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USE OF ARTS AND MULTIMODALITY IN LEARNING AND TEACHING
ENGLISH AS A FOREIGN LANGUAGE

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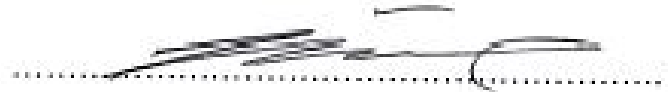
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ÖZET

SANATIN VE ÇOKLU ÖĞRENME YÖNTEMİNİN İNGİLİZCENİN YABANCI DİL ÖĞRENİMİNDE VE ÖĞRETİMİNDE KULLANILMASI

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Bu çalışma sanatın ve çoklu öğrenme yönteminin İngilizce'nin yabancı dil olarak öğretimindeki ve öğrenimindeki önemini ve etkinliğini araştırmaktadır. Sanatın çoklu öğrenme modeli için kullanışlı bir araç olmasının yanısıra eleştirel ve yaratıcı düşünceyi geliştirmesi çalışmadaki iki temel odak noktası olmuştur.

Sanatın ileri düşünme becerilerini geliştirdiği ve farklı öğrenme modelleri bağlamında kapsamlı bir araç olduğu detaylı bir literatür taraması ve içerik analizi ile desteklenmiştir.

Araştırmanın sonucunda sanatın İngilizce'nin yabancı dil olarak öğretilmesinde sadece belirli öğrenme modellerini hedef alan geleneksel yöntemlerin aksine çeşitli öğrenme şekillerini desteklediği gözlemlenmiştir.

Anahtar Kelimeler: Yabancı dil eğitimi, yabancı dil öğrenimi, sanat, çoklu öğrenme modeli, eleştirel düşünme, yaratıcı düşünme.

ABSTRACT

USE OF ARTS AND MULTIMODALITY IN LEARNING AND TEACHING ENGLISH AS A FOREIGN LANGUAGE

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This study examines the effectiveness and significance of art and multimodal learning approach in teaching and learning English as a foreign language. Art as being a useful tool in multimodal learning along with fostering critical and creative thinking are the two main focal points in the study.

It is fortified with detailed literature review and content analysis that art improves higher thinking skills and art is a comprehensive medium in the context of diversity of learning styles.

As a result of the study, it is observed that art encourages diverse learning styles and higher thinking skills, in contrast with conventional methods aiming particular learning models.

Key Words: Foreign language teaching, foreign language learning, art, multimodal learning, critical thinking, creative thinking.

ABBREVIATIONS

EFL: English as a Foreign Language

NAEA: National Art Education Association

TABLE OF CONTENTS

COVER.....	i
APPROVAL PAGE.....	..ii
ACKNOWLEDGEMENTS	..iii
ÖZET.....	..iv
ABSTRACT.....	v
ABBREVIATIONS.....	vi
TABLE OF CONTENTS.....	viii

CHAPTER I

1. INTRODUCTION.....	..1
1.1. Background of the Study	1
1.2. Statement of the Problem	2
1.3. Purpose of the Study	3
1.4. Importance of the Study	4
1.5. Research Questions	5

CHAPTER II

2. REVIEW OF LITERATURE.....	..6
2.1. Introduction	6
2.2. Language Learning and Language Teaching Theories and Approaches	6
2.2.1. Behaviorism	6
2.2.2. Cognitivism.....	7
2.2.3. The Acquisition and Learning Distinction.....	8
2.2.4. Task Based Learning	9
2.2.5. Humanistic Approaches	10
2.2.6. Waldorf Education.....	12
2.2.7. Constructivist Theories and Montessori Education.....	14
2.2.8. Multiple Intelligence Theory.....	15
2.3. Thinking Skills.....	18

2.3.1. Critical Thinking in Education.....	19
2.3.2. Creativity in Education	22
2.4. Art Forms in Education	24
2.4.1. Visual Arts in EFL.....	26
2.4.2. Drama in EFL.....	28
2.4.3. Music and Dance in EFL	29

CHAPTER III

3. METHODOLOGY.....	33
3.1. Introduction	33
3.2. Research Design	33
3.3. Data Analysis.....	34
3.4. Instruments	35

CHAPTER IV

4. FINDINGS.....	36
4.1. Introduction	36
4.2. Place of Multimodal Learning/Teaching and Multiple Intelligence in Art Based EFL Classroom.....	37
4.3. Implenting The Art Forms into the EFL Classroom Through Teachers’ Perspectives	41

CHAPTER V

5. CONCLUSION.....	45
5.1. Suggestions For Further Studies	48
6. REFERENCES.....	49

CHAPTER I

1. INTRODUCTION

This chapter presents the background of the study, the statement of the problem, the purpose of the study and its importance. Then, the research questions and the definitions of terms are stated.

1.1. Background of the Study

Education is meant to be the most valuable process not only for students, but also for everyone as learning is a life-long activity. Learning a language does not only grant an individual merely with an ability to communicate with other cultures, but it also expands one's world to the worlds of others. Furthermore, there are a myriad of methods and techniques used in language teaching. While some of these methods and techniques prove to challenge one's mind and expose it to more than language learning, such as multimodal teaching approach through art, other methods might go no further than simply rendering a mind with the basic memorizing abilities with conventional methods. "Art is an attitude and way of being in the world. It is also series of products-painting, sculptures, songs, dances, poems, dramas, performances" (Goldberg, 2004: 10). Arts can be many things: painting, drawing, photography, craft, design performance art, mixed media, sculpture, architecture, installation, new media, short stories, poetry, novels, music, dance, magic, theatre and film.

It was not until the seventeenth century that English had begun to be taught in classrooms as a vernacular language. As noted by Howatt (1984: 4) "going to school meant learning Latin grammar and, in a sense, Latin was the only language that had a grammar". Therefore, when English had begun to be taught, the methods of teaching were extremely few, and mostly the techniques used in teaching Latin were employed in teaching English. The evolution of the methods took a lot of time.

When before it was necessary for students to do simple memorization in order to learn language, today there are a number of different methods more effective than memorization. The development in teaching English as a foreign language had happened after the arrival of the French refugees into England after the 1580s (Howatt, 1984: 6).

Textbooks were designed for these refugees, and this was the main method of teaching the language (Howatt, 1984: 6). Over time, the use of art was integrated into the teaching process in English as a foreign language. It is the intention of this study to argue whether the introduction and further use of art in English as a Foreign Language (EFL) classroom fosters learning in a multimodal setting.

Most of the teachers might experience some problems arising from the curriculum which is not arranged for mixed abilities or diversity of students. The differences among individuals in the classroom may be related to different learning styles, background knowledge, age, gender, ethnicity, different interests, different levels of maturity, different skills, and so on (Felder & Brent, 2005: 1). Recent approaches in multiple intelligences, learning strategies, and learning styles have provided better understanding about learning. Pillai & Vengadasamy (2010) state that it is easier for some learners to form meaning by means of visual graphics, while for other learners music feels more relaxing to respond. “Another group might prefer movies. It is therefore crucial that new applications of learning styles and strategies are incorporated into the classroom so that the problems can be addressed, hence the proposal to use a multimodal approach.” (Pillai & Vengadasamy, 2010: 135-136)

This study aims to delve into the connection between the use of art in English Foreign Language (EFL) teaching and its effect in facilitating learning in a multimodal and humanistic teaching environment.

1.2. Statement of the Problem

In Turkey students have to take various examinations in order to pass each level of education. In the secondary education level, they have to take the High School Placement Examination to enter a high school according to their test results. When students complete their secondary education, they have to take the exams YGS (Yükseköğretime Geçiş Sınavı/Transition to Higher Education Examination) and LYS (Lisans Yerleştirme Sınavı/ Undergraduate Placement Examination) to continue a higher education programme. To prepare for such exams, the education system overemphasises memorisation during school years and aims students simply answering test items and succeeding in the exams.

As Beğen (2006) emphasizes, “the flow of instruction is fast to cover course syllabuses” to be able to ready for the exams (Beğen, 2006: 16). This is known as the “backwash effect” in assessment. Although universities generally state their missions in terms of developing their students’ problem solving and creative thinking skills and encouraging them to become independent, lifelong learners (Biggs, 1996; Watkins, 1998), students are obligated to rote learning in relation with the backwash effect. The curriculum of the secondary and high schools is arranged accordingly.

Thus the opportunities of questioning, analysing, researching, and interpreting are limited in secondary education (Beğen, 2006). So as to overcome the inadequacies of the current education system limited in encouraging students to think critically and creatively, teachers should create an atmosphere where students are instructed to think and which regards different learning styles. Using art forms in the classroom might overcome the deficiencies of current education system along with addressing all students learning styles.

As the curriculum focuses on the exams mentioned above, the classroom atmosphere in accordance with the teaching styles cater for the needs of merely two kinds of learners’ intelligences: linguistically intelligence and logical-mathematical intelligence. Gardner (1983) indicates that, linguistically intelligent people are affective in using language to fulfil objectives and logical-mathematical intelligence is the ability to analyze problems effectively, to perform mathematical operations, and explore problems scientifically.

The study aims to find out benefits and ways of integrating art forms into the EFL classroom in order to employ different intelligences: musical intelligence, bodily-kinaesthetic intelligence, spatial intelligence, interpersonal intelligence, intrapersonal intelligence (Gardner, 1983).

1.3. Purpose of the Study

The aim of this study is to offer new methods principally, multimodality in English as a Foreign Language (EFL) class through art. It also aims to investigate whether art forms improve critical thinking skills and creative thinking skills in education, basically in teaching English as a Foreign Language (EFL). It intends to bring into light the advantages and benefits of using art in EFL classes. Through the

light of previous researches, articles, journals, books and internet sources including arts in education, the study delves into the advantages of arts in EFL education.

1.4. Importance of the Study

The study might provide EFL teachers with important ideas for helping students to develop critical thinking skills and creative thinking skills while implementing art into EFL classroom in a multimodal context. EFL teachers might familiarize with the implications of arts in the EFL teaching. It is also expected to contribute to improve outcomes of educational process of Ministry of National Education, and curriculum planners might regard the higher order thinking skills and different learning styles while designing language curricula.

In an interview, Gardner (1997, <http://www.youtube.com/watch?v=iYgO8jZTFuQ>) utters that we, as teachers, teach too many subjects and too much material which leads students having a very superficial knowledge, and once they leave school, they forget almost everything. Thus education at school “needs to change to have a few priorities and to really go into those priorities very deeply” (Gardner, 1997).

Similarly Cheng and Lehman (2010) expresses that schools, conventionally based on externally motivated behavior and “standardized tests, exams which have been given high authority, are often used to drive student performance”. They also indicate that assessment in EFL education basically focuses on grammatical forms and structures rather than communication, which causes “students work hard to try to pass the exam in order to please teachers and parents rather than develop an internal thirst for knowledge and experience. It is not surprising that students often lose interest in English learning” (Cheng and Lehman, 2010: 82).

In Turkey teachers might sometimes go far beyond the essence of the information or the subject or overemphasize learning through repetition. The study may convince traditional teachers to use art forms namely visual arts, drama, music and dance in order to activate multimodal learning and multiple intelligences for the diverse learners in an EFL classroom. This qualitative study may offer innovative methods and techniques for foreign language teachers and learners. It might create awareness

regarding the effect of arts, higher order thinking skills, and multiple intelligences in education, fundamentally in EFL education.

1.5. Research Questions

This study is an effort to find out the answers of the following questions:

1. How are multimodal and multiple intelligence concepts used in implementing language teaching and learning through art forms?

CHAPTER II

2. REVIEW OF LITERATURE

2.1. Introduction

In this chapter some of the main theories and trends that have informed the practice of English language teaching over the last decades are introduced as well as drawing up a language learning and teaching methodology.

2.2. Language Learning and Language Teaching Theories and Approaches

This section presents the history of language learning and language teaching theories and approaches in 8 subsections.

2.2.1. Behaviorism

Traditional behaviorists focused on a belief that language learning was basically about imitation and habit formation, that is, the sounds and patterns around them were imitated by children and they were believed to keep on imitating and practising the sounds and patterns until they constituted ‘habits’ of correct language use. The behaviorist view of how language is learned has intuitive appeal (Griffiths, 2004: 6).

According to the behaviorist theory, learning is an automatic process and it does not involve any cognitive process in the brain. The psychologist Skinner applied this theory to the way human acquire their first language and developed ‘Operant Conditioning’ (Harmer, 1991: 32). He suggested that positive (or negative) reinforcement would trigger our performance as language learners (Harmer, 1991: 32).

This language teaching methodologists endorsed this psychological theory and they developed audio-lingual method. The basis of this methodology was formed by the stimulus response reinforcement model. Constant repetition and reinforcement of the teacher formed the language ‘habit’ of the learners. Mistakes were instantly corrected and criticised and, correct patterns or utterances were instantly praised. “It should be said that audio-lingual method was thought to be highly successful in some contexts-

particularly the foreign language training of military personnel” (Harmer, 1991: 32). The predominant activities in this theory were rote memorization, role-playing and structure drilling.

Audio-lingual approaches were easy to be implemented as they did not require teacher’s creative abilities or proficiency in the language. Thus these approaches are still used in language classes. However, these approaches lack recognition of problem solving and learning strategies. Thus, behaviorism plays a slight role in the EFL classroom where art is used as a tool. Mental part of learning is not taken into consideration in the behaviorism, which disunites behaviorist approach and art as a method used to stimulate higher thinking skills in EFL classroom. However, Total Physical Response (TPR) method based on behaviorism, imitation or habit formation is mentioned in the following sections of this chapter and might help implementing art into the EFL classroom.

2.2.2. Cognitivism

Cognitivism as a term is sometimes associated with mentalism. It refers to some psychological theories, which draw heavily on the work in linguistics of Noam Chomsky. In 1959 cognitivism appeared as a reaction to behaviorism, which fails to explain the creative part of learning (Harmer, 1991: 35). This rejection of the behaviorist view can be appreciated as behaviourists cannot respond the questions: If a language is learnt by behavior then how can children at early ages utter things that they have never said before? How can adults say things which they have never said before?

Noam Chomsky asserts that children are biologically programmed to acquire language and as well as the development of other biological functions, language development in the child happens just in the same way. According to Chomsky’s theory; language acquisition resembles to the development of walking. The environment promotes the child basically and the child’s natural ability does the rest. This is known as the innatist position. Chomsky claims that the behaviorist theory is not successfully recognize what has come to be called ‘the logical problem of acquisition’. According to Chomsky’s cognitive theory, children’s minds are not blank slates to be filled simply by imitating the language they hear. Children are born with a unique skill to find out the rules of a language system by themselves (Harmer, 1991: 33).

Language teaching has never accepted a methodology based on Chomsky's work or upon cognitive approach in general. However, the idea that language is not a set of habits- that what matters is for learners to internalise a rule and that this will allow for creative performance- has informed many techniques and methodologies (Harmer, 1991: 33). To sum up, teachers should show the students the underlying structure and then let them go on their own. Creating new sentences is the objective and unlike behaviourists, "cognitivists contended that learners make use of their mental processes" (Fahim & Mehrgan, 2012). Cognitive theory can be regarded as interdisciplinary in use of art to foster higher thinking skills in EFL classroom. For all that, art in classroom may "give students viable and creative way to communicate understandings without always having to use or rely on verbal language" (Goldberg, 2004: 3). As Goldberg (2004) states child's conversational ability might be quite different from his or her academic or literate ability. Accordingly we might assume art might provide a choice in language learning while emphasizing the creativeness and the mental process of cognitivism.

2.2.3. The Acquisition and Learning Distinction

Krashen identifies the acquisition as a subconscious process that brings about language knowledge, whereas "learning" merely brings about knowing about a language. Language acquisition is more successful and lasts longer than learning (Harmer, 1991: 33). Krashen (2009) propounds that learning a second or foreign language should be more like a child's first language acquisition. According to this theory, learning is a result of many subconscious processes. Language Learning occurs as a result of the input acquired and experienced by learners. Harmer (1991) defines the term input as "a term used to mean the language that the students hear or read" (Harmer, 1991: 33).

Krashen (2009) suggests that students can acquire language by themselves when they get a great deal of "comprehensible" input. "This comprehensible input must be at a slightly ahead of that possessed by the learner" (Burden, 2006: 194). According to Krashen's monitor hypothesis the learned system acts as a monitor and learning does not directly help acquisition. The only use for consciously learned language is to check acquired language.

As stated in Krashen's "Affective Filter Hypothesis", there is mechanism, which determines how much comprehensible input can reach the language acquisition device (LAD). When the filter is strong the learner's comprehension will be obstructed and he/she will not be open for acquisition. An affective filter is caused by things like anxiety, lack of motivation, or low motivation, low self confidence (Krashen, 2009). "Affective Filter Hypothesis is that teacher must provide a positive atmosphere conducive to language learning" (Schoepp, 2001: 2).

Among a number of theories relating to foreign language learning, Krashen's (2009) affective filter hypothesis is connected to the role arts may play in language development. Goldberg (2004) indicates, a low-anxiety learning environment is conducive to learning languages comprehensively. In such an environment, the learners' motivation to use new language can be increased, and their self-reliance might be able to be stimulated, and the environment, where students feel they can manage, is most likely to be created. Researchers such as Krashen (2009) claims that learners will acquire new language structures only when s/he is cognitively and psychologically ready. This would be possible in an effective foreign language-learning environment where variety of opportunities is provided to encourage students for language use in multiple settings.

2.2.4. Task Based Learning

Many methodologists have focused on the learning tasks that students are involved in, rather than the nature of language input. Task based learning approach is a way of teaching languages, which stand up for the idea; "language has to be acquired as a result of some deeper experience than the concentration of a grammar point" (Harmer, 1991: 34).

British applied linguist Allwright's experiment, in 1970s, challenged traditional notions of language teaching (Harmer, 1991). He theorised that language learning will be grown out of language teachers' management activities by exclusively involving the learners in communication problems in the foreign language they learn. That is to say instead of formal instruction (e.g. teaching of a grammatical point), students should be asked to perform communicative activities where they are enforced to use target language.

In 1979, in a very different context, Prabhu alleged that the language would be learnt incidentally if the emphasis in class were on meaning. Prabhu and his colleagues prepared a syllabus, which is called ‘procedural syllabus’. It comprised a list of tasks, which consisted of things like finding your way on maps, interpreting timetables or answering questions about dialogues where students have to solve problems.

Like Krashen (1981) Prabhu emphasized the importance of the comprehension development before production (Prabhu, 1987: 78-81) and like Alwright he sees meaning as the focus where language learning can take care of itself (Harmer, 1991: 35).

From a different standpoint, Nunan (2004) distinguishes tasks as “real-world or target tasks”, and “pedagogical tasks”. He denotes target tasks refer to language use beyond classroom whereas pedagogical tasks are the ones that come of in the classroom. In this respect pedagogical task is can be regarded as a classroom work entailing comprehension, manipulation, production, or interaction in the second or foreign language while students focus on grammar so as to state meaning. Here the intention of the task is to communicate rather structure. “The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, a middle and an end” (Nunan, 2004: 4). He emphasizes that meaning and form are related to one another, and in order to express different communicative meanings learners need grammar.

Art and artworks can provide a context for communication in which input for language learning emerged from audial, verbal and visual sources. Task based learning or teaching related to art in EFL classroom in terms of highlighting that grammatical structures emerge in the communicative utterances of foreign language learners. Teaching merely grammar is not the focus of either.

2.2.5. Humanistic Approaches

An explosion of new and radical approaches to learning a language gained increasing prominence in the 1970s. These approaches are often grouped under the title of humanistic approaches due to their changing view as teaching a language is not only about language teaching, it is also about supporting the learner to develop himself/herself as a human. This belief stresses the humanistic aspects of learning.

Humanistic approaches also played an important role in learning as they give students opportunities to be creative, as they improve teacher student relationship, and as students have freedom of making mistakes. By integrating art into the classroom empathetic understanding of students can be fostered and deepened. Students' self knowledge can also be enlarged through attending to other ideas, other images or other experiences.

In such methodologies the experience of the students is what it counts and personal development and encouragement of positive feelings are regarded as important as learning a language (Harmer, 1991). The methods in humanistic aspect of learning can be listed as Community Language Learning, Suggestopedia, The Silent Way, Total Physical Response.

Community Language Learning (CLL) based on the educational movement of counselling learning. Curran (1976) "suggested that the learners ought to be considered as 'clients' and the teachers were counselors who addressed the needs of the learners" (cited in: Vasuhi, 2011: 1). He believed that, by this way the fear of making mistakes could be reduced. In community language learning the learners are encouraged to interact with each other in their language. They sit in a circle and outside the circle a 'knower' or teacher helps them with the language they want to use. When students decide what they want to say, they speak in their native language and the knower or teacher translates it for them to encourage the students to the same. In this way students acquire the language they want to acquire. In addition to this procedure students can record what they want to say. The tape is transcribed by the teacher and students are able to evaluate themselves.

CLL method attempts to build powerful personal connections between students and the teacher; in this sense using art in the classroom and community language learning method interrelate with each other as in both methods the aim is to break barriers in the learning process. Furthermore, improving higher thinking skills is not passed over in the community language learning method. In this respect, this method as well as the arts in the classroom may help students develop creative and critical thinking skills while removing the obstacles between teacher and the students, which at the same time can reduce the anxiety of making mistakes.

Silent Way Approach developed by Caleb Gattegno in the 1970s. In this approach “the teacher gives limited amount of input, modelling the language to be learnt only once and then what the students should do through pointing or other silent means” (Harmer, 1991: 37). Here the teacher’s role is not to criticise or praise but to keep indicating that the students should try again till they achieve.

Total Physical Response method was developed by James Asher and it is based on Krashen’s comprehensible input, which claims that the human brain has the natural ability to learn any natural language. In this method the teacher gives the students the instructions and they merely carry out the teacher’s commands. When they are ready they can give commands to other students. Thus they can learn language through actions. On the other hand, this method has particular deficiencies in. Since it is based on commanding, it seems hard to go beyond beginner stage.

Further humanistic teaching methodology suggestopedia was developed by Georgi Lozanov. Suggestopedia is basically established upon the modern understanding of how the brain works and how we learn most effectively (Vasuhi, 2011). Here students must have comfortable conditions and they must be relaxed. “They might have comfortable furniture and (baroque) music. In this setting students are given new names and listen to extended dialogues” (Harmer, 2011: 38). Thus the conditions, taking on new identity, and listening to the dialogues will help students to acquire language. Apropos of using almost all the categories of art such as music, visual arts, and stage art in order to stimulate creativity, Suggestopedia is directly related with the intended teaching methodology in this study.

2.2.6. Waldorf Education

Developed by the Austrian philosopher Rudolf Steiner in 1919, Waldorf’s educational philosophy is a humanistic approach, the basis of which forms the deep awareness on human development. Barnes (1991) clarifies the aim of Waldorf education: “when children relate what they learn to their own experience, they are interested and alive, and what they learn becomes their own. Waldorf schools are designed to foster this kind of learning” (Barnes, 1991: 52).

Kirkpatrick (2012) expresses Steiner’s belief as “education should educate the whole child: the heart and the hands, as well as the head. In other words, the child needs

a physical, emotional, spiritual and intellectual balance and well being” (Kirkpatrick, 2012: 69). Similarly Barnes (1991) points out the Waldorf teachers’ believes as “the human being is not just a brain, but a being with heart and limbs- a being of will and feeling, as well as of intellect” (Barnes, 1991: 54). Thus education of a person should not include merely trasmitting the required information, education should be a matter of human being as a whole, with his/her bodily movements, feelings and intellect.

Waldorf pedagogy is divided into three broad stages in child development: early childhood, middle childhood, and adolescence. Each of these stages lasts approximately seven years. In the early years the environment should provide the children opportunities for meaningful imitation and for creative play. In the middle childhood stage the focus is on imagination, which is thought to emerge abstract power of intellect. In the adolescence, education focuses on developing critical understanding. Art, music, poetry, drama, paintings, drawings, handwork and other outputs are the basis of Waldorf education. Barnes (1991) affectingly summarizes the significance of Waldorf education:

Students who have worked through out their education with colour and form; with tone, drama, and speech; with eurythmy as an art of bodily movement; with clay, wood, fiber, metal, charcoal and ink, (and, ideally, with soil and plant in a school gardening program), have not only worked creatively to activate, clarify, and strengthen their emotions, but have carried thought and feeling down into the practical exercise of the will. When the Waldorf curriculum is carried through successfully, the whole human beings- head, heart, and hands- has truly been educated (Barnes, 1991: 54).

Since one of the aims of this study is to propound that art in EFL classroom can cultivate thinking skills of the students and, in that, art devoted to experience while educating brain, Waldorf education can be represented as a model for the EFL learning on account of aiming intellectual development in practicing art.

2.2.7. Constructivist Theories and Montessori Education

Cognitivism has developed into constructivist learning theories. Constructivist learning theories drops between cognitive and humanistic aspects. In contrast to the behaviourism, which claims human mind is a black box, cognitivism admits the significance of the mind in meaning making process. Nevertheless, it still accepts principally the duty of the learner is to comprehend whatever the teacher presents. Constructivist theory proposes that learners are more actively take part in learning process and knowledge can be constructed by themselves. Gilbert (2010) defines constructivism as learners' being in charge of their learning, which results in both "cognitive processing and organizing of information within an individual", and in the social aspect he emphasizes learners' interaction and dialogues on a problem or with the context so as to discover meaning and value. In order to do this the teacher plays a role as a facilitator or a guide to help the learners "discover the meaning themselves", thus individually students are able to take ownership of the information "organize it in a way that provides meaning and value for them" (Gilbert, 2010:2).

Ültanır (2012) defines constructivism as "an epistemology, a learning or meaning-making theory that offers an explanation of the nature of knowledge and how human beings learn" (Ültanır, 2012: 195). Thus the learner's previous experience and background knowledge is the base of understanding. She also states that the learners "construct their own new understanding and knowledge through the interaction of what they already believe and the ideas, events, and activities with which they come into contact" (Ültanır, 2012: 195). Here the teacher plays a role as a guide or facilitator who helps the learners to refine their understanding.

One of the preceding constructivists Dewey (1998) emphasized real education is achieved through experience. Dewey developed models and concepts, which encourage critical thinking. "According to Dewey, active participation and self-direction by students are imperative and learner's experience and worldview are critical to problem solving education" (Ültanır, 2012: 201).

Piaget (1952; cited in: Gilbert, 2010), a further constructivist, highlighted learning process empirically that the children's minds are not empty but actively process material. Piaget's main focus of constructivism was that children have increasing capacity to understand the world in terms of developmental stages. He also

stressed that through interaction with the physical world language can be developed and knowledge can be acquired. In this discovery learning the emphasis is on teacher imparted information.

Similarly Maria Montessori, Italian physician and educator, emphasized an educational approach with respect to children's natural psychological, physical, and social development. Edwards (2002) designates Montessori approach as; "A constructivist, she posited an active child, eager for knowledge and prepared to learn, seeking perfection through reality, play, and work."

Like Dewey and Piaget, Montessori focused on student centred education. In Montessori education, teacher is the keeper of the environment. Ültanır (2012) outstandingly defines Montessori education as the educational process based on "self direction". She states that specially trained teachers provide an encouraging atmosphere "in a way appropriate to the individual's level of development and by sustaining a continuous learning process" (Ültanır, 2012: 204). In Montessori pedagogy the learner can freely decide the thing he wants to do or the duration of that activity or who he wants to work. With the Montessori education students will advance in creative problem solving while developing inner discipline. Teachers will act, as it is in many of the humanistic approaches, as a facilitator.

Montessori education can be regarded as a new approach to creativity, which can be effective in encouraging life-long creative skills. As a constructivist, she assumed children should be active in learning and eager to learn.

Gardner's (1993) Multiple Intelligence parallels the basis of Montessori philosophy and its role in the classroom. Even though they worked in different ages Montessori and Gardner meet at the same point regarding students' capacities and capabilities. The following section of the study pertains to Gardner's Multiple Intelligence Theory in order to examine their ideas in details.

2.2.8. Multiple Intelligence Theory

Many theories about intelligence have emerged since the late nineteenth century and early twentieth century. Opposing the traditional concept of intelligence quotient (IQ) measuring restricted linguistic and mathematical capabilities of human being, Gardner (1993) emphasized various human intelligences expanding the concept

of intelligence, which comprises the ranges of musical intelligence, interpersonal knowledge, and spacial relations. In his Theory of Multiple Intelligence, Gardner (1993) grouped human capabilities into seven categories:

- Linguistically intelligent people are sensitive to spoken and written language. They are affective in using language to fulfil objectives.
- Logical-mathematical intelligence is the ability to analyze problems effectively, to perform mathematical operations, and explore problems scientifically.
- Musical intelligence involves skills in performances, composition, and global understanding of musical patterns.
- Bodily-kinaesthetic intelligence entails the ability to express opinions, to solve problems by using the whole body or parts of body, such as hands.
- Spatial intelligence involves the ability to manipulate the mental images. It is not restricted to visual domains; that is embodied in blind children as well.
- Interpersonal intelligence denotes a person's ability to understand the intentions, motivations, and desires of others.
- Intrapersonal intelligence involves understanding of one's own feelings and motivation.

Gardner (1989) claims that all the seven intelligences complement each other synchronously. Supporting Gardner's point, Brualdi exemplifies (1996) :

A dancer can excel in his art only if he has strong musical intelligence to understand the rhythm and variations of the music; interpersonal intelligence to understand how he can inspire or emotionally move his audience through his movements, as well as bodily-kinesthetic intelligence to provide him with the agility and coordination to complete the movements successfully (Brualdi, 1996: 2).

Multiple Intelligence theory used in the classroom has roots in language teaching. Christison and Kennedy (1999) argue Multiple Intelligence theory can be helpful in the classroom:

1. for students to progress in understanding and in appreciating their abilities or powerful sides and in choosing their own learning ways.
 2. to increase awareness of learners' intelligences.
 3. to provide various ways for the learners to acquire knowledge.
 4. to develop lesson plans which can cater for several learners needs.
- (Christison and Kennedy, 1999: 6).

Apropos the benefits of multiple intelligence theory in the classroom, arts can enhance students' cognitive development as well as language development. In a classroom setting, where students' linguistic and cultural backgrounds differ from one another, universal language of art elements and images can lead to incorporation, attain multiple intelligences and support critical thinking along with creative problem solving skills. Morgan & Fonseca (2004) states that language learners can be provided activities which are developed around various types of intelligences. They exemplifies these activities such as; writing the lyrics of a song where students' linguistically and musical intelligences will be active; or in a role play helping students develop empathy with the feelings of others linguistic, intrapersonal and interpersonal intelligences are needed; or an activity which entails learners "to mime the title of a film for others to guess" will enable bodily-kinaesthetic and interpersonal abilities. (Morgan & Fonseca, 2004: 126). Multiple Intelligence Theory can enable teachers to design activities for the diverse learners.

One of the aims of the study is to integrate all the methods mentioned above with the critical thinking skills and creativity by means of art in EFL classroom. To this end, following section of the study addresses the thinking skills, particularly critical thinking and creative thinking skills and their place in both education and later on EFL education.

2.3. Thinking Skills

According to Dewey's introduction to "How We Think", thinking as a term is used in a variety of senses, such as thinking as "of stream of consciousness... [and everyday] uncontrolled coursing of ideas through our heads [which also include our dreams]" (1933: 3-9; cited in: Moseley, 2005: 10). Furthermore, according to Dewey, thinking as imagination or mindfulness which is "usually restricted to things not directly perceived" as we intend to note "I saw a tree" in lieu of "I thought of a tree" if we are actually standing out there with our eyes open in front of one (1933: 3-9 cited in Moseley, 2005: 10-11).

Dewey (1933: 3-9 cited in Moseley 2005: 11) also notes that thinking is synonymous with believing, and this is obvious in statements such as "I think it is going to be sunny tomorrow". In this case, thinking is contrasted with knowledge and the level of confidence through which a person expresses such belief.

Moreover, frameworks for thinking can provide us also with common understandings, which can make it possible to enhance the quality of the instructions and how they are designed, course and lesson planning, teaching, and evaluation. Thinking skills are needed to make possible all of these, and this is not only needed in the worlds of work, education and training, but in the contexts of family, friendship, community and in the construction of personal and shared beliefs and values (Moseley et al, 2010: 1). It is one's thinking capability that all these can function throughout his / her life.

Thinking skills are also associated with arts in the educational domain. Rooney (2004) expresses arts-based teaching stimulates thinking skills which are made up of comprehension, interpretation, and problem solving. Hence, one of the main goals of art in education is to develop thinking skills, especially creative and critical thinking skills. However, all thinking does not necessarily involve or require critical thinking. As human beings, our primary tool in making better judgments is critical thinking. Critical thinking is the application of reason in the determination of whether something is true (Moore & Parker, 2009, cited in: Pillay, 2010: 9).

2.3.1. Critical Thinking in Education

Moore and Parker (2009: 2-3) “advocate that critical thinking refers to thinking at a high level of complexity where thought processes such as understanding, analysis, synthesis, application, recognition, evaluation and the careful application of reasoning are involved” (Cited in: Pillay, 2010: 9). Critical thinking, hence, is not merely restricted to the thinking; but it encompasses much more than our intellectual domain as human beings. In other words, critical thinking can most simple be put as “thinking about thinking”.

In the Renaissance period, during the 15th and 16th Centuries, “thinking critically about concepts such as religion, art, society, human nature, law, freedom were introduced by intellectuals” (Begen, 2006: 27). According to Russel (2007: 1, cited in: Pillay, p. 9), the biggest enemy of critical thinking is the “herd mentality” that is encouraged by many schools; and such schools do fail to produce a “critical habit of mind” for their students and future generations. The threat of indoctrination, the importance of individual judgments and the prevalence of fanatical opinions all point to the invaluable need for critical thinking.

Education and training can give an individual the mental habit and power so that the individual uses them to ensure the prime condition of his / her welfare. Critical thinking can ensure an individual that she / he can stand against any delusion, deception, superstition, as well as misapprehension of not only himself, but also of the world that is lived in.

During critical thinking, it is important that an individual examines and tests any sort of propositions that are made to him / her before accepting them so that the individual can figure out whether they have connection with the reality or not. This happens, however, through education and training of one’s mind. Education and training gives an individual the mental habit and power so that the individual uses them to ensure the prime condition of his / her welfare.

Paul and Elder (2008: 1) propose that critical thinking can be identified as “disciplined, self-directed thinking which exemplifies the perfection of thinking appropriately to a particular mode or domain of thinking”. According to Paul and Elder (2008), critical thinking skills must be taught with the focus on fair-minded critical thinkers who wish to take into account the interests of different persons or groups,

regardless of their self-interest. Critical thinking, according to Paul and Elder, can help shape the dispositions in terms of disciplined thinking in teaching. This means the learners' ability to "enter into thoughts and feelings of others other than their own" (Paul & Elder, 2008: 2). Hence, the more it is possible to avert self-interest in thinking while sticking to moral values (no doubt), it is possible to have the ability to think critically.

For Paul and Elder (2008: 40-42), the main point of critical thinking is the juxtaposition of one's ability to think critically and ability to make fair dispositions, standing objectively in front of the facts. Critical thinking looks for ways of understanding the mind and then training the intellect to minimize such grave errors. Those who think critically, strive towards intellectual clarity, precision, accuracy, relevance, depth, breadth and logic (Moore & Parker, 2009: 84; 361-364; cited in: Pillay, p.10).

Teachers might sometimes have difficulty in getting students to interact with teacher or each other on an educational basis. Even if students are interested in the subject material, they might be shy or afraid of putting their thoughts out there for the entire class. If we, as teachers, can slowly build their confidence before making them share with the class or interact on a high level, we will have an easier time getting them comfortable with themselves and their thoughts. Teachers should avoid overemphasizing the theory and memorization of the material shown in the class and need to increase interaction in the classroom to give the students the ability to think critically.

The students ought to be given opportunities of questioning, analysing, researching, and interpreting. As reported by the Bloom's Taxonomy, which was proposed in 1956 by Benjamin Bloom: higher order thinking skills are essential in developing critical thinking. This taxonomy contains three domains: the cognitive, psychomotor, and affective. The cognitive domain of Bloom's Taxonomy consists of six processes, which are categorized from simply recalling the information to a more complex and abstract level. Within the cognitive domain, he identified six levels: remembering, understanding, applying, analyzing, evaluating, creating. These domains and levels are still useful today. Forehand (2012) provides a clear understanding of the taxonomy:

- Remembering: Retrieving, recognizing, and recalling relevant knowledge from longterm memory.
- Understanding: Constructing meaning from oral, written, and graphic messages through interpreting, exemplifying, classifying, summarizing, inferring, comparing, and explaining.
- Applying: Carrying out or using a procedure through executing, or implementing.
- Analyzing: Breaking material into constituent parts, determining how the parts relate to one another and to an overall structure or purpose through differentiating, organizing, and attributing.
- Evaluating: Making judgments based on criteria and standards through checking and critiquing.
- Creating: Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing (Anderson & Krathwohl, 2001: 67-68; cited in: Forehand, 2012: 4).

The first three levels “remembering, understanding, and applying” fall into the lower-order thinking skills category. While the last three levels “analyzing, evaluating, creating” fall into the higher-order thinking skills category. In this hierarchical order, remembering is always a simpler behaviour than understanding, understanding is a simpler behaviour than applying, applying is a simpler behaviour than analyzing, and evaluating is a simpler behaviour than creating.

Considering Bloom’s Taxonomy of high thinking skills, the arts can be powerful vehicles for engaging students in meaning making of different kinds. The multi-sensory participation required in arts experiences may allow students to negotiate and build meaning. While evaluating ideas, students can also expand the ideas and create new ideas (be creative).

Like critical thinking, creativity requires looking at the problems in many different ways, thinking metaphorically, making connections and thinking in opposites. Huitt (1994) alleged that synthesis and evaluation levels of Bloom’s Taxonomy have much in common, whereas they are quite different in purpose. Evaluating level which can be regarded as being similar to critical thinking centers upon analyzing an idea or a

statement through judgment or making assessment. Furthermore, creating level which can be regarded as being equal to creative thinking entails analyzing the parts and relationships and connecting them in an original and new way.

2.3.2. Creativity in Education

Craft (2011), stated that the first systematic study of creativity was undertaken by Galton in 1869. Since then many scholars have studied the concept of creativity. There have been many theories and approaches on creativity. As the main focus of this study is its effects on education, it is given only some ideas from different perspectives. Following are the descriptions of “creativity” in many aspects.

“Creativity is the ability to produce work that is novel (i.e., original, unexpected), high in quality, and appropriate (i.e., useful, meets task constraints)” (Sternberg, R. J., Lubart, T. I., Kaufman, J. C., & Pretz, J. E., 2005: 351). In this definition, creativity is evaluated in both individual and societal levels, that is creativity can be relevant with the people and their environment. At the individual level creativity is exemplified as finding solutions for every day problems. At a societal level Sternberg, Lubart, Kaufman and Pretz (2005) claim that creativity can lead inventions in science, recent movements in art, and unusual social programs as well as its influence at economic level like creating new products or services leading to create new jobs. Similarly Vernon (1984) defines creativity as “a person’s capacity to produce new or original ideas, insights, restructurings, inventions or artistic objects, which are accepted by experts as being of scientific, aesthetic, social, or technological value” (cited in: Craft, 2001: 14). The common point of these definitions is that they define “creativity” as an ability to produce something new, original which might have “scientific, aesthetic, social, or technological value” (Vernon, 1984, cited in Craft, 2001: 14). Furthermore, the definitions focus on the talented people who are extremely creative, whereas less focusing on the education of all learners. Craft (2001), claims “creative thinking skills... enable pupils to generate and extend ideas, to suggest hypotheses, to apply imagination, and to look for alternative innovative outcomes. (National Curriculum Handbook for Primary and Secondary Teachers, 1999, cited in Craft, 2001: 14-15). In this aspect all pupils can be creative and creativity can be developed.

In his speech addressing to the American Psychological Association Guilford (1950) asked: “Why schools were not producing more creative persons?”, and the following question: “Why is there so little correlation between education and creative productiveness?” (cited in: Fasko, 2001: 317). Today, in the educational perspective, these questions ought to be repeated. The answers can be found in Lipman’s words. Lipman (2003) claims that school is the “manufacturer of the society of the future”. Each group in the society is willing to control the school for its own ends. “Schools reflect the accepted values of their time; they are not to challenge such values or suggest alternatives to them” (Lipman, 2003: 9-10). In this case schools tend to be very conservative -even traditionalist- institutions. He states, “economic and bureaucratic considerations have locked the system in place so that, like a boat with a jammed rudder, it is only free to move about in circles” (Lipman, 2003: 9-10). This problem is an obstacle in front of productivity and creativeness in the classroom.

The solution might lie in the discovery of procedures that encourage creativity and consecutiveness in succession of ideas. Dewey (cited in: Ültanır, 2012: 199) claims that a curriculum might be a model for a child only when it includes methods of establishing conditions which will arouse curiosity, set up connections in experienced things, promote suggestions and create problems and purposes. Dewey means that thinking, that is, aware of its causes and consequences. Knowing the causes of ideas means liberating ourselves from intellectual rigidity and having freedom to choose among the alternatives which is the source of intellectual freedom. While bridging the causes and consequences we encounter connections and commonalities. This brings about a consciousness that different fields have many similarities, and thus are closer to each other than we think.

The arts allow us to see those connections, displaying the diversity of interacting ways of knowing (Goldberg, 2004). Thus, we have the freedom to think without bureaucratic boundaries. Goldberg (2004) states that teaching through the arts empowers the teachers, the students and the artists to meet in a neutral zone where no one is an expert and everyone turns into a learner. By integrating art into the curriculum creative thinking and achievement can be built in the classroom.

Arts can expand understanding the competence in growing minds, and disregarding or excluding of the arts in education constricts the cognitive potential of

future generations. As Eisner (2002) claims that we are now focusing on ends rather than means in an educational industrial age. Achievement is regarded to be crucial instead of investigation and test scores are above problem solving skills.

Arts-based education should be applied for its own sake, for its effect on motivation and enthusiasm in learning, or to develop general cognition. In addition, students ought to be prepared for the world they will face by the help of education (Eisner, 2002). Essentially, it can be claimed that artistic thinking is significant at all levels of education and rules can build barriers in front of it. Latta & Chan (2011), states that when rigid rules dictate the ways in which the arts should be represented, the borders of exploring artistic thinking cannot be widened.

Arts can bring creativity into our lives. “By valuing personal knowing, interpretations, and expressions, and relying on dialogue and participation as a means to this sense making, artistic experiences are felt and lived through as a whole. In so doing, the act of creating and the relations encountered can never be reduced to rules” (Latta & Chan, 2011: 43).

Students should be provided learning opportunities to question, experiment, and discover relationships and facts freely. They ought to be individuals who approach learning genuinely curious. Young children, for instance, approach the world this way. Because of the natural curiosity of young children, they try to explore the world around themselves. However, once they start school, this kind of exploration might cease.

Like young children, artists are generally question, investigate and explore the world, the issues, the objects, and they express them through the arts. For a foreign language learner, this type of exploration/ investigation can rarely be language based. An art piece can encourage students to investigate, explore, and discover. According to Piaget (1964: 5) “the principal goal of education is to create men [and women] who are capable of doing new things, not simply of repeating what other generations have done—men [and women] who are creative, inventive, and discoverers” (cited in: Etuk, 2014: 156).

2.4. Art Forms in Education

A number of researches in learning, critical thinking, creativity, and intelligence have urged new approaches to integrate the arts into the classroom

instruction. Therewith the arts have been increasingly aroused interest and have appeared in education (Oreck, 2002). “There is a growing body of evidence showing that arts education positively affects other aspects of living and learning beyond the intrinsic values of the arts themselves” (Upitis and Smithrim, 2003).

Education and art are essential parts of each other. More educators will realize that by incorporating artwork, visual arts, music, drama, dance into the learning environment, thereafter the classroom may begin to be more enjoyable and delightful place for all students and teachers.

Arts can cater for cognitive and language development of the students. Culturally and linguistically diverse learners with different academic needs can flourish in incorporated art programs. This will open doors to multiple intelligences, critical thinking, creative problem solving skills. Students participated in art based classroom can develop self confidence and self-inquiry.

Elliot W. Eisner also highlights the importance of art in education adding emphasis on the creativeness in education. He states that:

The arts inform as well as stimulate, they challenge as well as satisfy. Their location is not limited to galleries, concert halls and theatres. Their home can be found wherever humans chose to have attentive and vita intercourse with life itself. This is, perhaps, the largest lesson that the arts in education can teach, the lesson that life itself can be led as a work of art. In so doing the maker himself or herself is remade. The remaking, this re-creation is at the heart of the process of education (Eisner 1998: 56).

In modern usage, art usually refers to visual arts. The forms of visual arts can be listed as painting, drawing, photography, craft, design performance art, mixed media, sculpture, architecture, installation, and new media. Another constituent of art is literary arts, generally called literature. Literary arts include short stories, poetry, and novels. Performing arts -music, dance, magic, theatre and film- are the other elements of arts. In visual arts we can explore designs, forms and colours. In performing arts we can experience enchantment of music, dance, and drama. In literary arts we can discover the power of words.

Many of these art forms can be used as a means of supporting English Foreign Language learning. The study mainly focuses on using visual arts and performing arts in particular music, drama and dance in EFL classroom.

2.4.1. Visual Arts in EFL

Using the visual arts to teach the curriculum can be a powerful way to reach all students. Visual arts might have capacity to make learning interesting from the youngest EFL learners to the oldest ones. To increase students' motivation, creativity and critical thinking skills teachers can introduce visual arts, such as photography, paintings, pictures, drawings, films, videos, and so on, in the EFL classroom. The pictures, for instance, might allow students to get an idea of the subject/ topic which a word stands for, in that way, students will not need to translate the word with the illustrated subject. On the other hand, to evaluate students' comprehension of vocabulary, teachers can ask students to draw a picture for the vocabulary expressed, in addition, an art work can be a component tool at the course to start a conversation.

As Helverson (2012), states art can easily be adapted to meet the needs of non-art EFL students of every level. It is not required that an instructor has great deal of knowledge about the background of an artist or of an artwork. The instructor can use images as a way of firing conversation according to the predetermined language learning aim.

Art experiences might help students to recognize and use the gained information. Brown and Pleydell (2005, Latta & Chan, 2010), argue that the use of varied sensory experiences in the process of new language development imprints on the learner's memory. By using various materials and personal experiences, students' creativity can be developed. This might develop comprehension, reading, listening, writing, and speaking abilities of EFL students. Teachers should provide varied artistic materials or resources including traditional arts like drawing and painting as well as media and contemporary arts like graphic design and animation. While doing so, learners should be mentally and physically engaged in the learning process. Applying Piaget's theory of intellectual development to the educational setting, Ginsburg and Oppen (1988: 240) suggest:

To promote genuine understanding, the teacher should therefore encourage the child's activity. When the teacher attempts to bypass this process in various ways—for example, by lecturing at a class of young children—the result is often superficial learning. Perhaps this is one reason why so much of what is taught in school is immediately forgotten after the school year ends. By contrast, genuinely active learning can lead to a more solid and long-lasting understanding. (cited in: Bennett, 2004)

Implementing visual arts into the EFL learning and teaching process, might help students to remember and use the language items in long term. When students explore and express their ideas through visual images, profound and rich understanding can be established. For example, following a lesson on presenting a short story to stimulate students' reading, understanding, criticizing, and other skills such as speaking and writing, students can draw a creative poster telling the gist of the story, where they can use the key words and the key concepts of the story, which could be, most probably, remembered even after the school year ends.

Additionally, for the students who are about to explore the unknown territory of a fiction written in English and used by the teacher to foster their language skills, the first encounter with it may be crucial. First impressions can colour their feelings about the whole enterprise they find themselves engaged in. They are likely to be approaching the experience with a mixture of curiosity, excitement and apprehension. Teachers should provide a supportive atmosphere that will be reassuring to the students. Viewing the whole class the cover design of the book, which can be transferred to an overhead project transparency can help teachers “to create interest, to set the mood of the fiction, or to spark curiosity” (Collie & Slater, 2007: 17). If there is no cover of the fiction then teachers can use the themes as warm up discussion section followed by asking students for creating, drawing or designing a cover for it.

Visual arts can be easily implied in EFL classroom with a large spectrum of activities to convince the students the task ahead is not an impossible one, so that the learning experience can be easier and rewarding. As Boyer (1985) states “the visual arts are languages that reach all people at their deepest and most essential human level. Thus, aesthetic literacy is as basic as linguistic literacy... art is expression that words

can't convey" (cited in: Moore, Koller & Arago, 1994: 14). Being able to take students into a performance with a play or drama can also be great, as visual arts; films or videos.

2.4.2. Drama in EFL

"All the world's a stage

And all the men and women merely players;

They have their exits and entrances,

And one man in his time plays many parts,

His acts being seven ages."

As You Like It Act 2, Scene 7, Lines 139-143

William Shakespeare (probably written in the late 15th century, early 16th century)

As it is expressed in William Shakespeare's words, life can be seen as a stage and we are all players. We learn various worlds and lives in the stage. It can be assumed that every language is a world itself and a language means people who speak that language and lives of those people. In order to learn other worlds, people should be on the stage. In order to learn a language, students should be on the stage.

"Drama experiences that are focused on making and relating, perceiving and responding, and connecting and understanding open dialogical spaces for students to: gain awareness of the roles of the dramatic arts in creating and reflecting understandings; build respect for the contributions of individuals and cultural groups to the dramatic arts in local and global contexts; and highlight the value of dramatic arts as a medium for documenting human experience and expression, and examining the relationships across the arts, societies, and life" (Latta & Chan, 2011: 129).

Through the learners' active participation with imagined characters and setting in drama, students can explore issues and relationships; they might connect and understand themselves in relation to others while gaining great self-awareness and

deeper insights. In this non-threatening, supportive environment students' artistic and creative skills can be empowered.

Drama might offer disciplines of critical thinking and it may give the students the chance to be creative in a multimodal setting where they can use their linguistic intelligence, spatial intelligence, musical intelligence , bodily-kinesthetic intelligence, the personal intelligences.

Additionally, in EFL case it might foster communicative competence and authentic listening skills, as well as developing many other skills such as organizational skills and decision making skills. In light of Vygotskian aspect, group interaction and collaboration should be enabled in EFL courses, as a result “the classroom can become a community of learning” (Dervishaj, A. 2009).

Drama pedagogy can be compatible with existing traditional and cultural systems of education in Turkey. Drama based pedagogy in EFL classroom can provide a more learner centered education, which might facilitate more cooperative styles of learning rather than competitive. In a student centered classroom each student can take place of the teacher in the group. The teacher should play a role as a facilitator rather than an authority in the classroom. Hoetker (1969: 28) remarks that “the teacher who too often imposes his authority, or who conceives of drama as a kind of inductive method for arriving at preordained correct answers, will certainly vitiate the developmental values of drama and possibly its educational values as well” (cited in: Dervishaj, A. 2009).

Drama activities and exercises can develop students critical thinking skills as well as cooperation skills when they take part in many different situations and interact with others students. In addition, cooperative drama activities can help students build social awareness and work in harmony. These activities might support developing ideas, reducing socio-educational pressures, communicating nonverbally, alongside verbal communication.

2.4.3. Music and Dance in EFL

Music is more than notes and words, it is “environment that expresses emotion and conveys message” (Lake, 2002). Music can develop higher forms of thinking and “early music training can enhance a child's ability to reason” (Shaw, cited in: Lake,

2002). Music can be used as a tool to teach a language and to improve students' higher thinking skills. Green & Miro (2010) point out music is a rare formation of human intelligence building up learning abilities. "Not only does it educate the senses and have a harmonizing effect, but also it provides cognitive benefits such as spatial awareness, auditory discrimination, the understanding of whole-part relations and sequencing skills" (Green & Miro, 2010: 196).

Krashen's Language Acquisition Theory includes several characteristics concerning the use of music in language learning. As it is mentioned in the second chapter of this study, Krashen's affective filter hypothesis states optimum learning occurs in an environment of "high motivation, self-confidence, and low anxiety (Ellis, 1986: 263)" (cited in: Lake, 2002). "Krashen sees the learner's emotional state or attitudes as an adjustable filter that freely passes, impedes, or blocks input necessary to acquisition (Richards and Rogers, 1986: 133)" (cited in: Lake, 2002). Music in the classroom can create a relaxed atmosphere for the non-native speaker of English, thus it can increase students' motivation and self-confidence.

Moreover, Chomsky's theory of learning acquisition device and Krashen's "monitor model" theory has similar points related to the use of music in language learning. In Krashen's monitor model, "adult second language learners have two means for internalizing the target language" (Brown 1994: 279). The first is "acquisition" which is a subconscious process like a child's learning first language. The second means is conscious learning process where learners are consciously figure out the rules of a language (Brown, 1994). Music can help learners to acquire rules unconsciously as it were in first language acquisition while encouraging thinking skills integral to creativity.

Additionally, by means of music in EFL classroom, students can practice the rhythm, stress and the intonation patterns of English language; they can reinforce their vocabulary learning stage as well as improving speaking, listening and writing skills. While singing, people can acquire words, phrases, and concepts of the song. In an EFL classroom putting concepts such as grammar and parts of speech to simple tunes can help students remember them throughout their lives.

Furthermore, to encourage students to think and learn while performing various tasks in English, baroque or classical music, such as Mozart, Vivaldi or Handel can be

played quietly in the language classroom. Music is known to benefit physical and neurological benefits such as relaxation and improved concentration. This might help students to retain what they study and to assist student learning.

Music activities can go along with dance experience. Dance experiences in the classroom emphasize body-mind connectivity by making and relating, perceiving and responding, and connecting and understanding (Latta & Chan 2011: 156). Students can actively attend in dance experiences, and this might foster embodied understanding of notions. The harmony between body and mind might increase students' awareness and sensitivity to situations, to other people and to themselves. "Dance as a community, celebratory, and ritualistic practice across the cultures and times reveals itself as a powerful medium for exploring and accessing personal sense making alongside the experiences of others" (Latta & Chan 2011: 156).

Dance experiences might give EFL students the opportunities to actively affiliate with non-verbal and verbal communicative practices and stimulate concrete meanings. When students physically move, they might make sense of new terms and notions. Bell (1997) denotes reasons to dance in a language classroom:

- Dance might help learners to gain functional control of language.
- As a support to improve vocabulary, gestures and dance can bring together to enable kinesthetic connections
- Dance activities can be used to bring together the individuals, to 'enact and visualize language learning objectives'
- Dance is a powerful vehicle to change our opinions of open spaces in the classroom and to discover the unused spaces.
- Students can expose culture through dance.
- As it is a part of first language acquisition, learners establish 'rhythmic resources', and these could be attainable in their second language kinesthetic learning.
- Dance releases students from the quiescence and silence so as to be ready 'body and mind for the more cognitive demands of language learning' (Bell, 1997).

As Gardner (1993) suggests we have seven intelligences that cater to a wide range of learning styles and many of these intelligences ignored by traditional educational practices. One of those seven intelligences is bodily kinesthetic intelligence that the importance body and movement in language can not be underestimated. “Bodily-kinaesthetic learners experience learning best through various kinds of movement, including mimicking, dancing and role play...” (Palmberg, 2011: 5). Without gestures EFL teachers would have had difficulties in teaching the language, Acton (1994) states that “various seemingly language ‘problems’ may be better addressed if we train the body first, or at least simultaneously with mind and voice” (cited in: Bell, 1997).

CHAPTER III

3. METHODOLOGY

3.1. Introduction

This chapter presents information about the methodological procedures of the study. Firstly, it provides information about the research design and the data collection tools. Then, data collection procedures are explained. Finally, the methods used for data analysis are described.

3.2. Research Design

There are a number of approaches for analysing qualitative data. Content analysis is one of the most widely used research technique in social sciences. Content analysis “classifies textual material, reducing it to more relevant, manageable bits of data” (Weber, 1976: 5). On the basis of this research technique, numerous of articles and MA theses have been analysed to bring light on the advantages of using art in EFL base and to look for the ways of improving higher order thinking skills and multimodality while teaching English as a foreign language.

“Content analysis is a method that may be used with either qualitative or quantitative data ...” (Elo & Kyngas, 2007). Neuman (1997) comments on the quantitative-qualitative separation in content analysis: “In content analysis, a researcher uses objective and systematic counting and recording procedures to produce a quantitative description of the symbolic content in a text” but he adds “there are qualitative or interpretative versions of content analysis” In content analysis technique, one of the common use is to study on the progress in the theoretical and methodological approaches by content analysing the journal articles of the field.

This study was analysed by using qualitative content analysis technique to evaluate the learning and teaching strategies, above all, art as a strategy in English language learning and teaching. One of the reasons of using content analysis technique in this study is that “it can be a powerful tool for determining authorship” (Stemler, 2001: 2). By compiling a list of suspected authors and examining their prior writings a case for the probability of each person’s authorship of the data interest can be built.

Another significant reason for employing this research technique is that “content analysis is useful for examining trends and patterns in documents” (Stemler, 2001: 2). As it is mentioned in the previous chapters the deficiencies in the current education system might be the result of ignoring higher order thinking skills and as it focuses on limited learning styles. The research intends to evaluate the teaching and learning techniques in general and it aims to conclude the underlying ways of using art in EFL content considering multimodality in the classroom. In that respect content analysis can provide valuable insights through analysis of the texts.

Depending on the purpose, this study conducted a qualitative content analysis in a deductive way. Deductive content analysis is used when the structure of analysis is prepared on the basis of former knowledge (Kyngas & Vanhanen, 1999). Inductive data proceeds from the specific to the general. If there is not enough former knowledge about the fact the inductive approach can be conducted.

3.3. Data Analysis

Content analysis is a process where reported data are categorised into units to analyse the contents of a particular body of material in order to identify patterns, themes or biases (Leedy & Ormrod; cited in: Stemler, 2001). The basics of categorizing can be clarified in these quotes: "A category is a group of words with similar meaning of connotations" (Weber, 1990, cited in: Stemler, 2001: 4). Stemler (2001) explains that “mutually exclusive categories exist when no unit falls between two data points, and each unit is represented by only one data point. The requirement of exhaustive categories is met when the data language represents all recording units without exception” (Stemler, 2001: 4).

This qualitative study containing data other than number has been allocated into units within specific paragraphs and contents. By breaking down the data into related units of information namely ‘language learning and teaching strategies appertaining to art in language education’ following the unit ‘advantages of art as a strategy in education and EFL learning and teaching’; the categories have been analysed by using nonnumerical techniques. The units have been categorised and analysed to the extent of the collected data. The researcher has reduced the texts into

categories consisting of a word, set of words or phrases, and ensuing step is the focus on coding for particular words or patterns regarding the research questions.

3.4. Instruments

In this qualitative study as a review of literature including methods of language teaching, benefits of using art forms in foreign language classroom, how promoting multimodality principle may become in language learning and teaching, both journals, books and internet sources are reviewed so as to suggest well-rounded ideas considering the research questions. The analysis includes classifying the content based on theme.

The data in this study has been collected from 73 articles, 27 books, 28 MA Theses, various internet sources, essays, discussions, interviews, speeches with regard to the content.

CHAPTER IV

4. FINDINGS

4.1. Introduction

Goldberg (2011) defines art as “an attitude and way of being in the world”. He lists the art products as “painting, sculptures, songs, dances, poems, dramas, performances” (Goldberg, 2011: 10). All these products can be regarded as the life itself. Tolstoy (1896) (www.dennisdutton.com) defines art; “one of the means of intercourse between man and man”. He expresses in words “every work of art causes the receiver to enter into a certain kind of relationship both with him who produced, or is producing, the art, and with all those who, simultaneously, previously, or subsequently, receive the same artistic impression” (Tolstoy, 1896, cited in: <http://denisdutton.com/tolstoy.htm>). Thus a man who produces art moves his emotions and experiences to the man who hears or sees that man’s expression of feeling. The arts can enrich the lives they touch, and give people a chance to experience a life from different perspectives in an aesthetic way. In that respect, the arts in school education can take the students into various worlds. By integrating art into the classroom, students might develop or deepen their understanding of life.

NAEA (National Art Education Association, 1994), states “the arts are inseparable from the very meaning of the term education” (National Art Education Association, 1994: 35); and points out the reasons why art goes parallel with education. Arts help students to present issues and ideas better, to teach or persuade, to entertain, to decorate or please, which is one of the purposes of integrating creativity and critical thinking into the classroom. While presenting their ideas impressively, students can understand the main points and can criticize them from their own point of view correspondingly. NAEA (1994) alleges that;

There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today’s society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace (NAEA, 1994: 35).

Arts can open the doors for high levels of thinking, can increase students' motivation when they have a fear of making mistakes. Use of art in the classroom can create enjoyable atmosphere which might help students to express their thoughts and ideas clearly. In addition, art may develop thinking critically by means of enabling learners "activities that will enhance their capacities for imagination, intuition, reasoning, and evaluation, as well as contribute to their achieving perspective, constructing and discerning relationships, gaining self-awareness" (Latta & Chan, 2011: 49).

While implementing art forms into the classroom students' varied intelligences should be taken into account. Developing strategies and activities in the classroom might allow students to display multiple ways of understanding, where the aim is not merely transmit information. In the overview of all of the approaches mentioned in the study, the conclusion is multimodal learning which activates multiple intelligences, which assures a humanistic learning atmosphere encouraging higher thinking skills.

4.2. Place of Multimodal Learning/Teaching and Multiple Intelligence in Art Based EFL Classroom

One of the challenges education faces today is the need to develop in the learners is critical construction of their understanding of the world. This can be achieved through a "change in the way students perceive their surrounding reality; in other words, in a complete restructuring of 'the organizing principles of thought' (Morin op.cit.:27). The seeds of this paradigm can be traced back to the humanistic approaches that emerged in the 1960s and 1970s" (cited in: Green & Miro, 2010: 194). Humanistic approaches emphasize a learning environment which "fosters both students' inner growth and abilities with others" (Green & Miro, 2010: 194); that aims to promote intrapersonal and interpersonal intelligence as well as intellectual development.

In 1980s and 1990s Gardner's Multiple Intelligence theory comes up with an alternative definition of intelligence comprising different view of mind. Gardner designates intelligence as the ability of solving problems or to "fashion products that are valued in one or more cultural setting" (Brualdi, 1996: 2). Gardner formulated a list of seven intelligences differ from traditional view that "recognizes only two intelligences,

verbal and computational” (Brualdi, 1996: 3). The seven intelligences Gardner defines are: Logical-mathematical intelligence, linguistic intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, the personal intelligences (interpersonal intelligence -- intrapersonal intelligence).

Garner’s multiple intelligence theory plays an important role in art based teaching. The arts naturally reveal and help multiple ways of knowing and learning unlike traditionally limited school approaches.

“Multiple intelligences and mental abilities do not exist as yes-no entities but within a continua which the mind blends into the manner in which it responds to and learns from the external environment and instructional stimuli. Conceptually, this suggests a framework for a multimodal instructional design that relies on a variety of pedagogical techniques, deliveries, and media” (Picciano, 2009: 11).

Media is a significant medium to activate multimodal instruction. Multimedia is what gives language’s structures access to an approach that will address to a lot of different learning styles. A learning style refers to “... an individual’s natural, habitual, and preferred ways of absorbing, processing, and retaining new information and skills” (Kinsella, 1995: 171; cited in: Christison, 2010: 45). “It is important to see different learning styles as connected because learners will have more than one learning style, and, in addition, different tasks may be approached in different ways, making more than one learning style significant in a given task” (Christison, 2010: 48). Gilakjani, Ismail & Ahmadi (2011) indicate that “learners have a preferred learning modality, namely, visual, aural, read/write or kinaesthetic, while many learners are multimodal (use a combination of these modalities)”. More extensive curriculum can be developed by employing multimedia in order to cater for the needs of different learning styles, namely visual, aural and kinaesthetic learners.

Most teachers might teach the same material or use the same instrument for every student, which fails to teach, appraise or evaluate differently in accordance with the students’ intellectual strenghts and weaknesses. However, Gardner’s multiple intelligence theory challenges the conventional beliefs in education. It rejects the ways

of measuring intelligence and understanding enhancing only rote memorization ability. In an interview, Gardner (1997) utters:

“If we all had exactly the same kind of mind and there was only one kind of intelligence, then we could teach everybody the same thing in the same way and assess them in the same way and that would be fair. But once we realize that people have very different kinds of minds, different kinds of strengths - some people are good in thinking spatially, some in thinking language, others are very logical, other people need to be hands on and explore actively and try things out -- then education, which treats everybody the same way, is actually the most unfair education” (Gardner, 1997).

Multiple intelligence theory involves applying fundamental concepts and techniques matured in arts training to the academic education. In an EFL classroom, employing multiple intelligence theory may lead to an increase in academic success, intellectual growth and motivation among varied students by means of arts, such as visual arts, music, drama and dance. Even there are a number of multiple intelligence profiles it does not mean that teachers need to prepare individual lesson plans for each student.

Art forms can help the EFL teachers to structure learning activities around an issue and connect the subjects or topics they would like to teach. Teachers can enable students to use different intelligences through broad range of art activities. For example, when teaching a reading text about revolutionary war “a teacher can show students battle maps, play revolutionary war songs, organize a role play of the signing of the Declaration of Independence...” (Brualdi, 1996: 3). In this sense, visual arts, such as looking at a picture/caption, might help some students whereas performing an issue or listening to music might be beneficial for some others in their learning process.

It is vital for teachers to see the interest of the students so as to motivate them to learn. Brualdi (1996) indicates that seven intelligences mentioned in Gardner’s Multiple Intelligence Theory are required in classroom instruction so as to help students productively function in society. Therefore “all intelligences as equally important. This is in great contrast to traditional education systems which typically place a strong

emphasis on the development and use of verbal and mathematical intelligences. Thus, the Theory of Multiple Intelligences implies that educators should recognize and teach to a broader range of talents and skills” (Brualdi, 1996: 2).

Furthermore, arts experience can provide students use different intelligences while creating their own works of art with drama, music, dance, and visual arts. As Dewey (1934) utters:

Art denotes a process of doing or making. This is as true of fine as of technological art. Art involves molding of clay, chipping of marble, casting of bronze, laying on of pigments, construction of buildings, singing of songs, playing of instruments, enacting roles on the stage, going through rhythmic movements in dance. Every art does something with some physical material, the body or something outside the body, with or without the use of intervening tools, and with a view to production of something visible, audible, or tangible. So marked is the active or ‘doing’ phase of art, that the dictionaries usually define it in terms of skilled action, ability in execution (Dewey, 1934: 207).

Dewey places art in the domain of experience rather than a product. Oreck (2004) similarly emphasizes that students can find artistic experiences almost in any topic or subject area that teachers can engage the students in appreciation and exploration of the artistic features of experience in the world around us (Oreck, 2004: 2). Art finds its roots in experience of all senses rather than simply appraising an art product.

Teaching through the arts requires students to engage in the act of creating art. For example, they might draw pictures, write poems, act in dramas, or compose music to further their understandings of the concepts in content areas other than the arts. Teaching through the arts helps students experience the concepts rather than simply discussing or reading them. This approach is consistent with educational theories that highlights the importance of reaching multiple learning styles or intelligences (Gardner, 1993, cited in: Jacobs, Goldberg & Bennett, 1999: 88).

Arts can be regarded as an effective teaching tool that could incorporate different learning styles, which results in all students having The opportunity to learn. Teachers should build bridges between diversity of learning styles: kinesthetic, verbal, aural, visual, tactile, and others. “There is a very strong case for the integration of multiple artistic expressions within a given task in the EFL class. These integrated materials are conducive to multiple perceptions, viewpoints and questions that encourage dialogue, sharing, and intra and interpersonal learning” (Green & Miro, 2010: 197).

4.3. Implenting The Art Forms into the EFL Classroom Through Teachers’ Perspectives

Intersecting English language learning with the teaching and learning visual arts, music, drama, and dance can facilitate life long learning, whereas it might arise some challenges for the EFL teachers. Oreck (2004) points out “little is known about teachers’ attitudes toward the arts in eduction or the applications of arts processes in their teaching practice”. In his research, Oreck (2004) comes to the point that “teachers believe the arts are important in education but use them rarely”. He emphasizes that despite the limitations such as lack of training and time to use the arts, teachers’ are eager to use the arts especially for the diversity of student needs and as the arts are beneficial for students.

Attitudes to promote creative and artistic methods in teaching can be variable considering the willingness of risk taking as well as their feeling pressure to cover the prescribed curriculum to prepare students for the exams or tests. Hence, the educators might get behind the curriculum while implementing the arts into the EFL teaching. According to Oreck (2004) these barriers can be broken with Huberman’s (1992) concept of “personal teaching efficacy” and Ashton and Webb’s (1986) ideas of “general teaching efficacy”.

“Teaching efficacy links the self-perception of competence with situation-specific expectation that the teacher can successfully influence student learning. Teachers may comprehend the general importance of the arts for students but

must have evidence that their own successful inclusion of arts processes will have a positive impact on student performance. They must attempt some aspect of artistic processes or methods on a regular basis [certainly more frequently than the ‘monthly to rarely’ average in this sample] to gain the confidence and gather the evidence of student learning needed to achieve teaching efficacy” (Oreck, 2004).

Teacher efficacy can be defined as teachers’ belief that they can influence how well students learn, even the ones who might be unmotivated (Moran, Woolfolk Hoy & K. Hoy, 1998). Teachers’ motivation and willingness to overcome difficulties meets at the humanistic motivation of students.

Motivation is the key factor in successful EFL learning. “It means having a real purpose in learning English or, wanting it for a specific purpose” (Lopez, 2007). There are also other factors that influence students learning like humanistic perceptions. Humanism based on the human values rather than religion or a rigid belief in a set of rules. Humanistic perspective in life can lead to amicable atmosphere which can create marvel. As it is expressed in the second chapter of this study, in humanistic aspect, language teaching is not only about teaching language, it is also about helping students to develop themselves as people. Vasuhi (2011) observes that “great teachers, whatever methodology they follow, provide us with a human connection that is more vital to education and which makes the learners self-actualize their learning process”. In other words humanistic approach of teachers will make learning an interesting process and can increase the motivation in EFL classroom.

In addition to the motivation problem, one challenge in teaching through the arts is the assessing students’ progress and achievement in EFL classes, which should be carried out in a manner that does not cause anxiety in the students. Latta & Chan (2011) states that “learning products cannot be separated from learning processes” (Latta & Chan, 2011: 56). They also indicate that:

“Activities intended to scaffold learning, enabling teachers and students to see the potential within learning processes-including deliberation, brainstorming and questioning opportunities; charting what one knows, how one knows it, and what one might like to know; concept maps; debates and discussions; experimentation, and

speculative exercises- are all examples of formative assessment practices” (Latta & Chan, 2011: 56).

Shaaban (2001) denotes some assessment techniques for both young learners and later stages, which might reduce anxiety. At the early stages instruction and assessment should include children’s responses of physical performance and visual products; at late stage “students may perform hands-on tasks” such as models, graphs, drawings, charts and “this technique fits very well within the Total Physical Response methodology for early language development” (Shaaban, 2001). These assessment techniques may help lower the anxiety level.

As well as nonverbal responses, oral interview such as in a role play, role-play such as writing letters, written narratives, presentations such as using multimedia for communicating information, student-teacher conferences such as doing observations in a cooperative work, self assessment such as K-W-L charts and learning logs or journals, peer and group assesment or student portfolios can be used in teaching and assessment in a continuous process (Shaabaan, 2001). These various kinds of assessment techniques might help techers to constitute a humanistic and comfortable classroom ambience. Thus, students anxiety levels will be able to reduced while using the art forms in the classroom. Rooney (2004) highlights that administrators should support teachers to use art in their classroom. “Administrators must also help teachers maintain environments that foster arts learning; children will not necessarily develop artistic skills without instruction and nurturance” (Rooney, 2004: 13).

Working cooperatively with school administrators, artists, teachers, curriculum designers and students art forms can be easily adapted into the classroom. Students might benefit this cooperation and the deficiencies in educational system in Turkey might be overcome. “This kind of collaboration, co planning and co-instruction, brings ‘mix of different skill sets’ to the learning environment. The variation creates an in-depth teaching and learning expeience in which both teachers and learners must think across disciplines” (Rooney, 2004: 14).

To sum up, arts can consummate and assist language learning while taking the students into different times and into different worlds. In such a peaceful atmosphere of arts students might forget about the rules and dogmas where they can learn languages without fear of making mistakes. This will undoubtedly facilitate learning at all levels

of English learners. The arts experience that the students have in the EFL classroom will also be enjoyable for the teachers as well as students. In a serious and stressful classroom atmosphere, it is hard for teachers to get the students involved in learning process.

To evaluate the findings and to clarify the responses of the research questions, the following chapter presents the overall summary of the study and includes suggestions for further studies.

CHAPTER V

5. CONCLUSION

English Foreign Language learning has undergone major changes during the recent decade. Different theoretical perspectives have made the EFL teachers and curriculum developers behave and decide differently on how foreign languages should be learned. Foreign language learning moved on the methods and approaches from dogmatic views toward the universal ones. Reviewing the selected methods and approaches in EFL learning and teaching, this qualitative content analysis study aims to offer a considerable tool in EFL classroom: arts. In this respect humanistic approaches along with multiple intelligence theory and multimodal learning are emphasized in the study.

It should be taken into consideration that each person has his own learning style and experiences. These learning styles can be defined as visual, auditory, and kinesthetic in accordance with the Gardner's seven intelligences (1993): Logical-mathematical intelligence, linguistic intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, the personal intelligences (interpersonal intelligence - intrapersonal intelligence). Teachers should be aware of this fact and should build diversity in teaching.

Arts, namely drama, visual arts, music and dance in an EFL classroom or in any phases of education enables learners to activate all the intelligences and learning styles. For instance, visual learners can learn better by looking at an art form, a painting or by watching videos, film, and this activates the spatial intelligence; auditory learners listen to the songs, lyrics or scripts of the movies, films, and this activates the musical intelligence, followed by, a dance activity which activates the bodily- kinaesthetic intelligence. Kinesthetic learners can also draw, build, or shape things related to the topic, such as telling the gist of a story or a movie or a film or a documentary by drawings or creating posters by painting and then they can present their ideas orally, or they can even create a fragment for a story they read or they write. All these activities can be completed with a drama performance or creating their own props or backdrops for a performance where logical-mathematical intelligence, bodily-kinaesthetic

intelligence, linguistically intelligence, spatial intelligence, interpersonal intelligence, intrapersonal intelligence will be effectively active.

Additionally, while constituting their own presentations, posters, fragments, props, backdrops, or any art forms, they can criticize the events or be creative or criticize the art forms they create and relatively develop higher thinking skills. In contrast with traditional classroom imposing or forcing learners to think merely what their teachers say, students will have their own ideas and will be free to express their own opinions or thoughts. Correspondingly, humanistic and free classroom atmosphere will be able to be formed accepting each one of the students as individuals who are different from each other. Rooney (2004) endorses and points out all students will participate in learning through arts education, and “the arts make education more equitable because they “transcend” limitations and boundaries associated with diversity.” (Rooney, 2004: 20).

In order to manage a classroom convenient for using art for varied learning styles, curriculum planners, school administrators, artists, or art teachers should work together with the teachers. Considering the budget shortfall, schools might work together with arts communities, community art centers, or art organizations.

Along with collaboratively planning of art based education, one of the challenges can be a belief that art is a separate discipline from language teaching and learning. We cannot ignore the similarities that exists between both. “Boyer (1985) points out how language and art were two of the first developments of early civilizations. With their nearly identical components, one wonders if the two naturally develop parallel to one another” (cited in: Moore, Koller & Arago, 1994: 4-5). In order to break the preconceptions we should go into depth in education with Waldorf Schools.

At the Waldorf School, reading is taught through visual images. Halverson believes that this connection has been made because of the historical pictographic development of letters and alphabets. She says that as the students go through the curriculum in a Waldorf School, they experience a type of ‘evolution of human consciousness’ (cited in: Moore, Koller & Arago, 1994: 7).

In this sense language learning process turns into an art and art turns into a language itself. Language teaching is not only about teaching language thus teachers should use art forms to help students develop themselves as people and empathetic understanding of students will be deepened by attending to other ideas, other images, other experiences in art forms. “Every participant in a work of art (either active or passive) has the opportunity to travel through time and space, relate images, discover new ones and create a unique new world of their own” (Green & Miro, 2010: 196).

Another question in arts based language teaching might arise from the students’ achievement in standardized examinations and their correlation with multimodal arts education. The research cannot prove that arts in EFL classroom will result in more advanced academic success. Yet, in the light of the findings, the study indicates that art stimulates higher order thinking skills and enables the activation of multiple intelligences. It is an undeniable fact that art has a profound effect on creating a more qualified education and educating more sophisticated members. Still, this does not mean that art based education will help learners to be successful in traditional tests (such as YGS/ Transition to Higher Education Examination [used to be called Undergraduate Placement Exam/ OSYS/OSS] in Turkey). Further experimental researches can prove the relationship between art and academic tests. There are some studies analyzing the relationship between art based education and academic learning. Rooney (2004) expresses:

One such study, for example, compared reading test scores in 700 first graders, half of whom participated in a dance-based reading curriculum, and half of whom did not. After 20 sessions, reading tests revealed that first graders who participated in the dance reading curriculum scored higher in the area of phonetic knowledge and skills than those who had not received the dance-based instructional strategies. A sample of 700 students is not large enough, however, for the study to conclude that all first graders will benefit from the dance curriculum (Rooney, 2004: 19).

Association between arts and interdisciplinary fields might be evaluated more elaborately considering the academic achievements of learners in the fields, especially in terms of the EFL education.

5.1. Suggestions For Further Studies

Based on the conclusions derived from the qualitative study, arts in an EFL classroom can be a productive medium to address diverse learning intelligences or various learning styles, as it stimulates higher order thinking skills. This research intended to propound the idea of art based EFL classroom will enhance learning. The study can convince teachers of using art in their teaching and could encourage curriculum planners to rearrange requirements of the language classrooms or education by including art.

Following studies might include some deficiencies of this study. An action research might be conducted to prove the effectiveness of the art forms (music, dance, drama, visual arts) considering the art based activities given in Latta & Chan's (2011) "Teaching the Arts to Engage English Language Learners". Students' journals, writings, performances can be evaluated and can be compared with students' achievement in academic tests. The art forms should also be applied to the other disciplines with regard to multiple intelligence learning and both these aspects of English language learning should be studied in depth.

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