them with classical and modern masterpiece paintings and with art-related texts. For this quasi-experimental research was implemented among 76 Turkish EFL secondary school students and the following research questions were designed.

## **1.6. Research Questions**

Research questions for the study are formulated as follows:

- Does the inclusion of art and history of art materials as a hidden agenda make a specific improvement in Turkish EFL learners' language skills?
- Does art content in teaching language lead to any difference among learners' attitudes both in language learning and art?

### **1.7. Assumptions**

The following assumptions were used in the study:

- It was assumed that all students answered the test and scale questions used in the research seriously and sincerely.
- It was assumed that the students in the experimental group and the students in the control group did not interact during the study.
- It was assumed that the only difference in the application in terms of method for the students in the experimental and control groups was the art history contents made in line with the realistic content-based teaching method.
- It was assumed that other variables that may affect the research were kept under control.

### **1.8. Limitations**

- The research is limited to 78 students attending the ninth grade of a private school in Kocaeli province İzmit district in the 2020-2021 academic year, in the second semester of the academic year.
- The research is limited to the achievements of ninth-grade English lessons in the 2020-2021 academic year.
- Research is limited to 20-course hours.

## **CHAPTER 2**

### **LITERATURE REVIEW**

This chapter presents a summary of theoretical considerations that aid in the comprehension of the thesis study. Three primary theoretical frameworks are used in this chapter. To begin, hypotheses that are relevant to the study issues are highlighted. These are about CLIL and CBI, as well as the function of language in both. Second, theories about the research's material design are emphasized to validate the current study's theoretical underpinning. Third, research in the literature that is related is emphasized.

Coyle, Holmes & King (2009) argued that Content and Language Integrated Learning is a learning model in which language and subject matter content are learned concurrently. The term CLIL depicts any learning action where language is utilized as a device to grow new gaining from a branch of knowledge or topic. Language and subject matter content are important in the CLIL classroom (Coyle, Holmes and King 2009). Students work out and use language to acquire new information and abilities, gaining ground in both language and branch of knowledge content (Coyle, Holmes and King (2009). Curriculum development is required when introducing CLIL. The curriculum is encompassing and flexible when using the CLIL approach (Coyle, Holmes & King, 2009; Merino & Lasagabaster, 2018).

It comprises a wide range of teaching methods and curricular models that may be customized to the age, aptitude, requirements, and interests of the students. CLIL is suitable for all learners and can be developed at varying levels of complexity for particular fields. Coyle, Holmes and King (2009) argued that the method is effective for primary and secondary schools, as well as postsecondary and higher education. The planning for CLIL in the English curriculum will vary depending on the context.

CLIL approach in elementary education can aid in the implementation of the main entitlement to language learning by promoting the integration of second language development throughout the course.

Primary CLIL is sometimes connected to one or more curriculum subjects and mostly comes in the form of an assignments or topic. Healthy living, energy, holidays, and fairs are among the topics covered. Secondary CLIL is evolving from developing specific linkages between a language and a subject (for example, Geography through German, Biology through Chinese) to a broader integration of language with sections of the curriculum. CLIL is currently becoming less focused on a particular subject and more adaptable through links with a number of issues or themes. Course content can highlight key features of the syllabus for subject areas like photosynthesis, electricity, digestion, the French Revolution, ecosystems, deforestation, and volcanoes (Coyle, Holmes & King, 2009). Coyle, Holmes and King (2009) argued that lectures can contain collaborative planning across a variety of subject areas, with a focus on the latest cross-curriculum elements for the secondary curriculum, such as:

- Cultural differences and identity
- Lifestyles that are good for you
- Participation of the public
- Initiative
- Issues of globalization and long-term development
- Logical thinking and imagination.

CLIL (content and language integrated learning) has become increasingly popular in Europe and around the world (Merino & Lasagabaster, 2018).

## **2.1. Literature in Europe**

Aguilar- Rodriguez (2012) reported on the piloting of Content and Language Integrated Learning (CLIL) at a Spanish university in their study. To find out how both faculty and students perceive their experiences, various interviews and meetings were held with faculty members and an open-ended questionnaire was administered to students. The satisfaction of the lecturers was determined by interviews and interviews with the professors. It has been determined that the instructors are most interested in practicing and developing English speaking fluency, the quality of teaching is not compromised, they do not include any questions about language learning in their evaluations, and they show great reluctance to take any CLIL methodological training. In terms of the students' reactions, a review of their questionnaires suggests that the majority of them were pleased with the experience. The exact vocabulary they gained and the improvement of their listening and speaking skills are consistently mentioned as self-reported perceived achievements. The instructors' limited command of the English language was the negative side they discovered. CLIL training tailored specifically to university teachers was deemed necessary so that lecturers could overcome their reluctance for methodological training and thus realize the potential of CLIL. Coyle (2013) conducted a longitudinal study on students aged between 12-15 years studying in 11 secondary schools in two countries. The goal of the study was to listen to students, give them a "voice," examine their perceptions of "good learning," and foster greater ownership of CLIL classroom activities, in addition to finding evidence of effective learning. In this study, 'successful learning' was defined as having two components: motivation and achievement, or student achievements. Questionnaires, "respectful talks," and classroom video analysis using the LOCIT (Learning-oriented Critical Incident

Technique) methodology were utilized to collect data for the study. The findings show that discussing successful CLIL offers important data for students and teachers to conduct further study, while classroom evidence chosen by students is less consistent. This research implies that these data can be utilized to not only better enhance students' understanding of successful learning,' but also to help them develop their classroom-based research agendas and get involved in improving classroom practice.

In their study, Dozin, Lasagabaster & Sierra (2014) stated that in the last 10 years, content-language education through a foreign language (FL) (mostly English) has become a key area of curriculum innovation. The fact that students are more motivated as a result of engaging in CLIL programs is one of the key arguments put forward by proponents of this technique. Motivation is one of the most influential individual elements when it comes to learning a second language, hence the CLIL technique is seen to be advantageous. However, when comparing traditional English as a foreign language (EFL) teaching with CLIL, numerous studies empirically confirm the differences in motivation. This research aims to shed light on this issue with a study carried out at two different levels in Spain. 393 compulsory secondary school students (12-13 and 14-15 years old) enrolled in EFL and CLIL courses participated in the study. A previously piloted and validated quantitative questionnaire was used to collect data. CLIL students were found to be more motivated by statistical analysis.

Amengual-Pizarro & Prieto-Arranz (2014), aimed to investigate the CLIL (content and language integrated learning) programs' impact on the motivation, attitudes and beliefs of EFL (English as a foreign language) students in their study. The study included two groups of 13/15-year-old Catalan-Spanish bilinguals (CLIL

and non-CLIL) studying in various schools in the Balearic Islands for compulsory secondary education (CSE). A questionnaire was prepared to collect the views of both groups of students at two different times over 2 years. According to the findings, CLIL programs can help students build positive attitudes and beliefs as well as increase their motivation.

Lai & Aksornjarung (2017) looked at the effects of a 14-week content-based instruction (CBI) English course on the listening and speaking skills of Thai foreign language students. The research involved 81 college students attending the CBI English course, which focuses on learning English from a variety of cultural perspectives, that uses a content-based teaching approach during one academic term. Listening and speaking tests developed in the computer environment were applied to the students as pre-test and post-test. Class observations were also made by the researcher while sitting in the classroom and taking notes. The findings of quantitative and qualitative tests were mixed. The findings show that all children have improved their speaking and listening skills. The students in the low proficiency group not only showed a significant improvement in speaking, but they also made significant progress especially in both speaking and listening compared to the students in the high proficiency group. It is suggested that CBI instruction takes into account the needs of students of different English proficiency levels so that the textbook or teaching materials are attractive to students and provide a basis for students of different levels. Kampen, Admiral & Berry (2016) aimed to comparatively examine the educational practices of teachers who do and do not practice content and language integrated learning (CLIL) in the Netherlands. For this purpose, a questionnaire was applied to 297 teachers (218 CLIL teachers and 79 regular teachers) from secondary schools across the Netherlands. In the study, besides the training provided by CLIL

teachers, the differences between CLIL teachers in different disciplines were also examined. Findings from CLIL teachers were statistically compared with findings from regular teachers. Three main conclusions emerged from the research:

First, CLIL educators prefer more pedagogical methods that focus on offering students a variety of inputs and foundations rather than approaches that focus on improving students' language and disciplinary literacy knowledge.

Second, a CLIL teacher chooses the educational approach based on the subject he or she is covering.

Third, there are notable differences between educational practices reported by CLIL teachers and their peers.

Jelani's (2017) research aims to investigate:

“(1) The impact of CBI in teaching EFL students to write compared to problem-based instruction.

(2) Whether or not students with a high level of creativity write better than students with a low level of creativity is an open question.

(3) If there is a link between teaching methods and student creativity?”

The study was carried out as quasi-experimental research. Data was collected by creativity test and writing test. As a result of the research; (1) content-based instruction improves students' writing skills more than problem-based instruction, (2) EFL students with a high level of creativity write better than students with a low level of creativity, and (3) teaching approaches interact with one another in writing teaching and the creativity of English Learners.

Lai & Aksornjarung (2018) examined the attitudes and motivations towards learning English with a Content-Based Teaching Approach in their research. The Attitude and Motivation Questionnaire was applied to the sample group of 71

university students studying at the Faculty of Nursing and Medicine as a data collection tool. In-class observations, midterm and final exam scores were also included in the analysis. In the research, it was concluded that the students generally have a positive attitude towards Content-Based Teaching and their motivation to learn English is moderate. While there were significant differences between the students of the Faculty of Nursing and Medicine in terms of attitude, no difference was found in terms of motivation.

The aim of Adhikary's (2020) research is to reveal the performance of content-based teaching in teaching reading.

This study was conducted at Shree Jalpa Devi Secondary School Kamalbar, Achham (Nepal). The study group consisted of ninth-grade participants. In the study, a three-stage test was applied, each of which was in the range of seven-course periods. Lessons were given with a content-based teaching method for 25 days. The purpose of this action research was to discover the benefits and drawbacks of content-based reading instruction. After the completion of the instruction, the post-test was administered. To examine the impact of content-based training on reading instruction, the results of both exams were compared. It was discovered that content-based education is more effective in the classroom when it comes to teaching reading.

## **2.2. Research Studies in Turkey**

Öztürk (2010), in his master's thesis, aimed to examine the relationship between TOBB University of Economics and Technology students' reading success and subject background knowledge associated with the subject area of interest. To collect data, three reading tests were developed by the researcher, which were presented together with a two-item questionnaire aiming to measure the subject's

background knowledge and interest, as well as a questionnaire investigating the reading interests of the participants. The tools were applied to 75 students studying English at TOBB ETU Preparatory School. The findings of the study showed that the students' reading achievement scores from each reading test differed significantly. In addition, it was found that subject background knowledge and subject interest were significantly related at each test level, and (a) subject background knowledge and reading success, as well as (b) subject matter interest and reading success were determined by medium-interest and background knowledge tests.

Küçüker & Erişti (2012) in their research, wanted to see if the content-based teaching method was effective in teaching structural and formal rules. The research was carried out on 241 sixth-grade students in Eskişehir. The research data was collected with the pre and post-test. Additionally, the Information Technologies course achievement test was used as a recall test. The learning strategies determination scale was also used. It was concluded that content-based teaching is a beneficial method for teaching rules as a consequence of the study. It was seen that content-based instruction is more influential in teaching operation rules than teaching relational rules.

İğrek (2013), in his master's thesis, stated that the Vocational English curriculum prepared according to the Subject-Based Teaching Model of the Content-Based Language Teaching Approach (reading-comprehension-writing) and subject area (content) was effective in revealing students' academic achievements. The study group consisted of second-year students who attend Ahi Evran University Vocational School's Computer Programming Program in the 2012-2013 academic year. The students at the Central Vocational School formed the experimental group, and students in Akpınar & Çiçekdağı Vocational Schools constituted the control group.

The experimental group consisted of 28 students, selected with the simple random sampling model, was taught with a program developed for the Vocational English course for five weeks. Based on the IBL Subject Based Teaching Model, the other student group of 28 students selected as the control group was already in the Vocational English course within the same period where teaching continued with the current program. During the research process, an achievement test consisting of two parts, namely subject knowledge (content) and foreign language skills (reading comprehension and writing), was developed to be applied before and after the experimental procedure. In addition, lesson plans and course materials following ITO KTM principles were developed to apply in the experimental process. As a result of the research, the following results were obtained in general: The arithmetic averages of the students in the experimental and control groups in terms of foreign language skills (reading comprehension-writing) and subject area (content) knowledge, and the pre-test scores of the total score they got from the achievement test were quite close to each other and there was no significant difference. However, it was determined that the arithmetic averages of the post-test scores of the experimental group students were higher than those of the control group students, and this situation created a significant difference in favor of the experimental group. As a result of the examinations made on the achievement scores of the experimental and control group students, the difference between the foreign language skills, writing skill and subject area (content) knowledge, and the total achievement scores they got from the achievement test were found to be significant in favor of the experimental group. However, the difference between the achievement scores of the students in the experimental and control groups regarding reading comprehension skills was not found to be significant.

In short, it was concluded that the Vocational English course curriculum prepared according to the ITO KTM positively affected and significantly increased the academic success of the students in the dimensions of foreign language skills (reading-writing) and subject area (content) knowledge.

Er (2014), in her master's thesis, aimed to examine how foreign-language instructors perceive content-based teaching and content-based teaching models. Another aim was to investigate the possible benefits and harm of applying content-based teaching in university preparatory programs. Data for the research was collected through interviews and focus group interviews with six lecturers working at Karadeniz Technical University. As a result of the research, it was shown that most of the instructors perceive content-based teaching as a method that can better prepare students for their future academic studies and is desirable to implement. On the other hand, many of the lecturers stated that some difficulties and obstacles hinder the implementation of this method. The main conflict regarding the instructors' perception of content-based teaching arose over how they interpreted these difficulties and obstacles.

İlhan & Kayabaşı (2014) carried out their research to examine the effects of content-based foreign language teaching on students' academic achievement. The research was carried out on second-year students of Ahi Evran University Vocational School of Computer Programming. Before and after the application, the English for Specific Purposes Test was administered to the students. As a result of the research, it was determined that content-based foreign language teaching increased the academic achievement of students.

Önder (2018), in his master's thesis, aimed to determine the effect of reading strategies education developed based on content-based teaching approach on the level

of students' use of reading strategies and to determine the educational level of students participating in the practice. aimed to get their opinions on it. The study group of the research consisted of 11 Economics students studying English at Kocaeli University Preparatory Classes in the 2016-2017 academic year. In the process of forming the group, think-aloud protocols were carried out with each student, and it was observed which reading strategies the students used while reading the given English text. The group was given a four-course reading strategy training using the course materials in the first-grade compulsory English classes and texts created by adapting from authentic sources. After the training was given, think-aloud protocols were conducted with each student again, their use of strategy was observed and their opinions about the training were taken with semi-structured interview questions. The data was analyzed using content analysis, one of the qualitative analysis methods. The results showed that the education given with content-based instructional design had a positive effect on students' strategy use. The strategy that made the most difference in its use was to underline the important information in the text. In addition, it was observed that the students' opinions about design are positive and that similar pieces of training should be included in the preparatory programs.

Basarir (2018), investigated how the basic language skills and awareness of global issues could be improved in higher education students and how the problems that may be encountered in practice can be eliminated with English teaching based on the theme-based model of the content-based language teaching approach. In line with this general-purpose, students' views on the implementation of English language teaching based on the theme-based model were also investigated. The research was conducted with second-year students studying in the Tourism and Travel Management program of Nevşehir Hacı Bektaş Veli University Vocational School in the spring

semester of the 2015-2016 academic year. Research data was collected through semi-structured interviews, observation, student diaries, researchers' diaries, student products and achievement tests prepared in quiz form. Before the application, the themes of respect for differences, gender equality and global warming were determined as the themes to be studied within the scope of the course through need and interest questionnaires. The first achievement test, which was a quiz, measured the basic language skill levels to reveal the current situation in the applied classroom. Additionally, semi-structured interviews were conducted to determine the level of awareness on global issues. In the implementation phase, English lesson plans designed in line with the theme-based model of the content-based language teaching approach were applied in 22 lesson hours in 11 weeks. The results of the research showed that English teaching using a theme-based language teaching approach had a positive effect on the development of basic language skills of the students. It was seen that the problems encountered in the development of language skills during the implementation process were related to the problem of self-confidence in pronunciation and public speaking, the use of mother tongue in the lesson, inappropriate word selection, not paying attention to the formal spelling rules and using translation programs. In the study, positive results were obtained regarding the development of awareness on global issues. It was determined that students' perceptions of the concept of respect for differences and the elements that make up the differences had improved. While the concept of gender equality before the implementation was generally limited to the equality of men and women before the law, the scope of this concept was expanded after the implementation to cover both the law and many aspects of work, family and social life. While the relationship between global warming and greenhouse gases before the application could not be

established by most of the students, it was revealed that this relationship was established in the interviews held after the applications. The awareness level of the students about the causes and possible effects of global warming and the measures that can be taken against global warming increased. In addition, it was observed that various expressions and behaviors of the students, which were noticed to be incompatible with the principle of respect for differences, disappeared as a result of various activities designed in the process. The responsibilities of individuals were to be aware of and abandon their prejudices in English lessons taught with a theme-based approach, to realize the negative effects of the media on spreading and maintaining gender inequality, to be able to look critically at what is imposed by the media, and increase their environmental consciousness of global warming and its effects. In addition to the development of awareness on issues and a better understanding of the importance of protecting nature, it was concluded that students increased their motivation to learn a language, and took a step towards the solution of global problems, including researching such concerns.

Mehdiyev, Uğurlu & Usta (2019), in their research, aimed to reveal the views of university students on learning English with a Content-Based Approach through the application. There were two separate groups of 26 pupils in the study group. Students indicated that their interest and enthusiasm improved as a result of a one-term course, that the course was fun, that content-based textbooks were fascinating, and that these aspects increased their motivation. In the experimental study, it was discovered that there was no significant difference between students' attitudes of difficulty in learning English and their levels of motivation after comparing average scores in mixed data measured related to the major difference between content-based course teaching and the standard approach. Students' perceptions of language learning

challenges were not diminished, and their motivation was not improved, as content-based teaching and conventional methods were used for English language acquisition.

Because the subject of CBI application and study in Turkey is under-researched, I decided to see if the advantages of this type are also valid in the Turkish context. Furthermore, art has not been thoroughly investigated in the field of CBI. As a result, art and art history provide an untapped resource for CBI application. Art's holistic view and CBI's holistic outlook can help to build the right environment for active learning and particular sense and expression in a foreign language. Through the appreciation of and study on important experiences with the arts, art education develops new knowledge, connections, and ideas.

## CHAPTER 3

### METHOD

#### 3.1. Participants

The participants of the study were 76 students of ninth grade attending a private College in Kocaeli Turkey in the 2020-2021 academic year. Levels of students ranged from A1 to B2 according to CEFR. CEFR levels stand for the Common European Framework of Reference for Languages (Council of Europe, 2001). There were 47 male and 29 female in the groups, aged between 14 and 15. The levels of the experimental and control groups were equal to each other, and the experimental and control groups were determined by the coin toss method. All participants were given parental consent to participate in this study.

The distribution of the students in the experimental and control groups according to their gender is given in Table 1.

Table 1. Distribution of participants by gender

| Gender | Group      |        |         |        |       |        |
|--------|------------|--------|---------|--------|-------|--------|
|        | Experiment |        | Control |        | Total |        |
|        | N          | %      | n       | %      | n     | %      |
| Female | 14         | %36,8  | 15      | %39,5  | 29    | %38,2  |
| Male   | 24         | %63,2  | 23      | %60,5  | 47    | %61,8  |
| Total  | 38         | %100,0 | 38      | %100,0 | 76    | %100,0 |

It is seen that 14 (36.8%) of the experimental group were girls and 24 (63.2%) were boys. It is seen that 15 (39.5%) of the control group were girls and 23 (60.5%) were boys.

In total, the number of male students is higher than female students, and the distribution of the students in both the control and experimental groups according to their genders is close to each other.

### 3.2. Research Design

This quasi-experimental study used a pre-test–post-test design with control groups. The subjects were chosen in a non-random manner using a convenience sampling method (Dornyei, 2007, p. 129). The goal was to determine how far their language skills had progressed after ten weeks treatment sessions with art loaded CBI lessons. Another goal was to see if their attitudes toward art and art appreciation had changed.

The quasi-experimental design model was carried out according to quantitative research methods. In the quasi-experimental design applied in the research, the dependent variable was the students' level of achievement in the English course and their attitude towards art, and the independent variable was the learning approach CBI in which the content comprised of art. The steps applied in the research process are shown in Table 2.

Table 2. Research application steps

| Groups             | Pretest                                               | Experimental Process                     | Posttest                                              |
|--------------------|-------------------------------------------------------|------------------------------------------|-------------------------------------------------------|
| Experimental Group | Achievement test<br>The Scale of attitude towards art | Teaching with CBI approach (art content) | Achievement test<br>The Scale of attitude towards art |
| Control Group      | Achievement test<br>The Scale of attitude towards art | Teaching with the current approach       | Achievement test<br>The Scale of attitude towards art |

### **3.3. Data Collection Tools**

Two different instruments were used to collect data. These instruments are listed below:

1. The English course academic achievement test (Appendix A)
2. The Attitude towards Art Scale (Appendix B)

#### **3.3.1. Achievement Test**

The achievement test was composed of 55 multiple-choice questions for six outcomes by using different sources (textbooks, question banks, etc.) related to the subject to be covered (Appendix A). These subjects were: past simple of “be”; past tense; word-formation; reading to identify the main message, purpose and detail; listening to identify stated opinion and implied meaning; and writing a general article with the focus on describing, narrating and expressing feelings and opinions. First, the unit objectives and language skills were listed before the test was constructed by the testing unit of the school and all parts in the test and items were written to meet the objectives and the language skills aimed for the unit. This was for content validity. Before piloting the study, the test was shown to three faculty members at the department of foreign language at the University of Kocaeli Faculty of Education, and to some colleagues at Bahçeşehir College and they were asked whether the test was suitable for the unit objectives and the lesson plans. They were all positive about it only one of them found the grammar objectives too easy for this level. This step was for face validity. The test was piloted with 77 ninth-grade students whose levels ranged from A1 to B2 according to CEFR studying at the same school in the 2019-2020 academic year.

After the piloting study, item analysis was performed and item characteristics were calculated. Items with a low discrimination coefficient were excluded because of their difficulty level. This step was for both the reliability and validity of the test. Item difficulty and difficulty analysis was made and 25 items that were determined to be difficult were removed. The test was finalized with 29 items. There were 30 items left in total, 29 of them were multiple-choice questions and one was a writing question, that is, an open-ended question. The test was found to be reliable for Cronbach Alpha Statistics 0,99, for Spearman Brown Split Half 0.978 and for Guttman Split half 0.832. Below the 25 removed items are documented:

### **Grammar**

1. They were / was at work this morning.
2. When was / were Aneta born?
7. Where were / was Shakespeare born?
8. Was / were the tickets expensive?
9. There was / were only three guests in the dining room.
10. How many people was / were there in the hotel?

### **Grammar**

1. I \_\_\_\_\_ (not visit) the church.
3. What time \_\_\_\_\_ Tyler \_\_\_\_\_ (arrive)?
6. I \_\_\_\_\_ (watch) a good film on TV last night.
7. What time \_\_\_\_ you \_\_\_\_ (get) home?
9. Last New Year's Eve, David \_\_\_\_\_ (celebrate) with his children.

### **Vocabulary**

3. My favorite s\_\_\_\_\_ is Adele. I love her music.

4. Javier is a great d\_\_\_\_\_. He can dance the tango.
5. Which d\_\_\_\_\_ directed The Lord of the Rings films?
9. Picasso was a famous p\_\_\_\_\_ and also a printmaker, ceramicist, stage designer, poet and playwright.
10. Wolfgang Amadeus Mozart was a violinist and c\_\_\_\_\_.

### Reading

2. The second picture shows .....
- a) a family of writers    b) a painter and his family    c) three brothers and sisters
3. The person in the third picture is .....
- a) a Spanish actress    b) a British actress    c) a British politician
8. Helena Bonham Carter's ..... was a politician.
- a) grandfather    b) father    c) great-grandfather
10. The National Portrait Gallery is in .....
- a) London    b) Brighton    c) Plymouth
13. Helena Bonham Carter, the actress, was born in ..... in 1966.
- a) Britain    b) Belgium    c) Netherlands

It is expected that the item difficulty, which expresses the correct answer rate of the items in the achievement test, is at a moderate level. Item discrimination, which is the degree to distinguish individuals according to the feature to be measured, is preferred to be higher than .30. The reliability coefficient of the test is expected to be greater than .70 (Büyüköztürk et al., 2014).

As a result of the pilot application, the final test consisting of 29 questions and a writing part was reached by considering item difficulty, item discrimination and

internal consistency. The final test (Appendix A) and the pilot achievement test (Appendix C) is presented in the appendices.

Expert opinion was sought for the content validity of the final test created. The reliability coefficient of the final test was calculated as .99. This indicates that the achievement test created is reliable.

The achievement test consists of 6 parts:

**Grammar:** There are 10 questions in this section, 5 of which are short answer questions and 5 of which are fill in the blanks. Below a sample of the grammar part is presented.

- Underline the correct word or phrase.

Example: We was / were on holiday last week.

1. Where were/was you last night?

**Vocabulary:** In this section, there are 5 questions as fill in the blanks type. Below a sample of the vocabulary part is presented.

- Complete the sentences with the correct word by adding: -er, -or,-ian or -ist to the suitable verb or noun to build professions

Example: Rihanna sings really very well. She is a great singer.

1. Alexa studied politics because she wanted to be a p\_\_\_\_\_.

**Reading:** There is a reading text consisting of three parts. Ten multiple-choice questions about the text were administered to students. A sample of the reading part is presented in the appendices.

**Listening:** There are 4 questions with fill-in-the-blank questions in this section. In these blanks, three-choice answers were provided, from which the students could choose the correct answer. Below a sample of the listening part is presented.

Listen to the audio guide and choose a, b, or c.

1. Ann was at home \_\_\_\_\_

a. on Monday b. three days later c. the next day.

**Writing:** In this section, students were asked to write a paragraph about an artist, musician or singer they know.

The test is presented as a whole in the appendices.

### **3.3.2. Attitude Towards Art Scale**

The scale towards art was developed by Dede (2016) and its validity and reliability study was conducted. There are 4 factors in the scale consisting of 21 5-point Likert-type items. Factor names, number of items in the factors and reliability coefficients are given in Table 3. The analysis was made by Dede (2016).

Table 3. Factors, Items and reliability values of the attitude towards art scale

| <b>Factor Name</b>                   | <b>Items</b>                      | <b>Confidence coefficient</b> |
|--------------------------------------|-----------------------------------|-------------------------------|
| <b>Necessity of art</b>              | 6,7,10,11,12,13,14,15,16,17,18,20 | 0,886                         |
| <b>Valuing arts education</b>        | 1,2,3,8                           | 0,686                         |
| <b>Personal Artistic Disposition</b> | 4,19,21                           | 0,661                         |
| <b>Participating in Arts Events</b>  | 5,9                               | 0,402                         |

Permission for the use of the attitude scale towards art was obtained from the author. The permission mail has been added to the attachments (Appendix D). In this study, the Turkish version of the questionnaire, which is the original version, was applied, and the English version is also attached to the appendices (Appendix B). The questionnaire was first translated from Turkish into English by the researcher and then by another English teacher working in the same school.

### 3.4. Procedures

This study was carried out with a total of 76 students in the experimental and control groups, each of which had 38 students, for 10 weeks, two hours per week. In both groups, the teaching process was carried out by the researcher and three other teachers working at the same school. The researcher hold a degree in art and history of art, and the necessary training was given to the other three teachers for the teaching of art history- loaded materials.

Necessary permissions were obtained from the Ministry of National Education and Kocaeli Provincial Directorate of National Education regarding the research (Appendix E). At the same time, ethics committee approval was obtained from the Yeditepe University humanities and social sciences ethics committee (Appendix F).

Since the students were underage, parental consent was obtained from their families and an example of parental consent is presented in the appendices (Appendix G).

#### **3.4.1. Studies Carried Out in the Experimental Group**

At the beginning of the application, the English Class Achievement Test and the Attitude towards Art Scale were applied to 38 students in the experimental group as a pre-test. The subjects were covered for 20 lesson hours for 10 weeks with the CBI method (with art loaded materials). When the process was completed, the English Lesson Achievement Test and the Attitude towards Art Scale were applied as a post-test. An example of the lesson plan is presented in appendices (Appendix H).

Two different types of materials were used; a traditional one based on the content of textbooks and another developed, exclusively for this study, that comprises art and the history of art content. The traditional lesson materials were used for comparison group students, while the developed materials were used for the experimental group students. The art-loaded materials are presented in the appendices (Appendix I).

The activities and lesson plan applied in the experimental group were created by the researcher by using different sources, literature and expert opinions. The lesson plan is provided in the appendices (Appendix H).

Ten different materials for each week were created by the researcher, especially covering topics about different art movements and works of art (especially paintings) from various artists.

### **3.4.2. Studies Carried Out in the Control Group**

At the beginning of the study, the English Class Achievement Test and the Attitude towards Art Scale were administered to 38 students in the control group as a pre-test.

The subjects were covered with the current teaching method based on the textbook, for 20 lesson hours for 10 weeks. The experimental group's activities and exercises were repeated with different topics such as sports, science, history, celebrities, and politicians aside from art. A sample of art irrelevant materials is presented in the appendices (Appendix J).

When the process was completed, the English Class Achievement Test and the Attitude towards Art Scale were applied as a post-test.

### **3.5. Data Analysis**

The data obtained in the research were analyzed in a computer environment using SPSS 22.0 statistical package program. Statistical analysis was based on the .05 significance level. The achievement test was evaluated over a total of 100 points. Because in secondary and high schools student success is evaluated out of 100.

Attitude towards Art levels was evaluated out of 5, because it was a scale ranging from 1 to 5. In the study, the scores obtained by the students for the statements in the scale were evaluated between 1 and 5. This range had a width of 4 points. This width was divided into five equal intervals and interpreted as “very low”

between 1.00-1.79, “low” between 1.80-2.59, “medium” between 2.60-3.39, “high” between 3.40-4.19, and “very high” between 4.20-5.00 (Yurekli and Kalfa, 2016).

Since the cut-off points were not specified in the scale, the scale was evaluated out of 5 because it is a 5-point Likert type.

Statistical methods used in data analysis;

- Descriptive statistics (Mean, Standard Deviation, Frequency).

- Independent Samples t-Test was used to determine the difference between the pre-test achievement levels and Attitudes towards Art of the experimental and control groups.

- Paired Samples t-Test was used to determine the change between the pre-test success and post-test success levels of the experimental and control groups and their attitudes towards art.

- The Independent Samples t-Test will be used to determine the difference between the post-test achievement levels and the attitudes towards art of the experimental and control groups.

Significance was tested at the 0.05 level.

## CHAPTER 4

### ANALYSIS AND RESULTS

The findings of the study on the effects of art content-based English instruction on both the success of the English course and the attitudes of the students toward art are presented in this chapter. The findings are divided into two categories: achievement scores by groups and the attitudes towards art scores of the groups. Pre- and post-achievement scores, as well as pre- and post-questionnaires on students' views regarding art, were used to collect data.

The achievement test results were subsequently analyzed to answer the first research question: Does the inclusion of art and history of art materials as a hidden agenda make a specific improvement in Turkish EFL learners' language skills? Table 4 visualizes the progress of the groups in pre and post achievement tests.

Table 4. Differentiation of achievement scores by groups

| Groups               | Experiment (n=38) |       | Control (n=38) |       | t     | P            |
|----------------------|-------------------|-------|----------------|-------|-------|--------------|
|                      | Avg.              | SD    | Avg.           | SD    |       |              |
| Achievement Pretest  | 53,13             | 16,32 | 55,84          | 18,15 | -0,68 | 0,50         |
| Achievement Posttest | 79,79             | 11,90 | 65,05          | 23,30 | 3,47  | <b>0,001</b> |
| <b>t</b>             | -8,35             |       | -2,08          |       |       |              |
| <b>p</b>             | <b>0,000</b>      |       | <b>0,044</b>   |       |       |              |

Independent Groups T-Test; Dependent Groups T-Test

The achievement pretest scores of the experimental and control groups did not differ significantly according to the groups ( $p>0.05$ ). In other words, the achievement levels of the students in the experimental and control groups were similar to each

other before the 10-week English education. The differentiation of achievement scores by groups is presented in Table 4.

The achievement post-test scores of the experimental and control groups differ significantly ( $t(74)=3.47$ ;  $p=0.001<0.05$ ).

The achievement post-test scores of the experimental group ( $\bar{x}=79,79$ ) were higher than the achievement post-test scores of the control group ( $\bar{x}=65,05$ ). Particularly, after 10 weeks of English education, the English course achievement scores of the experimental group, who were given content-based instruction (art-based English education) increased more than the students in the control group, who were taught English with the traditional method as it can be seen in Figure 4.

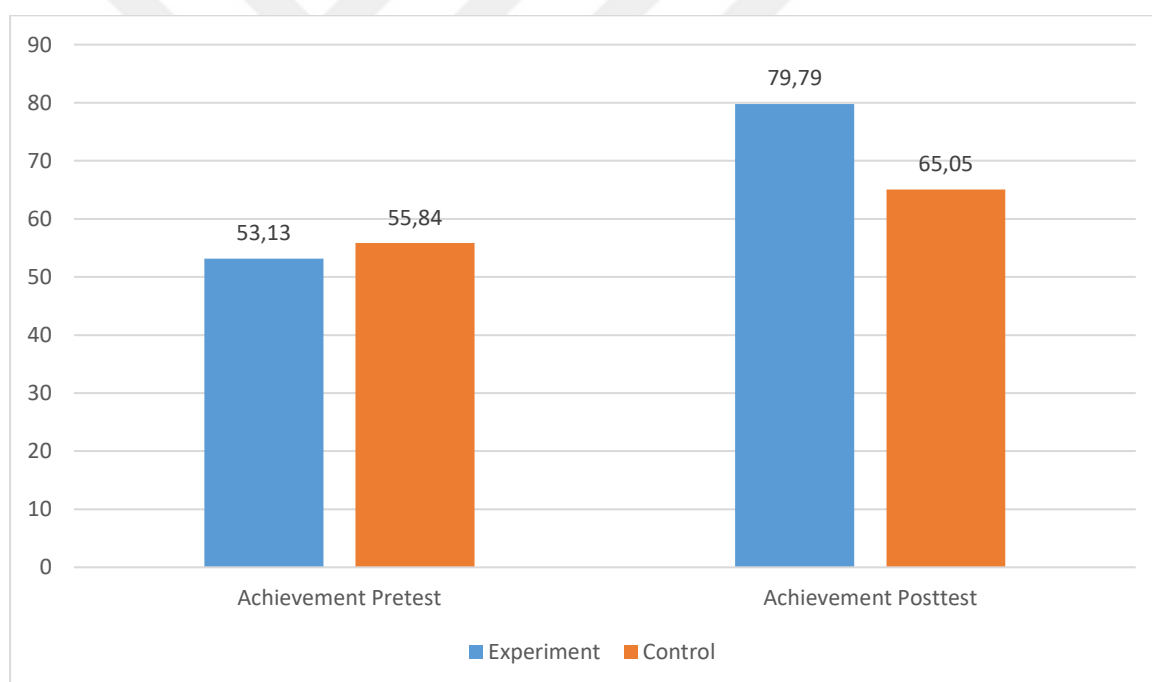


Figure 4. Pre-test and post-test English course success status of the experimental and control groups

The results of the second research question, in which students' attitudes towards art and art history was investigated, are explained below. Does art content in teaching

language lead to any difference among learners' attitudes both in language learning and art?, was the second research question.

The data on the differentiation status of the scores of the experimental and control groups from the attitude towards art scale are given in Table 5.



Table 5. Differentiation of the attitudes towards art scores of the experimental and control groups

| Groups                                           | Experiment (n=38) |      | Control (n=38) |      | t     | p            |
|--------------------------------------------------|-------------------|------|----------------|------|-------|--------------|
|                                                  | Avg.              | SD   | Avg.           | SD   |       |              |
| Necessity of Art Pretest                         | 3,07              | 0,47 | 3,15           | 0,39 | -0,88 | 0,38         |
| Necessity of Art Posttest                        | 3,31              | 0,42 | 3,13           | 0,49 | 1,70  | 0,09         |
| <b>t</b>                                         | -2,20             |      | 0,26           |      |       |              |
| <b>p</b>                                         | <b>0,034</b>      |      | 0,794          |      |       |              |
| Valuing Art Education Pretest                    | 3,42              | 0,88 | 3,27           | 0,97 | 0,71  | 0,48         |
| Valuing Art Education Posttest                   | 3,84              | 0,66 | 3,29           | 0,84 | 3,12  | <b>0,003</b> |
| <b>t</b>                                         | -2,22             |      | -0,12          |      |       |              |
| <b>p</b>                                         | <b>0,033</b>      |      | 0,902          |      |       |              |
| Personal Artistic Tendency Pretest               | 3,36              | 0,79 | 3,54           | 0,52 | -1,20 | 0,23         |
| Personal Artistic Tendency Posttest              | 3,88              | 0,78 | 3,24           | 0,90 | 3,33  | <b>0,001</b> |
| <b>t</b>                                         | -2,93             |      | 1,73           |      |       |              |
| <b>p</b>                                         | <b>0,006</b>      |      | 0,092          |      |       |              |
| Participating in Art Related Activities Pretest  | 2,94              | 0,94 | 2,96           | 0,81 | -0,13 | 0,90         |
| Participating in Art Related Activities Posttest | 3,47              | 0,83 | 2,81           | 1,02 | 3,13  | <b>0,003</b> |
| <b>t</b>                                         | -2,88             |      | 0,76           |      |       |              |
| <b>p</b>                                         | <b>0,007</b>      |      | 0,450          |      |       |              |
| Attitude Towards Art General Pretest             | 3,19              | 0,57 | 3,24           | 0,30 | -0,54 | 0,60         |
| Attitude Towards Art General Posttest            | 3,57              | 0,52 | 3,15           | 0,62 | 3,27  | <b>0,02</b>  |
| <b>t</b>                                         | -2,92             |      | 0,89           |      |       |              |
| <b>p</b>                                         | <b>0,006</b>      |      | 0,380          |      |       |              |

Independent Groups T-Test; Dependent Groups T-Test

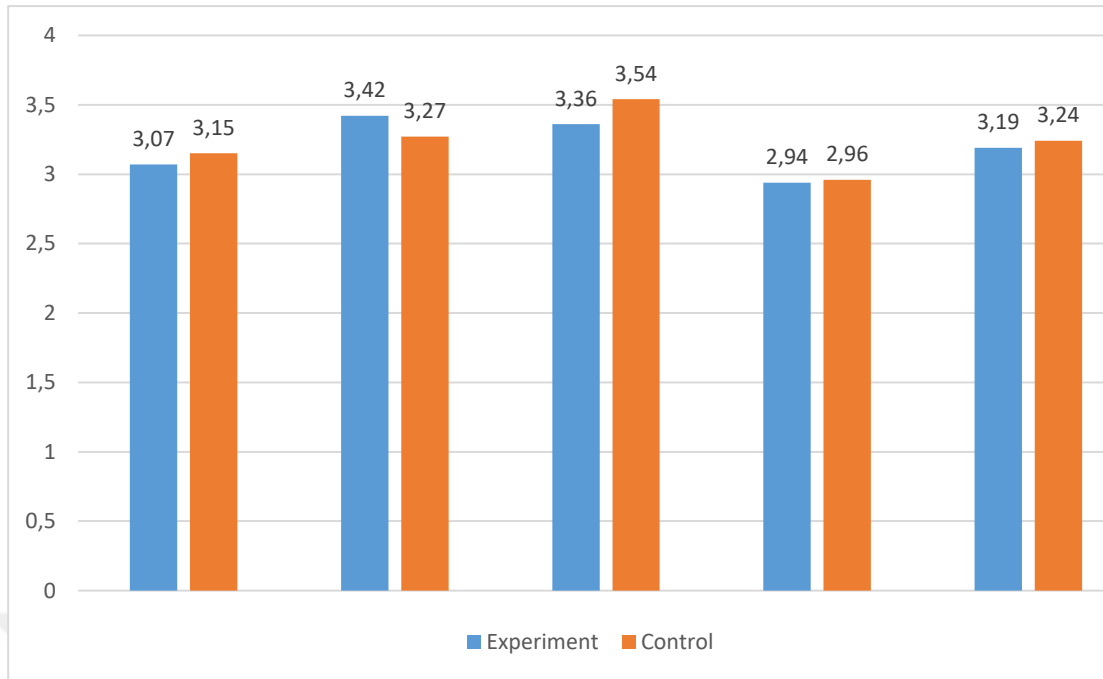


Figure 5. Experimental and control groups' pre-test attitudes towards art

#### **The necessity of Art:**

- The necessity of art pre-test and the necessity of art post-test scores of the experimental and control groups did not differ significantly according to the groups ( $p > 0.05$ ). In other words, the opinions of the students in the experimental and control groups regarding the necessity of art were similar before and after the treatment. If there was a positive development in the opinions of the students in the experimental group regarding the necessity of art, this development was not statistically significant when compared to the students in the control group.
- In the experimental group; according to the pretest value of the necessity of art ( $\bar{x} = 3,067$ ), the increase in the post-test value of the necessity of the art ( $\bar{x} = 3,307$ ) was found significant ( $t = -2.20$ ;  $p = 0.034 < 0.05$ ). In other words, after 10 weeks of treatment with content-based instruction, the opinions of the

students in the experimental group regarding the necessity of art improved positively compared to the pre-training period.

- In the control group; the decrease in the necessity of art pretest value ( $\bar{x}=3,15$ ) compared to the necessity of art posttest value ( $\bar{x}=3,13$ ) was not found significant ( $p>0.05$ ). In other words, there was no change in the views of the students in the control group regarding the necessity of art after the 10-week English education given with the existing traditional teaching approach.

According to the findings, while the students in the experimental and control groups had similar opinions about the necessity of art before the 10-week English education, the opinions of the experimental group, who were taught English with art content, developed positively after the application. There was no improvement in the views of the students in the control group regarding the necessity of art.

### **Valuing Art Education:**

- The pretest scores of appreciating art education of the experimental and control groups did not differ significantly according to the groups ( $p>0.05$ ). That is to say, students in the experimental and control groups appreciated art education at a similar level before the treatment.
- The post-test scores of appreciating art education of the experimental and control groups showed significant differences ( $t(74)=3.12$ ;  $p=0.003<0.05$ ). The experimental group's post-test scores for appreciating art education ( $\bar{x}=3,84$ ) were higher than the control group's post-test scores for appreciating art education ( $\bar{x}=3,30$ ). To be specific, after 10 weeks of English education, the value given to art education by the experimental group, who was given

content-based instruction (art-based English education), showed an improvement compared to the students in the control group, who were taught English with the traditional method.

- In the experimental group; according to the pretest value of valuing art education ( $\bar{x}=3,42$ ), the increase in the posttest value of valuing art education ( $\bar{x}=3,836$ ) was found significant ( $t=-2.22$ ;  $p=0.033<0.05$ ). In other words, after 10 weeks of English education with art content, the value given to art by the students in the experimental group improved positively compared to the pre-training period.
- In the control group; the increase in the post-test value of valuing art education ( $\bar{x}=3,296$ ) was not found significant compared to the pre-test value of valuing art education ( $\bar{x}=3,27$ ) ( $p>0.05$ ). That is, there was no change in the value given to art education by the students in the control group after the 10-week English education given with the existing traditional teaching approach.

According to the findings; while the students in the experimental and control groups before the application gave a similar level of value to art education, after 10 weeks of English education, the value given to art education by the experimental group, which was given art-based English education, showed an improvement compared to the students in the control group, who received English education with the traditional method. In other words, there was no improvement in the value given to art by the students in the control group.

### **Personal Artistic Tendency:**

- The personal artistic tendency pretest scores of the experimental and control groups did not differ significantly according to the groups ( $p>0.05$ ). Namely, the personal artistic tendencies of the experimental and control groups were similar to each other before the treatment.
- The personal artistic tendency post-test scores of the experimental and control groups showed significant differences ( $t(74)=3.33$ ;  $p=0.001<0.05$ ). The personal artistic tendency post-test scores of the experimental group ( $\bar{x}=3,884$ ) were higher than the personal artistic tendencies post-test scores of the control group ( $\bar{x}=3,24$ ). In other words, after 10 weeks of English education, the personal artistic tendencies of the experimental group, who were given content-based instruction, showed a positive development compared to the students in the control group.
- In the experimental group; the increase in the personal artistic tendency pretest value ( $\bar{x}=3,36$ ) in the personal artistic tendency posttest value ( $\bar{x}=3,884$ ) was found to be significant ( $t=-2.93$ ;  $p=0.006<0.05$ ). To rephrase it, after 10 weeks of English education with art content (CBI) the personal art tendencies of the students in the experimental group increased compared to the pre-treatment.
- In the control group; according to the personal artistic tendency pre-test value ( $\bar{x}=3,54$ ), the decrease in the personal artistic tendency post-test value ( $\bar{x}=3,24$ ) was not found significant ( $p>0.05$ ). To put it another way, the personal art tendencies of the students in the control group remained at a similar level after 10 weeks of English education given with the existing traditional teaching approach.

According to the findings, while the personal art tendencies of the students in the experimental and control groups were similar to each other before the application, after the 10-week English education, the personal art tendencies of the experimental group, which was taught English with artistic content, increased compared to the students in the control group.

### **Participating in Art Related Activities:**

- The pre-test scores of participating in art-related activities of the experimental and control groups did not differ significantly according to the groups ( $p>0.05$ ). For instance, both of the experimental and control groups participated in the art activities at a similar level before the treatment.
- Experimental and control groups' post-test scores for participating in art-related activities show significant differences ( $t(74)=3.13, p=0.003<0.05$ ). The experimental group's post-test scores for participating in art-related activities ( $\bar{x}=3.47$ ) were higher than the control group's post-test scores for participating in art-related activities ( $\bar{x}=2.81$ ). Specifically, after 10 weeks of English education, the level of participation in art-related activities of the experimental group, who was given art-based English education, increased compared to the students in the control group.
- In the experimental group; according to the pre-test value of participating in art-related activities ( $\bar{x}=2.94$ ) the increase in the post-test value of participating in art-related activities was found to be significant ( $\bar{x}=3.47$ ), ( $t=-2.88; p=0.007<0.05$ ). In other words, after 10 weeks of English education with art content, the level of participation in art-related activities of the students in the experimental group increased compared to the pre-treatment.

- In the control group; according to the pretest value of participating in art-related activities ( $\bar{x}=2.96$ ), the decrease in the post-test value of participating in artistic activities ( $\bar{x}=2.81$ ) was not significant ( $p>0.05$ ). To put it another way, there was no change in the participation levels of the students in the control group after the 10-week English education given with the existing traditional approach.

According to the findings, while the students in the experimental and control groups had similar views on participating in art-related activities before the application, after 10 weeks of English education, the level of participation in art-related activities of the experimental group, which was given art-based English education, increased compared to the students in the control group, who received English education with the traditional method. There was no improvement in the level of participation in art-related activities of the students in the control group.

#### **Attitude Towards Art General:**

- The pre-test scores of participating in art-related activities of the experimental and control groups did not differ significantly according to the groups ( $p>0.05$ ). For instance, both of the experimental and control groups participated in the art activities at a similar level before the treatment.
- Experimental and control groups' post-test scores for participating in art-related activities showed significant differences ( $t(74)=3.13$ ;  $p=0.003<0.05$ ). The experimental group's post-test scores for participating in art-related activities ( $\bar{x}=3.47$ ) were higher than the control group's post-test scores for participating in art-related activities ( $\bar{x}=2.81$ ). Specifically, after 10 weeks of

English education, the level of participation in art-related activities of the experimental group, who was given art-based English education, increased compared to the students in the control group, who were taught English with the traditional teaching method.

- In the experimental group; according to the pretest value of participating in art-related activities ( $\bar{x}=2.94$ ) the increase in the posttest value of participating in art-related activities was found to be significant ( $\bar{x}=3.474$ ), ( $t=-2.879$ ;  $p=0.007<0.05$ ). In other words, after 10 weeks of English education with art content, the level of participation in art-related activities of the students in the experimental group increased compared to the pre-treatment.
- In the control group; according to the pre-test value of participating in art-related activities ( $\bar{x}=2.96$ ), the decrease in the post-test value of participating in artistic activities ( $\bar{x}=2.81$ ) was not significant ( $p>0.05$ ). To put it another way, there was no change in the participation levels of the students in the control group after the 10-week English education given with the existing traditional approach.

According to the findings, while the students in the experimental and control groups had similar attitudes towards art before the application, after the 10-week English education, the experimental group's attitudes towards art increased positively compared to the students in the control group who were taught English with the traditional method. There was no improvement in the attitudes of the students in the control group towards art. Experimental and control groups' pre and post-test attitudes towards art are presented in Figure 5 and Figure 6.

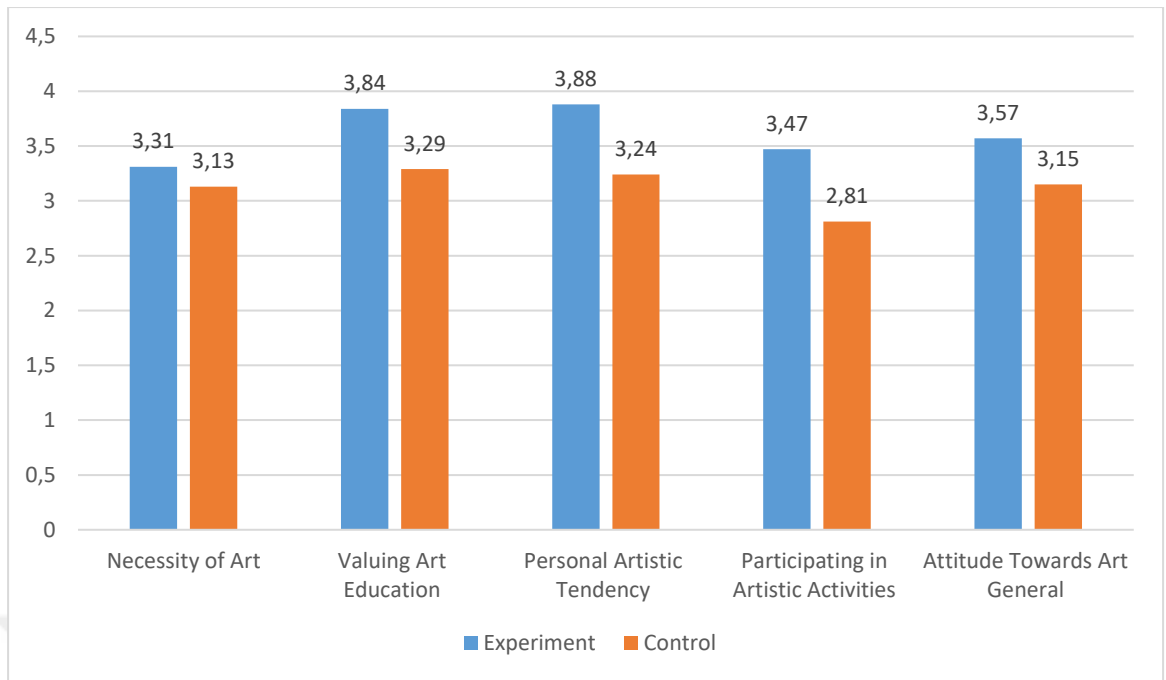


Figure 6. Experimental and control groups' post-test attitudes towards art

## **CHAPTER 5**

### **CONCLUSIONS**

#### **5.1. Restatement of the Problem**

In the learning and teaching of English as a foreign language in Turkey, the results obtained with traditional methods, despite the endless effort, labor and heavy education costs of students and teachers, do not satisfy anyone.

In Turkey, English begins in the fourth grade of primary school and is taught for an average of 1400 hours, 700 hours in primary and secondary school and 700 hours in high school. However, it is stated that 90% of students have a basic level of English by the end of the 1400-hour program (Paker, 2012).

To overcome this problem, it was deemed necessary to question the methods used in English language teaching and to try different methods used in the world's countries and observe the results. One of these methods is the content-based teaching approach. Content-based language teaching has different characteristics from traditional language teaching methods. This model sees language as a means of communication and predicts that students can gain a double benefit by learning language and content at the same time.

In this research, the effects of art content-based English teaching on both the success of the English course and the attitudes of the students towards art were questioned.

#### **5.2. Interpretation of the Findings**

The research was carried out on 76 ninth-grade students. Half of the students were divided into the experimental group and the other half as the control group. An

English course achievement test was applied to both groups. The mean achievement scores of the two groups in English were compared statistically and it was determined that they had statistically similar success. At the same time, the attitude scale towards art was applied to both groups to determine the students' attitudes towards art and the results were compared statistically. It was determined that students' attitudes towards art did not differ statistically, in other words, they had similar attitudes towards art.

The students in the experimental group were taught 20 hours of English lessons for 10 weeks with art content. The students in the control group continued to be taught with the current teaching method.

After the application, the English lesson achievement test and the attitude towards art scales, which were applied at the beginning of the research, were applied again and the results were compared and examined.

According to the pre-test results, the English course achievement status of the students in the experimental and control groups showed a statistically significant improvement. The English course success average of the students in the control group increased from 55.8 to 65.05. The students in the experimental group, on the other hand, increased their English course success average from 53.13 to 79.78. These results show that the English courses given make a positive contribution to student success, but the courses with art content contribute to a higher level than the courses given with the current teaching method.

When we look at the studies conducted with the content-based teaching method, it was found that they contributed positively to the success of the English course.

Snow and Brinton (1988) examined and evaluated content-based English teaching applied in the summer school program for first-year students at the

University of California, Los Angeles. Snow & Brinton (1988) stated that the adaptation process of the students who attended the summer school (with complementary courses) was easier. In terms of academic success, although these students showed low success in the placement exam before the program, they were more successful in writing activities involving listening, reading comprehension, and synthesizing after the program, compared to those in the comparison group.

Öztürk (2010) in his research conducted on university preparatory class students determined that content-based English education for the field of students contributed positively to their English reading levels.

Adhikary (2020) also determined that content-based teaching gave effective results in English reading teaching in his research on ninth-grade students in Nepal.

Lai & Aksornjarung (2017) revealed the positive effects of content-based teaching on English listening and speaking skills in their research on Thai university students.

In this study, students' attitudes towards art were examined in terms of Necessity of art, Valuing art education, Personal artistic tendency and Participation in art-related activities, as well as Attitude towards art in general, which expresses the sum of these dimensions. Before the application, it was determined that the attitudes of the experimental and control groups towards art in all dimensions did not differ statistically, in other words, they were at a similar level.

In the study, students in the experimental group were given an English education with art content, particularly paintings. Art is the expression of imagination and creativity, which has existed in every period of human history, to express an individual's feelings or thoughts, using different methods. Art helps individuals to organize their social relations, to be productive, to have original approaches and to

think creatively. Art education aims to contribute to raising self-confident personalities who question, research, and can produce new things (Çetin, Karaarslan, & Arslan, 2018). It is stated that to direct students towards art and to use art in their education, their attitudes towards art should be determined first (Dede, 2016).

In this sense, the attitudes of ninth-grade students towards art were also questioned in this research. It was determined that the students in the experimental and control groups had a moderate attitude towards art before the application. While there was no statistical difference in the attitudes of the students in the control group towards art after the application, it was determined that the attitudes towards the art of the students in the experimental group, who took English lessons with art content, differed positively in all dimensions compared to the pre-application. When compared with the students in the control group, the attitudes of the students in the experimental group towards art improved positively in all dimensions except "The necessity of art" after the application.

These results showed that art-based English education both improves attitudes towards art and makes positive contributions to English course success.

When the literature on the subject was examined, it was seen that there is scarcely any research on English education with art content. However, it was observed that pieces of training using different fields as content also developed positive attitudes towards the relevant subject.

Amengual-Pizarro & Prieto-Arranz (2014) discovered that CLIL training helped pupils build favorable views as well as increased motivation among students in their research on Catalan-Spanish students aged 13-15.

Mehdiyev, Uğurlu & Usta (2019) conducted their research on university students, in which they aimed to reveal their views on learning English with a

Content-Based Approach, through an application. They determined that these features increased their motivation.

As can be seen from the results of the research, it can be said that the courses conducted with the content-based approach have positive contributions to the subject or course in which the content is prepared. It was assumed that learners would gain some knowledge of the content areas covered during the CBI sessions when these achievement tests were designed. The post-test findings demonstrated a significant improvement in the students' content knowledge of Art history following the CBI intervention, as seen in the results.

With the content-based approach, both language teaching and a different course can be taught, as well as the development of positive attitudes towards a different subject. Indeed, as this study demonstrates, the arts can offer students with a significant impetus for developing fresh interpretations and expressing ideas in their own voices as they continue their learning journey and improve their English acquisition skills.

However, despite the positive results of the content-based model, there are also difficulties. The content-based model assumes that students' earnings will be doubled, but this is not certain for all conditions and environments. The success of the model is closely related to the planned and effective establishment of the content and language balance depending on the student needs, the environment and the curriculum (Yalçın, 2013).

As known, there are lots of acronyms in English language teaching such as EAP, ESP, ELT, EFL, ESL and so on. Brinton (2013) refers to ESP, EAP and CBI as closely related cousins, and asks where the boundaries are. CBI syllabus plays an important role in ESP course design, in fact they have a symbiotic nature, that is of a

relationship with mutual benefit between the two. CBI can function as an as effective planned method for EAP and ESP courses, in addition to being a particularly successful manner of providing English for general purposes courses.

Finally, a CBI syllabus may be used as an organizing concept by an ESP course producer. On the other hand, he or she has the option of choosing a different type of syllabus.

Accordingly, the findings of this research can contribute positively to ESP and EAP. There is a mutual relationship between these acronyms which is necessary for either to survive.

### **5.3. Implications**

It is seen that there are studies in the literature on the effects of content-based education on English success. However, no art-related practice was found. It is expected that this aspect of the research will contribute to the related literature.

The dissemination of art-based English education will increase the new generation's interest in art, while on the other hand, it will increase their English success. Therefore, English education with art content should be expanded. The materials used in this research can serve as an example in the future studies.

On the other hand, it is anticipated that the research will contribute to the relevant literature since the applications of content-based English courses are mainly made for university students in the world. In Turkey, a limited number of studies have been conducted in secondary schools and high schools, which are important education levels for English learning.

As a result; it has been seen that art content-based language teaching increases the language learning success of students in the context of integrating the language

learning objectives with the content. It has been seen that the learning process with art content enables students to participate more in the lessons, and the inclusion of art-related subjects in language teaching facilitates their learning. For these reasons, it can be suggested that in content-based language teaching, students should be connected to their language learning goals by creating content that is relevant to their interests and the program they are enrolled in.

#### **5.4. Applications**

As stated before, the success of English lessons has not reached the desired level in Turkey. It has been determined in the research that content-based applications contribute more to English course success than the current teaching method. To increase the success of English lessons, especially at the high school level, the content-based English teaching method should be applied with different contents, and in this direction, high school teachers should be supported by the school administrations to make different content-based practices in line with the current achievements in English teaching. In addition, the preparation of English lessons with art content to raise individuals who have a positive attitude towards art will both enable the students to develop their art appreciation and increase their English course success.

In the course of teaching content-based English lessons, the content of the two lessons can be given on a content-based basis in the English lesson by cooperating with the other lesson teachers in the school. For this, cooperation between teachers should be ensured and the program and materials should be prepared together.

In order to increase the interest in art, English lessons can be taught with art content. On the other hand, art content can be included in different courses.

In line with the results obtained from this research, it is possible to argue that the content-based approach is an effective model in foreign language teaching. The content-based foreign language teaching model may become more widely used at all levels in Turkey (from pre-school to higher education).

In a comparable environment to the college where the present study took place, these findings can be valuable and effective for boosting students' language skills.

Students' success in different art-based assignments will help EFL instructors, academic writing teachers, and course designers design art-based curriculum that focuses on students' real and meaningful learning.

The management of art-based approach in higher education will lead to a change in the context of academic skills where monitoring and assessment of students' learning will replace traditional assessment practices.

## **5.5. Limitations**

The research is limited to 78 students attending the ninth grade of a private school in Kocaeli province İzmit district in the 2020-2021 academic year, in the second semester of the academic year. Since the subjects of the study was limited to secondary students aged between 14 and 15 from convenient schools in İzmit, this might be a limitation as the result of the study cannot be generalized to other contexts in Turkey and to other students, studying at different institutions in different age groups. The research is limited to the achievements of ninth-grade English lessons in the 2020-2021 academic year. Another limitation is related to individual differences. The findings are going to be generalized by collecting data from individuals. Since motivation is an individual trait, it is again problematic to generalize the outcomes of

the study. These values cannot be compared to students with higher and lower English proficiency level and generalized to them. For further investigation, students with higher and lower level with the same age group should be investigated. In addition, to obtain a more reliable data, more systematic research with a large number of students with equal distribution should be used. The research is limited to 20-course hours.

## **5.6. Suggestion for Further research**

This research is limited to ninth-grade high school students teaching English with art content. Similar studies can be conducted with high school students in different classes as well as with secondary school students at younger ages. By comparing the results obtained with the results of this research, it can be determined whether English courses with art content provide the same contribution to student achievement and attitude towards art at every grade level.

Additionally, studies can be conducted to question the effects of content-based education on English and related course success in verbal courses such as history and geography at secondary and high school levels.

Research can be conducted on the factors that affect students' English course success. For example, subjects such as foreign language anxiety and fear of foreign languages can be researched.

Studies can be conducted to examine the opinions and thoughts of the students in order to increase the success of the English course.

The effects of content-based education on student achievement can be examined through interviews to be conducted within the scope of qualitative research in which teacher and student views are evaluated together.

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## APPENDICES

### APPENDIX A: Pre- and post-achievement test

#### ACHIEVEMENT TEST

##### GRAMMAR

##### 1 Underline the correct word or phrase.

Example: We was / were on holiday last week.

1. Where were/was you last night?
2. Was / Were Rosie and Fred at school yesterday?
3. The factories wasn't / weren't open today.
4. Van Gogh and Gauguin were / was both painters.
5. Was / were the tickets expensive?

##### 2 Complete the sentences. Use the past simple form of the verb in brackets.

Example: Harriet didn't like (not like) the food in the restaurant.

1. Pia and Sophie \_\_\_\_\_ (chat) for hours.
2. My cousins \_\_\_\_\_ (live) in France. Now they live in Switzerland.
3. The art gallery was open until late. It \_\_\_\_\_ (not close) until 11 p.m.
4. They \_\_\_\_\_ (not/arrive) at the right airport.
5. I realized I \_\_\_\_\_ (not/have) my phone.

##### VOCABULARY

##### 3 Complete the sentences with the correct word.

Example: Which artist painted Sunflowers?

1. Alexa studied politics because she wanted to be a p\_\_\_\_\_.
2. Thomas Edison was a famous i\_\_\_\_\_.
3. Who is your favorite m\_\_\_\_\_?
4. Yaşar Kemal was one of Turkey's leading w\_\_\_\_\_.
5. Aziz Sancar, who is a very successful s\_\_\_\_\_, won the Nobel Prize.



## READING

4 Read the text and tick (☐) A, B, or C.

National Portrait Gallery

The National Portrait Gallery in London has a collection of portraits of famous British men and women, from the 16th century to the present day. The portraits are both paintings and photographs. Here is what the audio guide says about three of the pictures in the gallery.

1. Henry the VII was born in 1491. He was King of England from 1509 to 1547 and is famous for separating The Church of England from the Roman Catholic Church, and for his six wives. When he was young, as in this picture he was very strong and good-looking. He was an excellent sportsman, and was also a good musician and a poet. However, in his old age he was very fat and always in pain.

2. The Brontë sisters, Charlotte, Emily, and Anne were born between 1816 and 1820 in a small village in the North of England. They were all writers, but only Charlotte, with her novel *Jane Eyre*, was famous in her lifetime. Their brother Branwell, the painter of this portrait, was originally in the picture between Emily and Charlotte. He was not happy with his self-portrait and now the painting shows only the three sisters.

3. Helena Bonham Carter, the actress, was born in London in 1966. Her mother is half Spanish and her father, who died in 2004, was the grandson of Herbert Asquith, the British Prime Minister from 1908 to 1916. Her first big role was as Lucy Honeychurch in *A Room with a View*, and her other roles include The Red Queen in *Alice in Wonderland*, Bellatrix Lestrange in the Harry Potter films, and Queen Elizabeth in *The King's Speech*.

1. The person in the third picture is .....

a) a Spanish actress    b) a British actress    c) a British politician

2. Henry VII was King of England in the ..... century.

a) Sixteenth    b) Fourteenth    c) Fifteenth

3. He was famous for .....

a) his many children    b) his problems with the church    c) his music and poetry.

4. One of ..... novels was famous when the sisters were alive.

a) Emily's    b) the brothers'    c) the Brontë sisters'

5. At first, Charlotte, Emily and Anne's ..... was in the picture.  
a) father    b) brother    c) uncle
6. Her first film was .....  
a) *Alice in Wonderland*    b) *The King's Speech*    c) *A Room with a View*
7. The National Portrait Gallery has a collection of portraits of ..... men and women.  
a) English    B) Polish    c) American
8. Henry the VII was an excellent ....., and was also a good musician and a poet.  
a) painter    b) athlete    c) singer
9. The Brönte sisters, Charlotte, Emily, and Anne were born in the .....  
a) Eighteenth Century    b) Nineteenth Century    c) Twentieth Century
10. Henry the VII separated The Church of England from the .....  
a) state    b) municipality    c) Catholic parish

## LISTENING

**5 Listen to the audio guide and choose a, b, or c.**

1. Ann was at home .....  
a. on Monday b. Three days later c. the next day.
2. Ann and her friends made ..... in the sand  
a) pictures    b) sandcastles    c) towers
3. Ann's friends were very .....  
a) happy    b) stressed    c) upset
4. In the museum there were some paintings and .....  
a) pictures    b) drawings    c) sculptures

## WRITING

**6 Write a short paragraph about an artist/musician or singer you know.**

## APPENDIX B: Motivation levels

### A1 Questionnaire (Original scale in Turkish)

#### İLGİ ÖLÇEĞİ

Aşağıdaki maddeleri okuyunuz. Madde ifadesi sizin için kesin doğru ise 'Kesinlikle katılıyorum', çoğunlukla doğru ise 'katılıyorum', karar veremediyseniz 'kararsızım', çoğunlukla yanlış ise 'katılmıyorum' ve kesinlikle yanlış ise 'kesinlikle katılmıyorum' şeklinde cevaplayınız. Soruları dikkatli okuyup samimi cevaplar vermeniz araştırmanın başarısı için önemlidir. Cevapladığınız için teşekkür ederiz.

|                                                                                                                  | Kesinlikle Katılmıyorum | Katılmıyorum | Kararsızım | Katılıyorum | Kesinlikle Katılıyorum |
|------------------------------------------------------------------------------------------------------------------|-------------------------|--------------|------------|-------------|------------------------|
| 1. Sanat eğitimi derslerine büyük bir hevesle katılırım.                                                         | ①                       | ②            | ③          | ④           | ⑤                      |
| 2. Sanat derslerinin ders sürelerinin uzatılmasını isterim                                                       | ①                       | ②            | ③          | ④           | ⑤                      |
| 3. Sanat derslerinde ilgim çabuk dağılır.                                                                        | ①                       | ②            | ③          | ④           | ⑤                      |
| 4. Galeri ve müze gibi sanat eserlerinin sergilendiği ortamlarda bulunmaktan                                     | ①                       | ②            | ③          | ④           | ⑤                      |
| 5. Sinemaya gitmeyi severim.                                                                                     | ①                       | ②            | ③          | ④           | ⑤                      |
| 6. Sanatsal konularla ilgili sohbet etmekten hoşlanırım.                                                         | ①                       | ②            | ③          | ④           | ⑤                      |
| 7. Sanat herkes için gerekli bir şeydir.                                                                         | ①                       | ②            | ③          | ④           | ⑤                      |
| 8. Kendimi yeteneksiz hissettiğim için sanatsal çalışmalar yapmamayı tercih ederim.                              | ①                       | ②            | ③          | ④           | ⑤                      |
| 9. Konserler bana sıkıcı gelir.                                                                                  | ①                       | ②            | ③          | ④           | ⑤                      |
| 10. Zeki insanların sanatsal bir yönlerinin olduğunu düşünürüm.                                                  | ①                       | ②            | ③          | ④           | ⑤                      |
| 11. Sanat yoluyla yaratıcılığımızın gelişeceğini düşünürüm.                                                      | ①                       | ②            | ③          | ④           | ⑤                      |
| 12. Sanat eserlerinin insanda güzel duygular uyandırdığına inanırım.                                             | ①                       | ②            | ③          | ④           | ⑤                      |
| 13. Sanatı kendimi özgürce ifade edebileceğim bir alan olarak görürüm.                                           | ①                       | ②            | ③          | ④           | ⑤                      |
| 14. İnsanlığın gelişiminde sanatın büyük katkısı olduğunu düşünürüm.                                             | ①                       | ②            | ③          | ④           | ⑤                      |
| 15. Sanatla ilgilenen bireyin çevresine karşı duyarlılık kazanacağını düşünürüm                                  | ①                       | ②            | ③          | ④           | ⑤                      |
| 16. Sanatsal çalışmalarla kendimi daha iyi ifade edebildiğimi düşünürüm.                                         | ①                       | ②            | ③          | ④           | ⑤                      |
| 17. Sanata toplumumuzda gereken önemin verilmediğini düşünmekteyim.                                              | ①                       | ②            | ③          | ④           | ⑤                      |
| 18. Sanat kültürel değerlerimizin bir parçasıdır.                                                                | ①                       | ②            | ③          | ④           | ⑤                      |
| 19. Yaptığım sanatsal çalışmaların bir gün müze ya da galeride sergilenmesini hayal ederim.                      | ①                       | ②            | ③          | ④           | ⑤                      |
| 20. Toplamların gelişmişlik düzeylerinin sanata verdikleri değerle doğru orantılı olarak artacağına inanmaktayım | ①                       | ②            | ③          | ④           | ⑤                      |
| 21. Kendimi gelecekte ünlü bir sanatçı olarak görmeyi çok isterim.                                               | ①                       | ②            | ③          | ④           | ⑤                      |

## A2 Questionnaire (English version of the scale)

### Questionnaire about Art

State if you agree or disagree with the following statements (1-21) by circling one of the numbers

|                                                                                                                               | totally disagree | disagree | neither agree nor disagree | agree, | totally agree |
|-------------------------------------------------------------------------------------------------------------------------------|------------------|----------|----------------------------|--------|---------------|
| 1. I attend art education classes with great enthusiasm.                                                                      | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 2. I would like the duration of art classes to be extended.                                                                   | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 3. I get distracted quickly in art classes.                                                                                   | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 4. I enjoy being in environments where works of art are exhibited, such as galleries and museums.                             | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 5. I like to go to the cinema.                                                                                                | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 6. I like to chat about art related subjects.                                                                                 | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 7. Art is necessary for everyone.                                                                                             | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 8. I prefer not to do art related works because I feel untalented.                                                            | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 9. Concerts are boring to me.                                                                                                 | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 10. I think smart people have an artistic side.                                                                               | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 11. I think that our creativity will develop through art.                                                                     | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 12. I believe that works of art arouse good feelings in people.                                                               | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 13. I see art as a space where I can express myself freely.                                                                   | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 14. I think that art has a great contribution to the development of humanity.                                                 | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 15. I think that the individual who is interested in art will gain sensitivity towards environment.                           | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 16. I think that I can express myself better through artistic works.                                                          | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 17. I think that art is not given the necessary importance in our society.                                                    | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 18. Art is part of our cultural values.                                                                                       | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 19. I dream that my artistic works to be exhibited in a museum or gallery one day.                                            | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 20. I believe that the level of development of societies will increase directly proportional to the value they attach to art. | (1)              | (2)      | (3)                        | (4)    | (5)           |
| 21. I would love to see myself as a famous artist in the future.                                                              | (1)              | (2)      | (3)                        | (4)    | (5)           |

## APPENDIX C: Pilot achievement test

### PILOT TEST APPLICATION

#### GRAMMAR

##### 1 Underline the correct word or phrase.

Example: We was / were on holiday last week.

1. They were / was at work this morning.
2. When was / were Aneta born?
3. Where were/was you last night?
4. Was / Were Rosie and Fred at school yesterday?
5. The factories wasn't / weren't open today.
6. Van Gogh and Gauguin were / was both painters.
7. Where were / was Shakespeare born?
8. Was / were the tickets expensive?
9. There was / were only three guests in the dining room.
10. How many people was / were there in the hotel?

##### 2 Complete the sentences. Use the past simple form of the verb in brackets.

Example: Harriet didn't like (not like) the food in the restaurant.

1. I \_\_\_\_\_ (not visit) the church.
2. Pia and Sophie \_\_\_\_\_ (chat) for hours.
3. What time \_\_\_\_\_ Tyler \_\_\_\_\_ (arrive)?
4. My cousins \_\_\_\_\_ (live) in France. Now they live in Switzerland.
5. The art gallery was open until late. It \_\_\_\_\_ (not close) until 11 p.m.
6. I \_\_\_\_\_ (watch) a good film on TV last night.
7. What time \_\_\_\_ you \_\_\_\_ (get) home?
8. They \_\_\_\_\_ (not/arrive) at the right airport.
9. Last New Year's Eve, David \_\_\_\_\_ (celebrate) with his children.
10. I realized I \_\_\_\_\_ (not/have) my phone.

## VOCABULARY

### 3 Complete the sentences with the correct word.

Example: Which artist painted Sunflowers?

1. Alexa studied politics because she wanted to be a p\_\_\_\_\_.
2. Thomas Edison was a famous i\_\_\_\_\_.
3. My favorite s\_\_\_\_\_ is Adele. I love her music.
4. Javier is a great d\_\_\_\_\_. He can dance the tango.
5. Which d\_\_\_\_\_ directed The Lord of the Rings films?
6. Michael Jackson makes good music. Who is your favorite m\_\_\_\_\_?
7. Yaşar Kemal was one of Turkey's leading w\_\_\_\_\_.
8. Aziz Sancar, who is a very successful s\_\_\_\_\_, won the Nobel Prize.
9. Picasso was a famous p\_\_\_\_\_ and also a printmaker, ceramicist, stage designer, poet and playwright.
10. Wolfgang Amadeus Mozart was a violinist and c\_\_\_\_\_.



## READING

### 4 Read the text and tick

(☐) A, B, or C.

National Portrait Gallery

The National Portrait

Gallery in London has a

collection of portraits of

famous British men and

women, from the 16th

century to the present day.

The portraits are both

paintings and photographs. Here is what the audio guide says about three of the pictures in the gallery.

1. Henry the VII was born in 1491. He was King of England from 1509 to 1547 and is famous for separating The Church of England from the Roman Catholic Church, and for his six wives. When he was young, as in this picture he was very strong and good.

looking. He was an excellent sportsman, and was also a good musician and a poet. However, in his old age he was very fat and always in pain.

2. The Brontë sisters, Charlotte, Emily, and Anne were born between 1816 and 1820 in a small village in the North of England. They were all writers, but only Charlotte, with her novel *Jane Eyre*, was famous in her lifetime. Their brother Branwell, the painter of this portrait, was originally in the picture between Emily and Charlotte. He was not happy with his self-portrait and now the painting shows only the three sisters.

3. Helena Bonham Carter, the actress, was born in London in 1966. Her mother is half Spanish and her father, who died in 2004, was the grandson of Herbert Asquith, the British Prime Minister from 1908 to 1916. Her first big role was as Lucy Honeychurch in *A Room with a View*, and her other roles include The Red Queen in *Alice in Wonderland*, Bellatrix Lestrange in the Harry Potter films, and Queen Elizabeth in *The King's Speech*.

1. The person in the first picture is .....  
a) an old king    b) a young queen    c) a young king
2. The second picture shows .....  
a) a family of writers    b) a painter and his family    c) three brothers and sisters
3. The person in the third picture is .....  
a) a Spanish actress    b) a British actress    c) a British politician
4. Henry VII was King of England in the ..... century.  
a) Sixteenth    b) Fourteenth    c) Fifteenth
5. He was famous for .....  
a) his many children    b) his problems with the church    c) his music and poetry.
6. One of ..... novels was famous when the sisters were alive.  
a) Emily's    b) the brothers'    c) the Brontë sisters'
7. At first, Charlotte, Emily and Anne's ..... was in the picture.  
a) father    b) brother    c) uncle
8. Helena Bonham Carter's ..... was a politician.  
a) grandfather    b) father    c) great-grandfather
9. Her first film was .....

- a) *Alice in Wonderland*   b) *The King's Speech*   c) *A Room with a View*
10. The National Portrait Gallery is in .....
- a) London   b) Brighton   c) Plymouth
11. The National Portrait Gallery has a collection of portraits of ..... men and women.
- a) English      B) Polish      c) American
12. Henry the VII was an excellent ....., and was also a good musician and a poet.
- a) painter      b) athlete      c) singer
13. Helena Bonham Carter, the actress, was born in ..... in 1966.
- a) Britain      b) Belgium      c) Netherlands
14. The Brönte sisters, Charlotte, Emily, and Anne were born in the .....
- a) Eighteenth Century   b) Nineteenth Century   c) Twentieth Century
15. Henry the VII separated The Church of England from the .....
- a) state      b) municipality      c) Catholic parish

## LISTENING

### 5 Listen to the audio guide and choose a, b, or c.

My name is Ann. Last summer I was in Grand Canaria. The weather was sunny, the palm trees were beautiful. I was with my two brothers. We were camping at the beach. It was fantastic to swim in the beach and make sandcastles in the sand. My friends were very sad because the holiday was ending. We were in the museum, there were some paintings and sculptures from Grand Canaria, but there weren't any masterpieces at all. The next day when we were at home, I wasn't happy because I missed the Island.

1. Last summer Ann her brothers went to \_\_\_\_\_
- a. Belgium   b. the Netherlands.   c. Grand Canaria
2. The weather was \_\_\_\_\_ .
- a. sunny      b. rainy      c. cloudy
3. It was \_\_\_\_\_ to swim in the beach.
- a. terrible      b. fantastic      c. awful

4. There were \_\_\_\_\_ masterpieces in the museum.  
a. no            b. a lot of      c. not many
5. Ann was at home \_\_\_\_\_ .  
a. on Monday b. Three days later c. the next day.
6. Ann was with her \_\_\_\_\_  
a) mother      b) sisters      c) brothers
7. Ann and her friends made \_\_\_\_\_ in the sand  
a) pictures    b) sandcastles    c) towers
8. Ann's friends were very \_\_\_\_\_  
a) happy      b) stressed      c) upset
9. In the museum there were some paintings and \_\_\_\_\_  
a) pictures    b) drawings      c) sculptures
10. Ann and \_\_\_\_\_ had a great time in Grand Canaria.  
a) his brother    b) his friends    c) her friends

## WRITING

**6 Write a short paragraph about an artist/musician or singer you know.**

## APPENDIX D: The permission mail from the author who developed the art scale

28.12.2020

Posta - serpil uzuner - Outlook

Re: Sanata Karşı İlgî Ölçeği

Hüseyin dede

3.02.2020 Pzt 11:10

Kime: serpil uzuner

Öğrencilerin Sanata Karşı Bakış Açılarını Ortaya Koymaya Yönelik Bir Tutum Ölçeğine kaynakçanızda atıf yaparak kullanmanıza izin veriyorum. İyi çalışmalar dilerim.

"Sanata karşı tutum ölçeği" adlı ölçeğin maddeleri idil sanat dergisinde yayınlanan makaleimde mevcut oradaki madde sırasına göre 21 maddelik olacak şekilde form oluşturup Öğrencilerin ölçekteki maddelere katılma düzeylerini belirlemek üzere "kesinlikle katılmıyorum (1)", "katılmıyorum (2)", "kararsızım (3)", "katılıyorum (4)" ve "kesinlikle katılıyorum (5)" şeklinde puanlanarak likert tipi beşli derecelendirme yapısı ile hazırlanır

Kırıkkale Üniversitesi  
Öğretim Görevlisi  
Hüseyin DEDE  
Basın yayın ve halkla ilişkiler birimi koordinatörü

31 Oca 2020 Cum 11:01 tarihinde serpil uzuner > şunu yazdı:

Hüseyin bey merhaba,

Ben Yeditepe Üniversitesi Eğitim Bilimleri Enstitüsünde yüksek lisans yapıyorum. Yüksek lisans tez araştırma konum Dil Öğretiminde Sanatın Örtük Program olarak olarak kullanımı ve bu çalışmada amacım dil öğretiminde sanatsal materyaller kullanarak öğrencilere dil becerisi yanında sanatsal duyarlılık kazandırmanın mümkün olup olmadığını araştırmak. Bu çalışmada ön test ve son test olarak öğrencilerin sanata karşı tutumlarını belirlemek için sizin geliştirdiğiniz ve 2016'da yayınladığınız "Sanata Karşı Tutum Ölçeğini" kullanmak istiyorum. Sizce bir mahsuru yoksa bu konuda izninizi rica ediyorum.

Selam ve Saygılar  
Serpil Uzuner

**APPENDIX E: Permissions from the Ministry of National Education and  
Kocaeli Provincial Directorate of National Education**

T.C.  
MİLLÎ EĞİTİM BAKANLIĞI  
Eğitimi Araştırma ve Geliştirme Dairesi Başkanlığı

**ARAŞTIRMA DEĞERLENDİRME FORMU**

| ARAŞTIRMA SAHİBİNİN                           |                                                 |
|-----------------------------------------------|-------------------------------------------------|
| Adı Soyadı                                    | Serpil Hızır                                    |
| Kurumu / Üniversitesi                         | Yeditepe Üniv.                                  |
| Araştırma yapılacak iller                     | Kocaeli - Kartepe                               |
| Araştırma yapılacak eğitim kurumu ve kademesi | Özel Bahçeşehir Anadolu Lisesi                  |
| Araştırmanın konusu                           | Dil Öğretiminde Sözlü Bir Günden<br>Ölçme Sonat |
| Üniversite / Kurum onayı                      | Var / Yok                                       |
| Araştırma/proje/ödev/tez önerisi              | Tez                                             |
| Veri toplama araçları                         | Anket                                           |
| Görüş istenilecek Birim/Birimler              |                                                 |
| KOMİSYON GÖRÜŞÜ                               |                                                 |
| Uygundur                                      |                                                 |
| Komisyon kararı                               | Oybirliği / Oyçokluğu ile alınmıştır.           |
| Muhalef üyenin Adı ve Soyadı:                 | Gerekçesi:                                      |

**KOMİSYON**

## **APPENDIX F: Ethics Committee Approval from Yeditepe University**

### **Humanities and Social Sciences Ethics Committee**

#### **YEDİTEPE ÜNİVERSİTESİ BEŞERİ VE SOSYAL BİLİMLER ETİK KURULU KOMİSYONU**

**18.02.2021 TARİHLİ  
15/2021 No'lu TOPLANTI KARARLARI**

uygunluğu Yeditepe Üniversitesi Beşerî ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.

31) Yeditepe Üniversitesi, Sosyal Bilimler Enstitüsü Yönetim Bilişim Sistemleri Yüksek Lisans Programı öğrencilerinden Özhan Fındık'ın "Başarılı Kurumsal Kaynak Planlama Sistemi (ERP) Uygulamasının Öncülleri: Perakende Sektöründen Kanıtlar/Antecedents of ERP Implementation Succes: Evidence From Retail Industry" başlıklı araştırmasının Beşerî Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşerî ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.

32) Yeditepe Üniversitesi, Eğitim Bilimleri Enstitüsü İngiliz Dili Eğitimi Yüksek Lisans Programı öğrencilerinden Serpil Uzuner'in "Dil Öğretiminde Gizli Bir Gündem Olarak Sanat/Art as a Hidden Agenda in Language Teaching" başlıklı araştırmasının Beşerî Bilimler etik standartlarına uygunluğu Yeditepe Üniversitesi Beşerî ve Sosyal Araştırmalar Etik Kurulu tarafından değerlendirilmiş ve onaylanmıştır.

## APPENDIX G: Parental consent

Sayın Veli;

Çocuğunuzun katılacağı bu çalışma, "Dil Öğretiminde Gizli Bir Gündem" Olarak Sanat adıyla 29.11.2020/04.06.2021 tarihleri arasında yapılacak bir araştırma uygulamasıdır.

Araştırmanın Hedefi: sanatın içerik temelli öğretim modeli... olarak İngilizce Öğretiminde Öğrencilerin dil becerileri gelişiminin ve sanat tarihi bilgisi ve sanat takdirine ilişkin fikirlerine Araştırma Uygulaması: Anket / Görüşme / Gözlem şeklindedir. etkisi araştırılmaktadır.

Araştırma T.C. Milli Eğitim Bakanlığı'nın ve okul yönetiminin de izni ile gerçekleştirilmektedir. Araştırma uygulamasına katılım tamamıyla gönüllülük esasına dayalı olmaktadır. Çocuğunuz çalışmaya katılıp katılmamakta özgürdür. Araştırma çocuğunuz için herhangi bir istenmeyen etki ya da risk taşımamaktadır. Çocuğunuzun katılımı **tamamen sizin isteğinize bağlıdır**, reddedebilir ya da herhangi bir aşamasında ayrılabilirsiniz. Araştırmaya katılmama veya araştırmadan ayrılma durumunda öğrencilerin akademik başarıları, okul ve öğretmenleriyle olan ilişkileri etkilemeyecektir.

Çalışmada öğrencilerden kimlik belirleyici hiçbir bilgi istenmemektedir. Cevaplar tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir.

Uygulamalar, genel olarak kişisel rahatsızlık verecek sorular ve durumlar içermemektedir. Ancak, katılım sırasında sorulardan ya da herhangi başka bir nedenden çocuğunuz kendisini rahatsız hissederse cevaplama işini yarıda bırakıp çıkmakta özgürdür. Bu durumda rahatsızlığın giderilmesi için gereken yardım sağlanacaktır. Çocuğunuz çalışmaya katıldıktan sonra istediği an vazgeçebilir. Böyle bir durumda veri toplama aracını uygulayan kişiye, çalışmayı tamamlamayacağını söylemesi yeterli olacaktır. Anket çalışmasına katılmamak ya da katıldıktan sonra vazgeçmek çocuğunuza hiçbir sorumluluk getirmeyecektir.

Onay vermeden önce sormak istediğiniz herhangi bir konu varsa sormaktan çekinmeyiniz. Çalışma bittikten sonra bizlere telefon veya e-posta ile ulaşarak soru sorabilir, sonuçlar hakkında bilgi isteyebilirsiniz.

Saygılarımızla

Araştırmacı : Serpil Uzuner

İletişim bilgileri :

Velisi bulunduğum ..... sınıfı ..... numaralı öğrencisi ..... 'in yukarıda açıklanan araştırmaya katılmasına izin veriyorum. (Lütfen formu imzaladıktan sonra çocuğunuzla okula geri gönderiniz\*).

...../...../.....

İsim-Soyisim İmza:

Veli Adı-Soyadı :

Telefon Numarası :

## **APPENDIX H: An example lesson plan for the CBI modules**

**Level:** A1-B2

**Age:** 14-15

**Number of students:** 16-20

**Class-time duration:** 40-minute sessions

**Primary skills:** Listening (viewing) and speaking

**Secondary skills:** note-taking

**Main Aims:** To learn about a Dutch and a Turkish painter. Talking about past events. This lesson uses the context of self-portraits and selfies to introduce and practise the past simple of the verb *be* (*was/were*). The grammar is presented through an audio guide talking about Vincent van Gogh and Osman Hamdi Bey.

- to acquire basic Art knowledge
- to learn how to describe and analyse a painting
- to expand vocabulary knowledge
- to develop collaboration skills are the other goals of this lesson.

**Difficulties anticipated:** Use of L1; limited time for the classroom activities; unprepared homework

**Possible Solutions:** Teacher avoids using L1 but if necessary, resort to it; she/he may grant a time extension if time is not enough; starts off with the students who have prepared their HW and integrate others later

**Class arrangement:** Students are seated in groups of three/four

**Teaching/learning aids:** Photocopies of artworks

Worksheets

Two short videos

PowerPoint software

Laptop and projector

|                      | Procedure                                                                                                                                                                                                          | Objectives                                                                                                           | Interaction     | Language Skills and Outcomes                                                                                  | Allocated Time |
|----------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------|-----------------|---------------------------------------------------------------------------------------------------------------|----------------|
| <u>1. Warm-up</u>    | Teacher draws a picture of herself/himself on the board and ask students who they think it is, and keeps adding details until they realize that it's you. Teacher teaches the word <i>self-portrait and selfie</i> | To get the students to guess and ask questions                                                                       | Class           | Students will be able to ask simple questions                                                                 | 5 minutes      |
| <u>2. Lead in</u>    | Teacher distributes the worksheets and students answer a set of questions                                                                                                                                          | To make use of previous information. To encourage students to begin working together and discuss the three questions | Group work      | Students will be able to ask and answer simple questions about past times and artists.                        | 5 minutes      |
| <u>3.While stage</u> | Teacher plays the audio and Ss check their answers                                                                                                                                                                 | Listening for specific information and practising new vocabulary                                                     | Group work      | Students will be able to guess the meanings of unknown words from the contexts.                               | 10 minutes     |
| 4.                   | Teacher plays a short video about Van Gogh and shows Ss some of his paintings, especially Sunflowers and The Starry Night as they are mentioned in the audio                                                       | To activate previous and new knowledge<br>To speak about the Van Gogh and his works                                  | Class           | Students will be able to compare characteristics of different well-known artists by expressing their opinions | 10 minutes     |
| 5.                   | Students complete the chart with the highlighted verbs                                                                                                                                                             | To model and check the pronunciation                                                                                 | Class           | Ss will be able to practice the strong and weak pronunciation                                                 | 5 minutes      |
| 6.Homework           | Learners have to research another painter and some of his artworks.                                                                                                                                                | Ss expand their knowledge on the subject matter                                                                      | Individual work | Students will be able to talk about their inspirational artist                                                | 5 minutes      |

<https://youtu.be/ViPFewkrMdg>

<https://youtu.be/hcUR4jQhOFQ?list=TLGGAZr1RLIKdx8wNTAyMjAyMg>

## APPENDIX I: CBI intervention materials

### Worksheets of CBI modules

#### Material 1

# 7A Selfies

#### 1. GRAMMAR I Past Simple of 'be'

##### a. Look at a self-portrait of a famous painter.

Answer the questions.

- Do you know who he is?
- How old do you think he is in this painting?
- Do you know any of his paintings? Do you like them?



##### b. Listen to the audio guide. Check your answers to 1 and 2 in a.

##### c. Listen again. Choose a, b, or c.

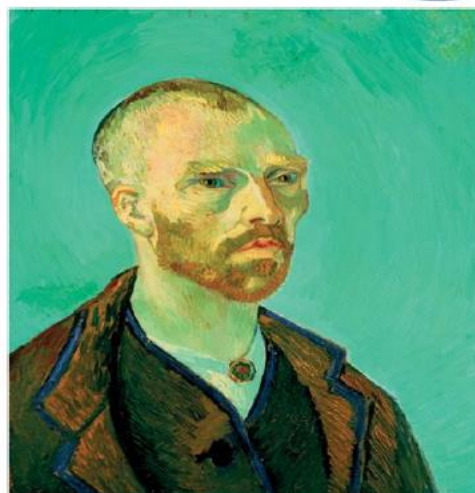
- He was born in..... in 1853.  
a. Belgium    b. the Netherlands.    c. Germany
- His parents weren't .....  
a. artists    b. married    c. poor
- Before he was a painter, he was a .....  
a. teacher    b. doctor    c. lawyer
- There are.....photos of him when he was young.  
a. no    b. a lot of    c. not many
- This self-portrait was a present for the painter.....  
a. Monet    b. Picasso    c. Gauguin
- The relationship between the two painters wasn't .....  
a. bad    b. easy    c. complicated
- He was only .....when he died.  
a. 27    b. 37    c. 47
- During his life, his paintings were .....  
a. unpopular    b. valuable    c. famous

d) Look at the underlined verbs in c. Complete the chart.

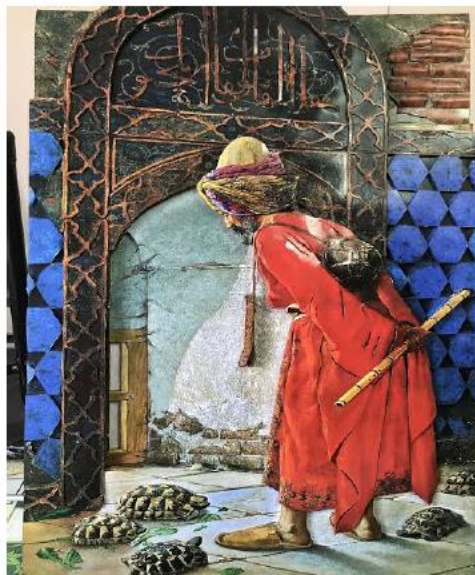
| Present | is | are | isn't | aren't |
|---------|----|-----|-------|--------|
| Past    |    |     |       |        |

Who was he?

He was a famous player.



e) Look at this painting below by a famous painter. Answer the questions



- Do you know this painting?
- This painting is very famous and has a name. Just guess what its name?
- Do you know who the painter is?
- Do you know Osman Hamdi Bey?



f. Listen to an audio guide. Check your answers to 1,2 and 3 in a.

g. Listen again. Choose a, b, or c.

1. Osman Hamdi Bey is considered the founder of \_\_\_\_\_.

a) archaeology b) psychology c) orientalism

2. He was born in the second half of the \_\_\_\_\_ century.

a) 17th b) 18th c) 19<sup>th</sup>

3. He loved art and \_\_\_\_\_.

a) books b) literature c) painting

4. He studied art in \_\_\_\_\_.

a) Berlin b) Rome c) Paris.

5. His father was an Ottoman \_\_\_\_\_.

a) vizier b) teacher c) soldier.

6. He worked with orientalist painters such as \_\_\_\_\_.

a) Cezanne b) Paul Gauguin  
c) Gustave Boulanger.

7. His paintings featured pictures of \_\_\_\_\_ architecture.

a) Islamic b) Christianity c) Baroque

8. Some of his works are being displayed in \_\_\_\_\_

a) National Gallery b) Sakip Sabancı Museum  
c) State Art Museum

## 2. PRONUNCIATION Sentence Stress

a) 7.3 Listen and repeat. Copy the rhythm.

☒ He was a **painter**. I was **born** in **Italy**.  
They were **good friends**.  
☐ He **wasn't married**. They **weren't** very **happy**.  
☐ **Where** were you **born**? **Where** was the **hotel**?  
Was it **expensive**? **No**, it **wasn't**.  
Were they at the **concert**? **Yes**, they **were**.

b) 7.4 Listen. Say the sentences in the past simple.

1 I'm at home. I was at home.

## past simple of be: was / were

Vincent van Gogh **was** an artist.  
Was he Dutch or French?  
She **wasn't** in class yesterday.  
The Beatles **were** famous in the 1960s.  
Where **were** you last night? You **weren't** at home.

- We use **was / were** to talk about the past.
- We often use **was / were** with past time expressions, e.g. *yesterday, last night, in 2014, etc.*
- We use **was / were** with **born**.  
*I **was born** in Scotland.*

| +                 |                   |         | -                 |                  |        |
|-------------------|-------------------|---------|-------------------|------------------|--------|
| I / He / She / It | was               | there.  | I / He / She / It | wasn't           | there. |
| You / We / They   | were              | there.  | You / We / They   | weren't          | there. |
| ?                 |                   |         |                   |                  |        |
| Was               | I / he / she / it | famous? | Yes, I was.       | No, I wasn't.    |        |
| Were              | you / we / they   |         | Yes, you were.    | No, you weren't. |        |

Complete the sentences with was, wasn't, were and weren't.

- A Were you and Charlie at the concert last night?  
B Yes, we <sup>1</sup> .  
A <sup>2</sup>  it good?  
B No, it <sup>3</sup> . The singer <sup>4</sup>  terrible.  
A <sup>5</sup>  the tickets expensive?  
B Yes, they <sup>6</sup> .
- 
- C Where <sup>7</sup>  your mother born?  
D She <sup>8</sup>  born in Argentina in 1955.  
C <sup>9</sup>  her parents Argentinian?  
D No, they <sup>10</sup> . Her father <sup>11</sup>  German and her mother <sup>12</sup>  from Italy.

### 3. READING

a. Read the five biographies on the right and number the events in the correct order, 1-3.

Kurt Vonnegut

- *Slaughterhouse-Five* was a bestseller.
- He was a soldier.
- He was a painter.

Abidin DİNO

- He was an active artist for 60 years.
- He was the founder of D Group which was a bunch of young innovative artists.
- Abidin Dino was born on March 23, 1913.

Billy Dee Williams

- He was in his first film.
- He was very successful as an actor.
- He was an art student.

Fikret Mualla

- Fikret Mualla lived in France for over 26
- Fikret Mualla was born in İstanbul.
- His themes were about the details of Paris such as cafes, circuses and the streets.

Adele

- She wasn't very interested in schoolwork.
- *19* was a bestseller.
- She was a student with singer Jessie J.

b. Read the biographies again. Then cover them. What can you remember about each person?

**Kurt Vonnegut**

Kurt Vonnegut was an American writer. He was born in 1922 in Indianapolis. He was a soldier during World War II, and was in a prison camp in Germany from 1944 to 1945. His first novel was *Piano Player*, published in 1952, but it wasn't a success. However, his novel *Slaughterhouse-Five*, an anti-war book, was a best-seller, and was made into a film in 1972. In later life, he was interested in politics and painting. His art was an escape from the 'work' of writing.



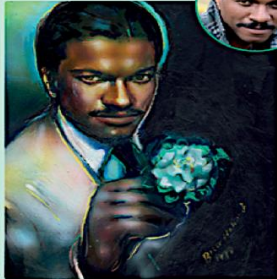


Abidin Dino, the Turkish artist, was one of Turkey's best imports to the art world. Dino was considered to be one of the masters of the modern Turkish art world. He was an active artist for 60 years, his collections ranging from sketches, paintings to murals. Abidin Dino was born on March 23, 1913 into a family of art lovers who were of Albanian descent. Apart from painting and drawing Dino

also happened to be a very good writer. It is said Dino's paintings were often included a fair bit of writing – where Dino was trying to explain what he had captured. Soon his articles and paintings both started gaining a name for him,

**Billy Dee Williams**

Billy Dee Williams is an American actor. He was born in New York in 1937. His father was a caretaker and his mother was a lift operator. He was a student at the High School of Music & Art. He was a theatre actor for 15 years, and in 1959 he was in his first film. He was very successful in the 1980s, when he was in two Star Wars films, *The Empire Strikes Back* and *Return of the Jedi*. Before he was an actor, Williams was at a fine arts academy in New York, and this self-portrait is in the National Portrait Gallery in Washington D.C.





Fikret Mualla (1903-1967) a Turkish painter who produced enthusiastically lyrical and sincere works uniting the stylistic features of Expressionism and Fauvism.

Fikret Mualla Saygi was born in İstanbul and died in Nice, France on July 20, 1967. He made successful paintings, fashion drawings and engravings. His designs were accepted by the most famous German magazines. Fikret Mualla lived in France for over 26 years. Due to long years of financial difficulties, excessive addiction to alcohol, and his continual police phobia, he experienced increasing instability. Having lived most of his life in France, Fikret Mualla selected his themes from among the details of Paris life, such as cafes, circuses and the streets.

**Adele**

Adele is a British singer and songwriter. She was born Adele Laurie Blue Adkins in London in 1988. When she was a child she was much more interested in music than in schoolwork. When she was 14, her musical tastes were very different from most teenagers – she was a big fan of Billie Holiday and Eminem. She was a performing arts student at the BRIT School in London, where she was a classmate of singers Leona Lewis and Jessie J. Her first album, *19*, in 2008, was an immediate success and she is now a major star. Adele isn't a painter; this self-portrait was for an online art project called Face Britain.




#### 4 VOCABULARY word formation

- a Find words in the biographies for people's jobs made from these verbs.

|         |                      |         |                      |
|---------|----------------------|---------|----------------------|
| 1 write | <input type="text"/> | 3 sing  | <input type="text"/> |
| 2 act   | <input type="text"/> | 4 paint | <input type="text"/> |



##### Word building: professions

We often add **-er** or **-or** to a verb,  
e.g. *writer, actor*.

We often add **-ian**, or **-ist** to a noun,  
e.g. *musician, pianist*.

- b Look at the two groups below. Are the words verbs or nouns? Can you make the words for the jobs?

- 1 compose dance direct invent  
2 art novel politics science

- c **7.5** Listen and check. Underline the stressed syllable. Practise saying the words.

- d Write the names of four famous people in each circle. Then change circles. Ask a partner about the people in his / her circles.

Who's *Sia*? (She's an Australian singer.

Who was *Charles Darwin*?

(He was a British scientist.



#### 5 SPEAKING

Talk to a partner.

**Do you ever take selfies?**

**YES**

Do you have any on your phone?  
Where were you?  
When was it?  
Who were you with?

**NO**

Why don't you take them?  
Why do you think other people take them?  
Do any of your friends and family take them?  
Do you have any photos of you on your phone that are not selfies?  
Where were you?

#### 6. WRITING

Write a short paragraph. Which of the five biographies in this lesson do you like most? Why?

## Conversation Corner - Who painted these?



1.



2.



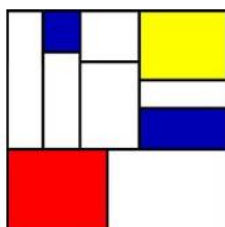
3.

Andy Warhol - Claude Monet - Edvard Munch -  
Leonardo da Vinci - Pablo Picasso - Piet Mondrian -  
Pieter Bruegel the Elder - Rene Magritte -  
Salvador Dali - Vincent Van Gogh

### Match paintings and artists



4.



5.



6.

Which paintings do you like most? Why?  
Make a top 3. Compare with others.

How many famous painters or paintings can you name? Work in group.

Do you have any paintings or art at home?  
Talk about them.

How many painting styles do you know?  
How to recognize them?

What are the most expensive paintings?  
How much did they cost? Do research.

How and where can you buy and sell paintings?  
Brainstorm.

Name some famous art museums.  
Which one would you wish to visit?

What supplies do painters need?  
Make a list.

Do you think art is a good investment?  
What other unusual investments do you know?



7.



8.



9.



10.

# Teacher Notes & Concise Answer Key

## Teacher Notes

- This answer key is deliberately kept concise since the idea of these Conversation Corners is to talk rather informally and share information, not being given all the information by the teacher. BTW, the conversation should focus more on expressing opinions than giving correct answers.
- Students could be given the opportunity to do some research on the Internet to find more information and answers to the questions.
- Also, students could prepare questions they were unable to answer and give a short presentation during the next lesson.
- Have a dictionary at hand (or an Internet connection) if possible so students can look up new vocabulary.

Answers may vary.

Answers may vary.

Answers may vary.

Expressionism, fauvism, impressionism, abstract art, cubism, pop art, pointillism, realism, photorealism, etc.

## Answer Key to Paintings

1. Leonardo da Vinci - Mona Lisa
2. Pablo Picasso - The Kiss
3. Claude Monet
4. Salvador Dali
5. Piet Mondrian
6. Pieter Bruegel the Elder
7. Vincent Van Gogh - Sunflowers
8. Edvard Munch - The Scream
9. Rene Magritte
10. Andy Warhol - Michael Jackson

Data varies according to website.

[http://en.wikipedia.org/wiki/List\\_of\\_most\\_expensive\\_paintings](http://en.wikipedia.org/wiki/List_of_most_expensive_paintings)

<http://www.karemar.com/blog/top-ten-10-most-expensive-paintings-all-time-w-pics>

Art gallery, auction house (e.g. Sotheby's, Christie's), antiques shop or market, online (Ebay) etc.

Louvre (Paris, France), Hermitage (St Petersburg, Russia), Prado (Madrid, Spain)

[http://en.wikipedia.org/wiki/List\\_of\\_most\\_visited\\_art\\_museums\\_in\\_the\\_world](http://en.wikipedia.org/wiki/List_of_most_visited_art_museums_in_the_world)

Paint (water colours, oils, acrylics etc.), canvas, easel, model (optional), palette, brushes, sponge, etc.

Answers may vary.

**Common investments:** savings account, bonds, stocks, mutual funds, real estate, gold etc.

**Unusual investments:** wine, stamps, coins, dolls, cars etc.

### Material 3

## MODERN ART



1. Look at the painting. Check (✓) the adjectives that you think describe the painting. Then add some of your own adjectives.

.....beautiful

.....boring

.....colorful

.....confusing

.....expensive

.....happy

.....interesting

.....ugly

.....weird

Other: .....

Other: .....

Other: .....

2. Discuss the painting with a partner. Do you like it? Why or Why not?

..... (Title)

Kazuo Shiraga is an artist from the Gutai art group, which **emerged** in Japan after World War II. He doesn't paint in the **traditional** way, with a paintbrush. Instead, he **creates** his paintings using his hands and feet. He wants to **communicate** the idea of movement and action in his art.

Leonardo da Vinci painted one of his most famous paintings, the *Mona Lisa*, in the early 1500s. It shows the image of a young woman. The portrait **represents** Lisa Gheradini, the wife of a successful Italian businessman. People like the painting because it is very **realistic**. It shows exactly what she looked like. The painting is most famous for Mona Lisa's smile. From any **viewpoint** – standing in front of the painting or to the side- it looks like Mona Lisa is smiling at you.

In the mid-1800s, Claude Monet helped develop a new style of painting called Impressionism. Monet is famous for his outdoor scenes of lakes and the ocean. He also painted pictures of common **objects**, such as fruit and flowers. Other painters in this category included Pierre- Auguste Renoir, Edgar Degas, and Mary Cassatt. Impressionist painters didn't mix colors together. Instead, they made small dots of **pure** color.

**3. Read the text and complete the table.**

|                 |  |
|-----------------|--|
| Who?            |  |
| Where?          |  |
| When?           |  |
| Paintings?      |  |
| The movement?   |  |
| Other painters? |  |

4. Match the words with their definitions.

- |                |                                                |
|----------------|------------------------------------------------|
| 1) emerge      | a) existing for a long time                    |
| 2) traditional | b) began to be known                           |
| 3) creates     | c) to express thoughts and feeling             |
| 4) communicate | d) made something                              |
| 5) represents  | e) the place you are when looking at something |
| 6) realistic   | f) shows something in particular way           |
| 7) viewpoint   | g) showing things as they are in real life     |
| 8) objects     | h) things that you can touch or see            |
| 9) pure        | i) not mixed with anything else                |

5. Work with a partner. Notice the boldfaced words. Circle the best word to complete each sentence.

- 1) The Mona Lisa was **created** (by / to) da Vinci in the late 1500s.
- 2) A young woman is **represented** (in / to) the painting.
- 3) The painting is a (realistic / reality) **portrait**.
- 4) You can look at the painting from (different / differently) **viewpoints**.
- 5) The Impressionist developed a new **category** (of / to) art.
- 6) Impressionist painting **emerged** (under / in) the 1800s.
- 7) Impressionist paintings had an important **influence** (on / in) other artists.
- 8) Impressionist artists **painted** (by / with) pure colors.
- 9) Shiraga's paintings don't show **images** (to / of) objects or people.
- 10) Shiraga has a different **style of** (paints / painting).
- 11) Shiraga's paintings communicate **the idea** (to / of) movement.
- 12) Shiraga does not paint (traditional / tradition) **paintings**.

6. Find an appropriate title for the text.

7. Choose one of the painters from the text and write a letter to the painter.

## Material 4

### How to analyse an artist's work:

Analysing an artist's work means studying the elements that make up an artwork.

*\*Always remember to use **your own words** so that you are expressing what you think and what emotions the particular artwork evokes in you!*

**Task:** Observe this masterpiece of Vincent Van Gogh „Starry Night” and answer the following questions:



1) **Form:**

- What colours does the artist use?
- What kind of shapes and forms can you find?

2) **Context:**

- What do you know about the artist?
- How does the work relate to other art of the time?

3) **Content:**

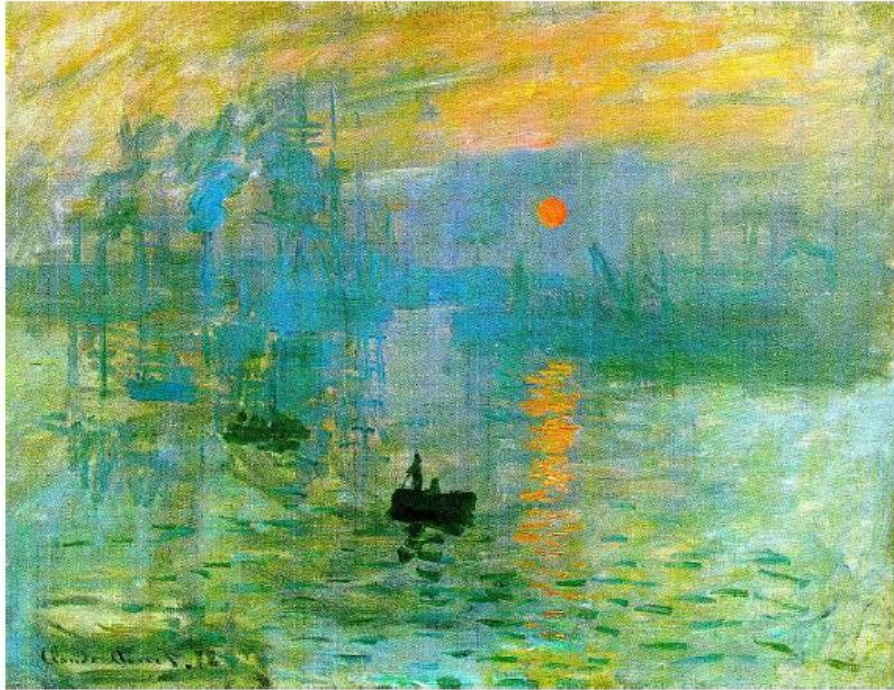
- What is happening?
- What message does it communicate?

4) **Mood:**

- How does the work make you feel?
- Does the colour, texture, form or theme of the work affect your mood?
- Does the work create an atmosphere?

## Material 5

### MODERN ART



*Sunrise*. Claude MONET (1867).



*Las señoritas de Avignon*. Pablo Ruiz PICASSO (1907).

Modern Art refers to art created approximately between 1867 and 1975. Major movements included Impressionism, Cubism, Surrealism, Abstract Expressionism, and Pop Art. To human eyes, Modern pieces reflect change, including technological, social, scientific, and political changes.

Claude Monet's Impressionist *Sunrise* (1867) was the painting that marked the beginning of Impressionism and Modernism. For two decades, French painters and other artists studied the way that light changes as you create a landscape or another scene.

Early in the 1900s, the Cubists and Surrealists, including Picasso, Dali, and Miró, continued the progression towards abstract art. For example, Pablo Picasso, the founder of Cubism, demonstrated how geometry can express the depth of forms like the female body and drapery in *Las señoritas de Avignon* in 1907.

**Answer the following questions:**

1. When did the Modern Art start?
2. Can you name some modern movements?
3. When did the Impressionism start?
4. Which work of art marked it?
5. Can you name any artist related to Cubism?
6. Who created it?

## Material 6

### Who was Pablo Picasso?

Pablo Picasso was born in 1881 in Málaga in Andalusian a region of Spain. His father was a painter who specialized in painting birds. He was also a professor of art at the School of Crafts. Picasso showed a passion and a skill for drawing from an early age. From the age of seven, Picasso received formal artistic training from his father in figure drawing and oil painting.

When Picasso was only sixteen his father and uncle decided to send him to Madrid to study at Royal Academy of Fine Arts. This art school was the most renown art school in the country. However Picasso disliked formal instruction and quickly stopped attending classes. He decided to create his own individual type of art, which was later called cubism.

Picasso began to paint in new way. He wanted to show three-dimensions characteristics on a flat canvas. In order to achieve that he broke up the subject into many different shapes and then repaint it from different angles. Picasso painted *The Young Ladies of Avignon* in 1907. It was the first Cubist painting.

Picasso technique of painting became popular, thus other artist such as Georges Braque, Jean Metzinger and Albert Gleizes started to paint in his style.



## READING COMPREHENSION

---

*Some questions contain multiple correct answers*

**1. What was this article about? It was about ...**

- a) cubism
- b) Picasso's life
- c) The Young Ladies of Avignon

**2. In paragraph 1 - What does who refer to?**

- a) Picasso
- b) Picasso's father
- c) Málaga

**3. What city was Picasso born in?**

- a) in Andalusia
- b) in Malaga
- c) in Madrid

**4. What was the profession of Picasso's father?**

- a) He was an artist
- b) He was a teacher
- c) He was a designer

**5. Why did Picasso's father send him to Madrid?**

- a) to teach students at art school
- b) to study at the art school
- c) to work at the university

**6. At what age did Picasso moved to Madrid?**

- a) Seventeen
- b) Sixteen
- c) Seven

**7. What kind of student was Picasso?**

- a) a very keen student
- b) a student who he disliked school
- c) a bad student

d) it doesn't say

**8. What was the name of the first cubist painting?**

- a) The Young Ladies of Madrid
- b) The Young Ladies of Andalusia
- c) The Young Ladies of Avignon

**9. Why did Picasso leave school?**

- a) to create his own type of art
- b) to work at a different city
- c) it doesn't say

**10. What is the name of another artist who painted in Picasso's style?**

- a) Monet
- b) Ruzi
- c) Braque

**11. What was the purpose of Picasso's art?**

- a) to show 3d qualities of a subject
- b) to be provocative
- c) It doesn't say

## Material 7

# The Arts

### 1. Match the pictures with the words :

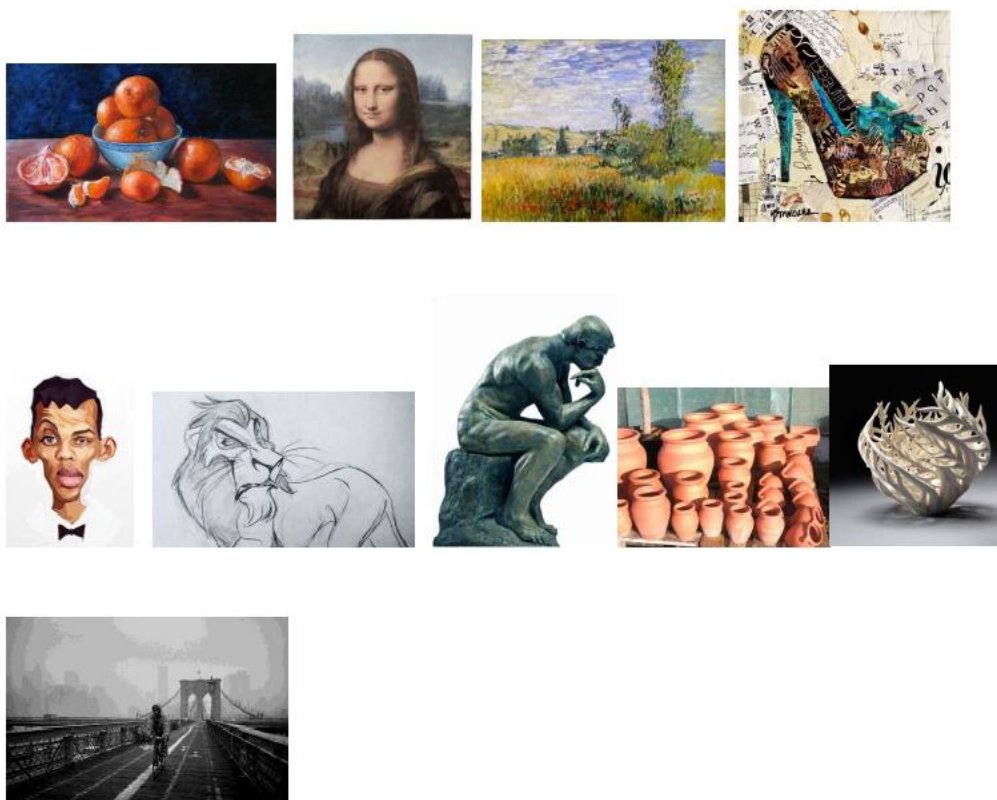
**ART** - Drawing / Painting / Photography / Pottery / Sculpture

**JOB** – Designer or cartoonist / Painter / Photographer / Potter / Sculptor



### 2. What do these artists produce ?

Write the word corresponding to the picture



You can admire those works in \_\_\_\_\_, \_\_\_\_\_ or \_\_\_\_\_

Artists need to be creative, imaginative, innovative and sensitive .

### 3. What do they need to work?

A painter needs (1)watercolour, (2) gouache or (3)oil paint tubes. He will also need plenty of (4) brushes and sometimes (5)painting knives. And a (6) canvas on an easel too.

A designer or cartoonist needs paper, (7)pastels, felt-tip pens, (8)charcoal, (9)wax crayons and colouring pencils.

A photographer needs cameras and (10)lenses.

A potter will need (11)clay and a (12)potter's wheel.

A sculptor will work stone, wood or even steel using a (13)burin, (14)a chisel or (15)knives.

Now write the correct number under the correct picture



## Answers

2 — still life/ portrait / landscapes / collage

Caricature / drawing or cartoon / sculpture / pots / ceramics

Photography

Art exhibitions/ a museum / an art gallery

3- 7 / 1 2 3 / 11

8 / 4 / 9 / 12

5 / 6 / 10

13 / 14 / 15



## Material 8

### READING

#### 1. Answer the questions.

- 1) Have you ever heard of the *Mona Lisa*?
- 2) Do you know anything about this painting?

### The Da Vinci Code



Despite her monumental reputation, the *Mona Lisa* was a mere thirty-one inches by twenty-one inches—smaller even than the posters of her sold in the Louvre gift shop. Painted on a poplar wood panel, her ethereal, mist-filled atmosphere was attributed to Da Vinci's mastery of the *sfumato* style, in which forms appear to evaporate into one another.

Since taking up residence in the Louvre, the *Mona Lisa* or *La Joconde* had been stolen twice, most recently in 1911. Parisians wept in the streets and wrote newspaper articles begging the thieves for the painting's return. Two years later, the *Mona Lisa* was discovered hidden in the false bottom of a trunk in a Florence hotel room.

The *Mona Lisa's* status as the most famous piece of art in the world, Langdon knew, had nothing to do with her enigmatic smile. Nor was it due to the mysterious interpretations attributed her by many art historians. Quite simply, the *Mona Lisa* was famous because Leonardo da Vinci claimed she was his finest accomplishment. He carried the painting with him whenever he travelled and, if asked why, would reply that he found it hard to part with his most sublime expression of female beauty.

Even so, many art historians suspected Da Vinci's reverence for the *Mona Lisa* had nothing to do with its artistic mastery. In actuality, the painting was a surprisingly ordinary *sfumato* portrait. Da Vinci's veneration for this work, many claimed, stemmed from something far deeper: a hidden message in the layers of paint. The *Mona Lisa* was, in fact, one of the world's most documented inside jokes. The painting's playful allusions had been revealed in most art history tomes, and yet, incredibly, the public at large still considered her smile a great mystery. *No mystery at all*, Langdon thought, moving forward and watching as the faint outline of the painting began to take shape. *No mystery at all*.

Most recently Langdon had shared the *Mona Lisa's* secret with a rather unlikely group—a dozen inmates at the Essex County Penitentiary. Langdon's jail seminar was part of a Harvard program attempting to bring education into the prison system—*Culture for Convicts*, as Langdon's colleagues liked to call it.

Standing at an overhead projector in a darkened penitentiary library, Langdon had shared the *Mona Lisa's* secret with the prisoners attending class, men whom he found surprisingly engaged—rough, but sharp. "You may notice," Langdon told them, walking up to the projected image of the *Mona Lisa* on the library wall, "that the background behind her face is uneven." Langdon motioned to the glaring discrepancy. "Da Vinci painted the horizon line on the left significantly lower than the right. This is a little trick Da Vinci played. By lowering the countryside on the left, Da Vinci made Mona Lisa look much larger from the left side than from the right side. A little Da Vinci inside joke. Historically, the concepts of male and female have assigned sides—left is

female, and right is male. Because Da Vinci was a big fan of feminine principles, he made Mona Lisa look more majestic from the *left* than the right."

"I heard he was a fag," said a small man with a goatee.

Langdon winced. "Historians don't generally put it quite that way, but yes, Da Vinci was a homosexual."

"Is that why he was into that whole feminine thing?"

"Actually, Da Vinci was in tune with the *balance* between male and female. He believed that a human soul could not be enlightened unless it had both male and female elements."

"Hey, Mr. Langford," a muscle-bound man said. "Is it true that the *Mona Lisa* is a picture of Da Vinci in drag? I heard that was true."

"It's quite possible," Langdon said. "Da Vinci was a prankster, and computerized analysis of the *Mona Lisa* and Da Vinci's self-portraits confirm some startling points of congruency in their faces. Whatever Da Vinci was up to," Langdon said, "his *Mona Lisa* is neither male nor female. It is a fusing of both. Da Vinci left a big clue that the painting was supposed to be androgynous. Has anyone here ever heard of an Egyptian god named Amon?"

"Hell yes!" the big guy said. "God of masculine fertility!"

"Well done. And do you know who Amon's counterpart was? The Egyptian *goddess* of fertility?"

The question met with several seconds of silence.

"It was Isis," Langdon told them, grabbing a grease pen. "So we have the male god, Amon." He wrote it down. "And the female goddess, Isis, whose ancient pictogram was once called L'ISA."

Langdon finished writing and stepped back from the projector.

### "MONA LISA"

"Mona Lisa..." somebody gasped.

Langdon nodded. "Gentlemen, not only does the face of Mona Lisa look androgynous, but her name is an anagram of the divine union of male and female. And *that*, my friends, is Da Vinci's little secret, and the reason for Mona Lisa's knowing smile."

*After Dan Brown*

#### 2. Match the words with their definitions.

|                 |                                                                                                       |
|-----------------|-------------------------------------------------------------------------------------------------------|
| 1. Androgynous  | a) a person or thing that has the same purpose or does the same job as another in a different system; |
| 2. Congruency   | b) a thing having the same size and shape as another;                                                 |
| 3. Counterpart  | c) a person who plays pranks;                                                                         |
| 4. Drag         | d) having both male and female characteristics;                                                       |
| 5. Goatee       | e) a prison, especially in the US;                                                                    |
| 6. Penitentiary | f) the clothing of one sex worn by the other;                                                         |
| 7. Prankster    | g) a little pointed beard on the bottom of the chin, like the hair on a male goat's chin.             |

#### 3. Find the sentences with similar meanings in the text. Put the sentences into the correct order according to the text.

- 1) Da Vinci said that the *Mona Lisa* was his best work.
- 2) Da Vinci tried to find the balance between male and female.
- 3) The *Mona Lisa* is a portrait of Da Vinci in a dress.
- 4) The *Mona Lisa*'s face is androgynous.
- 5) The painting has a mysterious smile.
- 6) Da Vinci said it was difficult for him to part with the *Mona Lisa*.

#### 4. Read and say if the statements are true or false.

- 1) The *Mona Lisa* is not very large in size.
- 2) It is painted on a canvas.

- 3) Da Vinci's reverence for the *Mona Lisa* is connected with the artist's mastery.
- 4) Langdon gave the prisoners a lecture on the *Mona Lisa's* secret.
- 5) Da Vinci thought that a human soul could not be enlightened unless it had both male and female characteristics.
- 6) The *Mona Lisa* and Da Vinci's self-portraits don't show the congruency in their faces.

**5. Work in pairs. Discuss the questions.**

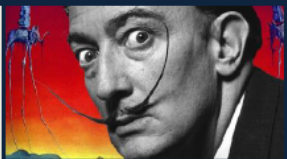
- 1) Why did Da Vinci carry the painting with him whenever he travelled?
- 2) Why did Da Vinci paint the horizon line on the left significantly lower than the right?
- 3) What is the main idea of Da Vinci's principles?
- 4) What new information did you get from the text?



## Material 9



# Salvador Dali



1) Read the test. Choose the correct answers below.

Salvador Dali was a very famous Surrealist painter. Dali didn't paint pictures of real life. He painted pictures of his ideas and dreams. Dali was born in Figueres, Spain in 1904. From an early age, he showed great artistic talent. He began drawing classes when he was ten and had the first public exhibition of his paintings when he was just fifteen.

In 1922, Dali went to the Academia de San Fernando in Madrid to study art. While he was at the academy, Dali painted in the Cubist style. He grew his hair long and began to wear unusual clothes. Three years later he was tired of his teachers and they asked him to leave the academy. Dali wanted to learn new things, so he went to Paris and met Pablo Picasso. Dali started to paint pictures which showed impossible things – a style called 'Surrealism'.

When Dali was twenty-five, he met a Russian woman – Gala. She became his model, his inspiration and his agent. In 1934 they got married. They didn't have any children. In 1940, Dali and his wife moved to the USA. Dali's art was very popular there and he made a lot of money. They lived there happily for eight years before returning to Figueres.

In 1960, Dali built a museum for his own paintings. He continued to paint, and he also made films and designed furniture. Because of the illness which made his hands shake, Dali had to retire in 1980. Gala died two years later and Dali took her death as a terrible blow. His own heart stopped in 1989.

Dali's ideas changed art, design and advertising forever.

1. Dali painted pictures of

- all the people that he knew
- real life
- his ideas and dreams

2. He started drawing lessons when he was

- ten
- fifteen
- eighteen

3. When he was a student he

- painted in the Surrealist style
- he met Pablo Picasso
- grew his hair long

4. He left the academy because

- he was tired of his teachers
- he decided to become an actor
- he wanted to go to Paris

5. Dali married a

- Spanish woman
- Russian woman
- French woman

6. Dali

- spent most of the 1940s in Spain
- lived in the USA from 1948
- returned to Spain in 1948

7. Salvador Dali

- stopped painting and made films
- wore strange clothes
- bought a museum for his paintings



2) Complete the sentences about Salvador Dali with the past simple tense form of the verbs in the box.

get / build / show / go / become / wear / begin / grow / leave

- When Dali was a boy he \_\_\_\_\_ great artistic talent.
- He \_\_\_\_\_ his drawing classes at the age of ten.
- While Dali was at the academy he \_\_\_\_\_ his hair long and \_\_\_\_\_ unusual clothes.
- When he was eighteen he \_\_\_\_\_ the academy and \_\_\_\_\_ to Paris.
- Dali \_\_\_\_\_ married in 1934.
- Gala \_\_\_\_\_ his model, his inspiration.
- Salvador Dali \_\_\_\_\_ a museum for his works of art.

3) Make the calculations: How many years ago? (2018)

- Dali was born. \_\_\_\_\_
- Dali began his drawing classes. \_\_\_\_\_
- He had his first exhibition. \_\_\_\_\_
- He went to Paris and met Picasso. \_\_\_\_\_
- Dali returned to Spain from the USA. \_\_\_\_\_
- He built a museum for his painting. \_\_\_\_\_
- Dali retired. \_\_\_\_\_
- Salvador Dali passed away. \_\_\_\_\_



## KEY

Ex. 1)

1 c    2 a    3 c    4 a    5 b    6 c    7 b

Ex. 2)

1 showed    2 began    3 grew , wore    4 left, went    5 got    6 became    7 built

Ex. 3)

1. 114 years ago
2. 104 years ago
3. 99 years ago
4. 96 years ago
5. 70 years ago
6. 58 years ago
7. 38 years ago
8. 29 years ago

# Frida Kahlo: her biography

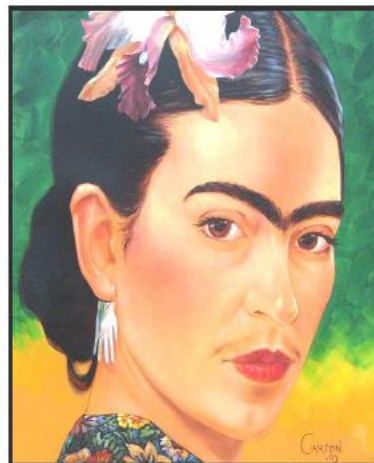
Read the biography.

Complete the passage with the Past Simple of the verbs in brackets.

Frida Kahlo <sup>1)</sup> was (be) a Mexican painter. She <sup>2)</sup> \_\_\_\_\_ (be) born in Mexico City in 1907. She <sup>3)</sup> \_\_\_\_\_ (paint) many self-portraits and paintings of Mexican folklore.

Frida <sup>4)</sup> \_\_\_\_\_ (go) to the prestigious Escuela Preparatoria in Mexico City in 1922. At that time, there <sup>5)</sup> \_\_\_\_\_ (not be) many girls at this school. In 1925, at the age of eighteen, Frida <sup>6)</sup> \_\_\_\_\_ (have) a terrible traffic accident. She <sup>7)</sup> \_\_\_\_\_ (not can) walk for a long time, so she <sup>8)</sup> \_\_\_\_\_ (start) painting. In 1929 she <sup>9)</sup> \_\_\_\_\_ (marry) the painter Diego Rivera. The next year they <sup>10)</sup> \_\_\_\_\_ (move) to New York, but Frida <sup>11)</sup> \_\_\_\_\_ (not be) happy there. They <sup>12)</sup> \_\_\_\_\_ (return) to Mexico in 1935.

Frida <sup>13)</sup> \_\_\_\_\_ (win) a national art prize in 1946, and she <sup>14)</sup> \_\_\_\_\_ (become) famous in Mexico. She <sup>15)</sup> \_\_\_\_\_ (die) in 1954, when she <sup>16)</sup> \_\_\_\_\_ (be) only 47 years old.



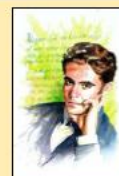
Answer the questions. Write complete sentences.

- 1) When was Frida Kahlo born?
- 2) Where did she go to school?
- 3) What happened to Frida in 1925?
- 4) Did Frida enjoy her time in New York?
- 5) When did Frida win a national prize?

Now write a biography of Federico García Lorca. Use the notes to help you.

|           |                                                                |
|-----------|----------------------------------------------------------------|
| Born      | Fuente Vaqueros, Granada<br>5th June 1898                      |
| Job       | Writer and poet                                                |
| Education | University of Granada, 1914                                    |
| Career    | Wrote <u>Romancero Gitano</u> (1928)<br>Visited New York       |
| Died      | Wrote <u>Bodas de Sangre</u><br>near Granada, 19th August 1936 |

## Federico García Lorca



## Material 11

# ART

### 1. Match the words and the definitions:

- |                  |                                                                |
|------------------|----------------------------------------------------------------|
| 1. a painter     | a. a thin board on which a painter lays and mixes his colours; |
| 2. a studio      | b. a rough, quickly made drawing                               |
| 3. a model       | c. a well-lit workroom of a painter or sculptor                |
| 4. a palette     | d. a thing to paint with                                       |
| 5. a masterpiece | e. something made or done with very great skill                |
| 6. a sketch      | f. a person who paints pictures                                |
| 7. a brush       | g. a person who poses for painters and sculptors               |

### 2. Match the pictures and the words:



a. a landscape



b. a still life



c. a portrait



d. a seascape



e. a battle piece

### 3. Divide the words into three groups:

water-colour, landscape, sketch, still life, oil paint, battle piece, painting, portrait, pastel, seascape, drawing, flower piece, picture.

### 4. Match the synonyms.

- |               |                 |
|---------------|-----------------|
| a palette     | paint           |
| an artist     | a workroom      |
| a studio      | a drawing board |
| colours       | a painter       |
| a painting    | a sketch album  |
| a sketch book | a picture       |

### 5. Use words from task 1 to fill in the gaps:

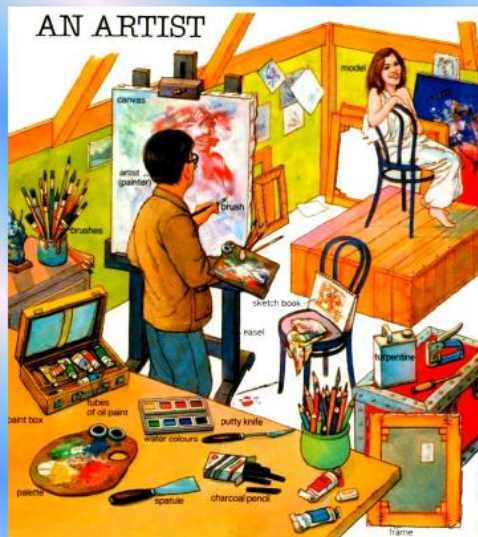
- The s-\_\_\_\_\_ was a large well-lit room.
- A man sitting on a raised platform is a m-\_\_\_\_\_.
- The a-\_\_\_\_\_ was mixing p-\_\_\_\_\_ on his p-\_\_\_\_\_.
- Michelangelo took his s-\_\_\_\_\_ a-\_\_\_\_\_ and drew a rough p-\_\_\_\_\_ of the scene.

### 6. Look at the picture and fill in the gaps.

Use the words from the picture.

- The unfinished canvas was on an ..... near the window.
- An artist usually has a wide range of ....., going from very fine to very thick ones.
- An artist mixes colours on his ..... when he wants a particular shade.
- Most ..... work with wood, stone or metal.
- A sculptor uses a mallet and ..... to cut stone.
- My grandfather painted that picture of my grandmother. He was a portrait .....

### AN ARTIST



### 7. Match the adjectives and the nouns:

- |              |                |
|--------------|----------------|
| 1. special   | a) frame       |
| 2. charcoal  | b) tubes       |
| 3. sharp     | c) pencils     |
| 4. colourful | d) paint box   |
| 5. crude     | e) putty knife |
| 6. wooden    | f) spatule     |
| 7. big       | g) chisel      |
| 8. small     | h) turpentine  |

## Material 12

### FAMOUS ARTISTS

1. What world famous painters do you know?
2. Read the text below and decide if the statements given after it are true or false.

| THE ARTISTS       | ABOUT THE ARTISTS                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | FAMOUS WORKS                                                                               |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| Marc Chagall      | <p>Marc Chagall was born on July 7, 1887 in Vitebsk, Russia. In 1932 he moved to France. He lived in the United States from 1941 to 1948, and then returned to France. He died in France on March 28, 1985.</p> <p>His painting styles are Expressionism and Cubism . In his paintings, he often painted violinists because he played the violin and also in memory of his uncle, who also played. He was also famous for his paintings of Russian-Jewish villages.</p>                                                                                                                                                                                                                                                                             | <p>Angel over Vitebsk<br/>The Violinist<br/>I and the Village</p>                          |
| Salvador Dali     | <p>Salvador Dali was born in Spain in 1904. When he was a child, he showed strange behavior and often interrupted his class in school. As he got older, he started to paint pictures that came from his dreams. His dreams and his paintings were scary and unreal.</p> <p>Dali went to art school in Madrid, Spain. He got kicked out, and never finished. He even spent time in jail. However, he continued to paint, and his art style became known as Surrealism . Salvador Dali drew everyday items, but changed them in odd ways. For example, one of his paintings is of melting clocks.</p> <p>Before he died at the age of 85 in 1989, Dali had created works in film, ballet, opera, fashion, jewelry, and advertising illustrations.</p> | <p>The Persistence of Memory<br/>Crucifixion<br/>The Sacrament of the Last Supper</p>      |
| Leonardo Da Vinci | <p>In 1452, Leonardo Da Vinci was born in an Italian town called Vinci. He lived in a time period called the Renaissance, when everyone was interested in art. Even though Da Vinci was a great artist, he became famous because of all the other things he could do. He was a sculptor, a scientist, an inventor, an architect, a musician, and a mathematician. When he was twenty, he helped his teacher finish a painting called <i>The Baptism of Christ</i>. When he was thirty, he moved to Milan. That is where he painted most of his pictures. Da Vinci's paintings were done in the Realist style.</p>                                                                                                                                   | <p>The Mona Lisa<br/>The Last Supper<br/>Madonna and Child<br/>The Virgin of the Rocks</p> |
| Paul Klee         | <p>Paul Klee was born in Switzerland on December 18, 1887. He loved cats. He painted the a lot. He had at least 8,926 works of art. In these works of art, he used simple lines and strong colours. He also used simple shapes to make important parts of the painting. Klee painted in many styles, but a lot of them were in the Primitive and Surrealist styles.</p>                                                                                                                                                                                                                                                                                                                                                                             | <p>Fish Magic<br/>Around the Fish<br/>Landscape with Yellow Birds</p>                      |
| Claude Monet      | <p>Claude Monet was born in 1840 on November 14 in Paris. Even when he was young he was a very</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>Morning Haze<br/>Marine Near Etretat</p>                                                |

|                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                                                                                                  |
|------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
|                  | <p>good artist. His pictures were so good that an art supply store let him hang his pictures in their window.</p> <p>Monet's parents did not want him to become an artist because they thought he would not make a good living. That did not stop him though. When he was 20, he studied art at an inexpensive art school in Paris.</p> <p>Monet often went on trips around France to paint. . This is where he painted his Impressionist cathedral paintings that became very famous. His house also had a wonderful garden with a lily pond that had a Japanese bridge across it. These were his favourite things to paint.</p> <p>Monet died in 1926. Unlike many artists, he was famous even before he died. Now his house in Giverny is a museum that is visited by many people.</p>                                                                                                                               | Lily Pond                                                                                        |
| Pablo Picasso    | <p>Pablo Picasso was born in Malaga, Spain on October 5, 1881. His father, Jose Ruiz, was also an artist. Picasso painted in many styles, including Cubism and Expressionism. He also sculpted. In cubism, he tried to show the dimensions of the objects in his paintings. When he painted in the classical style, his shapes were round and soft. In cubism, his shapes were square and hard.</p> <p>When Picasso painted, he had a blue period and a rose period. For about three years in his early twenties, he used mostly light blue colours in his paintings. The rose period came after the blue period. It began after he moved from Spain to France.</p> <p>Because he could work in multiple styles, Picasso became very famous. He used great lines and colour in his paintings.</p>                                                                                                                       | <p>Guernica</p> <p>Three Musicians</p> <p>The Three Dancers</p> <p>Self Portrait: Yo Picasso</p> |
| Vincent Van Gogh | <p>Van Gogh was born in Holland in 1853. He worked at many jobs, such as at an art gallery, a bookstore, as a preacher, and at last, he became an artist. He didn't have a very happy life. He painted sad paintings with poor people in them. His paintings were always very dark until he saw some colorful Japanese paintings. Then Van Gogh started painting happier paintings. Most of his work was in the Postimpressionist style.</p> <p>One day, he moved to live with his brother because he was unhappy where he lived, and he wanted to find someone to paint with. When he finally found someone, he wished he hadn't. Van Gogh and the other artist did not get along. After this, Van Gogh became so sad that he cut part of his ear off!</p> <p>After these things happened, he painted one more gloomy painting. It was called <i>Wheatfield with Crows</i>. After he finished it, he shot himself.</p> | <p>The Starry Night</p> <p>Wheatfield with Crows</p> <p>Sunflowers</p>                           |

|             |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                                      |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|
| Andy Warhol | <p>Andy Warhol was born in Pittsburgh, Pennsylvania in 1928. Andy was born with a natural talent for art. His mother encouraged him with his drawings. His teachers thought he had such a good talent for art that he should go to weekend art class. When his family saved enough money to send Andy to art college, he went to Carnegie Institute of Technology, where he studied design and illustration. That's where he developed his unusual art style.</p> <p>When he graduated from school he went to New York City for a job. He got jobs doing magazine illustrations, decorating department store windows, greeting cards, record albums, book covers, and suns, clouds, and raindrops for television weather reports. He still was not satisfied because he was not famous.</p> <p>His friend suggested him to draw everyday items. This was called Popular, or Pop Art. People liked his pictures because they were bright, attractive, and familiar. Warhol liked getting people's ideas for new drawings.</p> <p>He also tried making films. Warhol died in 1987. By that time, he was a famous artist. His works made people think of the important, everyday things in their lives.</p> | Campbell's Soup Can<br>100 Soup Cans |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|

#### True or false statements

1. In his paintings, Marc Chagall often used geometric shapes.
2. Salvador Dali painted everyday items in strange and mysterious ways.
3. Leonardo Da Vinci painted in Abstract style.
4. Paul Klee had a few works of art.
5. Claude Monet's favourite thing to paint was a lily pond with a Japanese bridge across it.
6. Picasso became very famous because he could work in many styles.
7. Van Gogh's paintings were always bright and colourful.
8. The works of Andy Warhol were attractive and bright.

## APPENDIX J: Control group lesson material

### 7A Selfies

#### 1. GRAMMAR Past Simple of 'be'

a. Look at a self-portrait of a famous basketball player.

Answer the questions.

1. Do you know who he is?
2. How old you think he is in this Picture
3. Do you know any other famous basketball players? Do you like them.

b. Listen to the audio guide. Check your answers to 1 and 2 in a.

c. Listen again. Choose a, b, or c.

1. Kobe Bryant was born in \_\_\_\_\_ in 1978.  
a) Milano      b) Japan      c) Philadelphia
2. His parents were from Philadelphia. He was the son of a \_\_\_\_\_.  
a) doctor      b) teacher      c) NBA player
3. After high school he joined the \_\_\_\_\_.  
a) NBA      b) army      c) contest
4. As a \_\_\_\_\_ scorer he won five NBA championships.  
a) reliable      b) shy      c) dominant
5. Kobe and his daughter weren't ..... after the helicopter accident.  
a) alive      b) dead      c) survived
6. Michael Jordan wasn't the number one player on the NBA all-time scoring list in \_\_\_\_\_.  
a) January 2013      b) December 2014      c) August 2012
7. He scored \_\_\_\_\_ points in his final game.  
a) 60      b) 50      c) 16
8. In 2018, Bryant earned an Academy Award for Best \_\_\_\_\_.  
a) animated short film      b) basketball player      c) director

d. Look at the underlined verbs in c. Complete the chart.

|         |    |     |       |        |
|---------|----|-----|-------|--------|
| Present | is | are | isn't | aren't |
| Past    |    |     |       |        |

Who was he?

He was a famous player.



e. Look at this photo below of a famous person. Answer the questions.



1. Do you know who he is?
2. How old you think he is in this picture?
3. Do you know why he is famous?

- f. Listen to an audio guide. Check your answers to 1, 2 and 3 in a.

- g. Listen again. Choose a, b, or c.

- Aziz Sancar was born in a \_\_\_\_\_ family.  
a) educated b) rich c) lower middle class
- He was born in \_\_\_\_\_ in the southeast of Turkey.  
a) Kars b) Van c) Savur
- Sancar studied at İstanbul University and at \_\_\_\_\_.  
a) the University of Texas b) a laboratory  
c) a hospital
- He received his doctorate in \_\_\_\_\_ at the University of Texas, Dallas.  
a) 1978 b) 1977 c) 1979
- He is a \_\_\_\_\_ at the University of North Carolina School of Medicine.  
a) professor b) laboratory assistant c) researcher
- In 1983, he studied \_\_\_\_\_.  
a) viruses b) bacteria c) diabetes
- Aziz Sancar showed how certain protein molecules, certain repair enzymes, repair DNA damaged by \_\_\_\_\_.  
a) ultraviolet (UV) light b) viruses c) people
- These discoveries have increased our understanding of how the living cell works, the causes of \_\_\_\_\_ and aging processes.  
a) stroke b) heart attack c) cancer

## 2 -PRONUNCIATION Sentence Stress

- a) 7.3 Listen and repeat. Copy the rhythm.

- ⊕ He was a painter. I was born in Italy.  
They were good friends.  
⊖ He wasn't married. They weren't very happy.  
⊗ Where were you born? Where was the hotel?  
Was it expensive? No, it wasn't.  
Were they at the concert? Yes, they were.

- b) 7.4 Listen. Say the sentences in the past \*simple.

- 1 ) I'm at home. ( I was at home.

## past simple of be: was / were

Vincent van Gogh was an artist.   
Was he Dutch or French?  
She wasn't in class yesterday.  
The Beatles were famous in the 1960s.  
Where were you last night? You weren't at home.

- We use was / were to talk about the past.
- We often use was / were with past time expressions, e.g. yesterday, last night, in 2014, etc.
- We use was / were with born.  
I was born in Scotland.

|                                                                                   |                   |                                                                                     |                                                                                     |
|-----------------------------------------------------------------------------------|-------------------|-------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|  |                   |  |                                                                                     |
| I / He / She / It                                                                 | was there.        | I / He / She / It                                                                   | wasn't there.                                                                       |
| You / We / They                                                                   | were there.       | You / We / They                                                                     | weren't there.                                                                      |
|  |                   |  |  |
| Was                                                                               | I / he / she / it | Yes, I was.                                                                         | No, I wasn't.                                                                       |
| Were                                                                              | you / we / they   | Yes, you were.                                                                      | No, you weren't.                                                                    |

- Complete the sentences with was, wasn't, were and weren't.

- A Were you and Charlie at the concert last night?  
B Yes, we were.  
A Was it good?  
B No, it wasn't. The singer was terrible.  
A Were the tickets expensive?  
B Yes, they were.  
C Where was your mother born?  
D She was born in Argentina in 1955.  
C Were her parents Argentinian?  
D No, they were. Her father was German and her mother was from Italy.

### 3. READING

a) Read the five biographies and number the events in the correct order, 1-3.

#### Naim Süleymanoğlu

- He lifted three times his body weight.
- In the 1988 Summer Olympics Naim Süleymanoğlu set a precedent by lifting 190 kg in the quick lift.
- Süleymanoğlu snatched his body weight 2.5 times.

#### Gandhi

- When he was young he was a timid student.
- After his father's death he went to Britain.
- Gandhi's mother did not go to school.

#### İsmet İnönü

- He was conceded the title of "National Chief" as a President.
- He was the second President of Turkey.
- İsmet İnönü was a Turkish general.

#### Martin Luther King Jr.

- Martin Luther King Jr. was a dominant person in the American civil rights movement.
- He was the main thrust behind turning points like Montgomery Bus Boycott.
- He was murdered in 1968.

#### Yaşar Kemal

- He became a role model for his readers.
- Yaşar Kemal received 38 awards.
- He became a candidate for the Nobel Prize in Literature.

b. Read the biographies again. Then cover them. What can you remember about each person?

**Naim Süleymanoğlu** (23 January 1967 – 18 November 2017) was a Turkish world and Olympic Champion in weightlifting, who was nicknamed "The Podiat Hercules" because of his small stature of 1.47 m (4 ft 10 in). In the 1988 Summer Olympics, he set a record by lifting 190 kg in the clean and jerk. In 2001 he was awarded the Olympic Order. In 2000 and 2004, he was elected a member of the International Weightlifting Federation Hall of Fame.



Süleymanoğlu is the first and only weightlifter to have snatched 2.5 times his body weight and also is the second of only seven lifters to date to clean and jerk three times his body weight. He is the only weightlifter to date to clean and jerk 10 kilos more than triple his bodyweight. So he is widely considered as the best pound for pound weightlifter of all time.



Mohandas K. Gandhi was born in 1869, in Porbandar, India. Mohandas was from the social cast of traders. His mother was illiterate, but her common sense and religious devotion had a lasting impact on Gandhi's character. As a youngster, Mohandas was a good student, but the shy young boy displayed no signs of leadership. On the death of his father, Mohandas travelled to England to gain a degree in law. He became involved with the Vegetarian Society and was once asked to translate the Hindu Bhagavad Gita.

This classic of Hindu literature awakened in Gandhi a sense of pride in the Indian scriptures, of which the Gita was the pearl.

**Mustafa İsmet İnönü** İsmet İnönü was born on 24 September 1884 – 25 December 1973) was a Turkish general and statesman, who served as the second President of Turkey from 10 November 1938 to 27 May 1950, when his Republican People's Party was defeated in Turkey's second free elections. He also served as the first Chief of the General Staff from 1922 to 1924, and as the first Prime Minister after the declaration of the Republic, serving three terms: from 1923 to 1924, 1925 to 1937, and 1961 to 1965.



As President, he was granted the official title of "Millî Şef" (National Chief). When the 1934 Surname Law was adopted, Mustafa Kemal gave him a surname taken from İnönü, where he commanded the forces of Army of Grand National Assembly as the Minister of the Chief of the General Staff (Turkish: Erken-i Harbiye-i Umumiye Reis Vekili) during the Greco-Turkish War of 1919-1922. Afterwards these battles became to be known as the First Battle of İnönü and Second Battle of İnönü.



**Martin Luther King Jr.** was a social activist and Baptist minister who played a key role in the American civil rights movement from the mid-1950s until his assassination in 1968. King sought equality and human rights for African Americans, the economically disadvantaged and all victims of injustice through peaceful protest. He was the driving force behind watershed events such as the Montgomery Bus Boycott and the 1963 March on Washington,

which helped bring about such landmark legislation as the Civil Rights Act and the Voting Rights Act. King was awarded the Nobel Peace Prize in 1964 and is remembered each year on Martin Luther King, Jr. Day, a U.S. federal holiday since 1986.

**Yaşar Kemal** (6 October 1923 – 28 February 2015) was a writer and human rights activist, and one of Turkey's leading writers. He received 38 awards during his lifetime and had been a candidate for the Nobel Prize in Literature on the strength of *Memed, My Hawk*.

He wrote many novels which reflect the Anatolian people's feelings, ideas and culture. He is a hero for most of his readers, a role model for expression of feelings and ideas.



#### 4 VOCABULARY word formation

- a Find words in the biographies for people's jobs made from these verbs.

|         |                      |         |                      |
|---------|----------------------|---------|----------------------|
| 1 write | <input type="text"/> | 3 sing  | <input type="text"/> |
| 2 act   | <input type="text"/> | 4 paint | <input type="text"/> |

##### Word building: professions

We often add -er or -or to a verb,  
e.g. writer, actor.

We often add -ian, or -ist to a noun,  
e.g. musician, pianist.

- b Look at the two groups below. Are the words verbs or nouns? Can you make the words for the jobs?
- 1 compose dance direct invent  
2 art novel politics science
- c 7.5 Listen and check. Underline the stressed syllable. Practise saying the words.
- d Write the names of four famous people in each circle. Then change circles. Ask a partner about the people in his / her circles.

Who's Sia? (She's an Australian singer.)

Who was Charles Darwin? (He was a British scientist.)



#### 5 SPEAKING

Talk to a partner.

Do you ever take selfies?

YES

Do you have any on your phone?  
Where were you?  
When was it?  
Who were you with?

NO

Why don't you take them?  
Why do you think other people take them?  
Do any of your friends and family take them?  
Do you have any photos of you on your phone that are not selfies?  
Where were you?

#### 6. WRITING

Write a short paragraph. Which of the five biographies in this lesson do you like most? Why?

# A CONTENT BASED MATERIAL FOR TURKISH EFL STUDENTS: ART AS A HIDDEN AGENDA IN LANGUAGE TEACHING-Serpil Uzuner

## ORIGINALITY REPORT

|                  |                  |              |                |
|------------------|------------------|--------------|----------------|
| <b>15%</b>       | <b>10%</b>       | <b>10%</b>   | <b>5%</b>      |
| SIMILARITY INDEX | INTERNET SOURCES | PUBLICATIONS | STUDENT PAPERS |

## PRIMARY SOURCES

|          |                                                                                                                                                                                            |            |
|----------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
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