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The Art of Reading

Laura Rose Lindquist
Bethel University

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LAURA ROSE LINDQUIST

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Laura Rose Lindquist

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Cheryl Bostrom, EdD

John Bergeland, M.Ed

Abstract

The product of this literature review with application emphasis is an Art of Reading class which addresses reading comprehension and the role that art teachers can play in contributing to achievement. The class is based on research findings and integrates eight strategies to improve reading comprehension. The strategies include: 1) promote self-efficacy, 2) set goals, 3) provide choice, 4) build relationships, 5) ease anxiety 6) teach reading comprehension strategies, 7) spend time reading, and 8) spend time reflecting. The Art of Reading class also includes mindfulness practices, self-selected reading material, and artwork projects based on the text.

Table of Contents

CHAPTER I: INTRODUCTION

Students' lives are changing as technology advances. From a paper-and-pencil world to smart boards, iPads, and smart phones, technical methods by which students can now learn are vast. Students can be entertained in class by engaging interactive games such as Kahoot, a site that allows students to compete with one another in a video-game-like quiz, or they can speak-to-text an essay with an iPad. Although advances in technology offer additional differentiated learning and teaching possibilities, they have also posed a challenge to teachers. The world of instant gratification through technology is only one of the major contributing factors toward reading disinterest in young adults (Shepherd & Mullane, 2010). Reading has become an activity that many students dread rather than welcome which poses a challenge to teachers. As an art teacher, I want to figure out how to pique my students' interests in reading and improve their reading abilities.

Reading apathy stems also from an inability to comprehend the text as well as negative previous experiences with reading. Reardon et al. (2012) explained that students in the United States can read by third grade if reading is defined as proficiency in basic and procedural word reading skills. However, from a comprehension standpoint, only one-third of students through middle school have attained this skill (p. 17). There is a literacy gap between white students and students of color as well as students of high socioeconomic status versus low socioeconomic status (Reardon et al., 2012). Compared to roughly 50 years ago, racial and ethnic literacy gaps are shrinking; nevertheless, socioeconomic discrepancies in literacy skills continue to grow. The disparity in reading skills between kindergarten students from high- and low-socioeconomic statuses is

significant. As children from low-income families grow from kindergarten to eighth grade, the income-achievement standard deviations continue to grow on average from 1.2 to 1.35 (2012). Thus, it is pertinent that teachers positively influence students' reading experiences. If teachers can inspire interest in all their students early on, especially those from low-socioeconomic status, it is more likely that the achievement gap will be narrowed.

The ability to read has a significant impact on students' futures, so it is important that teachers turn reading experiences into satisfying endeavors. Reading comprehension is a requirement for social and economic upward mobility. Not only is it important for individual success, reading comprehension is necessary for our country's economy, for much of recent economic growth has been in the areas of the labor force that require moderate- to high-level literacy skills (Reardon et al., p. 18). Reading comprehension is also a necessity as students grow up in a world constantly bombarded by contradictory information. With skills in reading comprehension, students are better equipped to navigate the evidence, facts, figures, and data to evaluate, interpret, and make decisions based off the available information. Since students in elementary and middle school years develop reading skills more rapidly than adults, teachers of all subject areas, not only those with reading backgrounds, should teach their students the skills to be flourishing readers (Reardon et al., 2012).

Success in high school depends on students' reading comprehension abilities in their middle school years; however, about two-thirds of all students are not able to demonstrate this ability. As students encounter various texts in the content areas in high school, teachers discover many of their students are not well-equipped to engage with

their respective discipline-specific texts. Therefore, teachers discover a roadblock. Teachers find they need to teach students how to read before requiring students to learn from the texts (Snow & Juel., 2005). The teachers must meet the students where they are at in their reading skills before they can move forward and teach content through text.

Personal Experience

I am an art teacher and administrative coordinator in an urban high school in Saint Paul, Minnesota, and I have noticed that many of my students choose to be in art class because it is a hands-on activity that offers instant gratification. Three years into the teaching profession, I can attest to numerous students struggling with reading. The school at which I teach has been aware of this situation, so the principal implemented an All School Read program, during which teachers and students read the same book for 30 minutes a day for two days a week. When I have had students read during the All School Read, I have observed various student behaviors. From falling asleep, to staying on the same page and sneakily texting on their phones, to taking long bathroom breaks, my students display an avoidance of reading.

My observations and experiences as an art educator and administrative coordinator have led me to conduct this literature review with application emphasis. For example, Maurice, a typical student in my class, was not exactly enthralled with the idea of having to read during an art class. When the time came for All School Read to commence, he would exclaim, "This is dumb! I hate reading. Why do we have to sit and read in an art class?" He was a kind student but not afraid to speak his mind. His words were often followed by his classmates agreeing and shouting, "Right! We have other projects to get done that are more important than reading." I was challenged to then

figure out a way to immediately inspire my students to enjoy the next 30 minutes. I would try anything from reading aloud to the class to having them read silently to having them intermittently stop to write down what they read. It seemed that no matter what I required the students to do, they did not enjoy the task of reading.

As an administrative coordinator, I require students to complete an intake assessment, part of which assesses their reading comprehension skills. Assessment scores reveal that a majority of the 130 11th-grade and 12th-grade students are at or below the 3rd-grade reading level. According to Reardon et al. (2012), about 10% of 17-year-olds have reached the level of a typical 9-year-old. I have also noted that students lose patience when tasked with the reading section of the test, for the pace at which they complete the section rapidly increases. The students would begin the reading portion by taking their time slowly reading the text, and then after only a couple questions requiring careful reading, students would click rapidly through the answers so they could be done with the reading section. Nathaniel was one of these typical students who would hastily complete the reading section. When I asked him why he sped up, he explained, "I don't like reading and I got frustrated. I just wanted to be done." I have observed many of my students with this negative attitude toward reading. Either the students say reading is not fun or it is too difficult.

Definition of Terms

The following is a list of terms and their definitions that are frequently used in this project.

Reading comprehension will be referred to as the integration of background knowledge and contextual information to understand a reading selection (Reardon et al., 2012).

Self-efficacy is one's perceived ability to produce at a given level of success (Bandura, 1997).

Reading anxiety is "a negative emotion that impairs learning, a fear response to imagined or distant threats, and a feeling of helplessness focused on future threats to self-esteem" (Jalongo & Hirsch, 2010, p. 433).

Mindfulness is the practice of being aware of one's body, mind, and feelings in the present moment to promote a sense of tranquility (Mindfulness, n.d.).

Reading proficiency means that the student has mastered age/grade level expectations (Connors-Tadros, 2014).

Research Question

Reading is an important skill for success as a student, a citizen, and a worker. Many students get to high school with a disregard or a hatred toward reading. As a high school art teacher, I wanted to learn more about this aversion to reading and what I can do to positively influence reading experiences. Thus, the following research question guided this study: How can art teachers develop their students' reading comprehension skills? In Chapter II I reviewed literature to answer this question.

CHAPTER II: LITERATURE REVIEW

To locate literature for this thesis, searches of Academic Search Complete, Educator's Reference Complete, ERIC, JSTOR Arts & Sciences VI Archive Collection, and Education Journals were conducted for research publications from 1980 to 2018. This list was narrowed by considering only peer-reviewed journals and articles that focused on reading comprehension and addressed the guiding questions. Key words used in these searches were *reading comprehension, reading strategies, visual art, reading comprehension strategies,* and *reading anxiety*. The structure of this chapter is to review literature on ways teachers can improve reading comprehension. Eight strategies are described in the following sequence in no order of importance. The strategies are neither hierarchical nor separate; they interlace and work together to improve reading comprehension.

1. Promote Self-Efficacy

2. Set Goals

3. Provide Choice

4. Build Relationships

5. Ease Anxiety

6. Teach Reading Comprehension Strategies

7. Spend Time Reading

8. Spend Time Reflecting

Strategy 1: Promote Self-Efficacy

When confronted with the task of reading, many students have feelings of little to no self-motivation. Theorist Albert Bandura proposed the idea that promoting self-

efficacy, one's perceived ability to produce a given level of success, fosters self-motivation (1997). Self-efficacy directly relates to a person's successes, such as those in the educational and career spheres, and teachers have opportunities to nurture self-efficacy in the classroom. Efficacy belief influences students' courses of action, the amount of effort they exert, and their resilience to adversity. With high levels of self-efficacy, students are equipped to persevere through challenges, failures, and even mental issues, such as anxiety and depression. Simply put, students are able accomplish more when they have high levels of self-efficacy.

Bandura (1997) identified four sources from which students can gain self-efficacy: mastery experience, social modeling, social persuasion, and emotional and physical wellbeing. Mastery experience, the most essential source for self-efficacy, means that students have more confidence when completing a task because they have successfully completed it before. For example, a student who has earned an A on her latest art project will feel more self-assured when presented the task of a new art project. The second source for gaining self-efficacy is through social modeling. When students see others complete a task successfully, they will have more confidence since they have lived vicariously through others' success. Teachers could promote vicarious experience in the classroom by modeling a task. For instance, an art teacher could model the individual steps for creating a stained glass piece. Students then feel confident having witnessed the task at hand. The third source, social persuasion, means that when students are convinced to believe in themselves they will apply more effort and, by doing so, increase their chances for success. They have more self-confidence accomplishing tasks when they are convinced they are able to succeed. A teacher can promote success by

giving students positive feedback as well as setting up situations that allow for positive peer feedback.

The fourth source, emotional and physical wellbeing, indicates that by supporting positive emotional and physical states, teachers can increase students' levels of self-efficacy. Students who fail at finishing a task often experience physiological symptoms, such as sweaty palms, increased heart rate, and headaches. Teachers could combat these symptoms by creating a stress-free and safe environment. When they notice a student experiencing the symptoms they can adjust the situation and improve the condition.

Strategy 2: Set Goals

One approach to promote self-efficacy involves goal setting. A growing body of research has indicated that goal setting promotes self-efficacy in learning (Schunk, 2003). When students commit to a goal, they are more likely to evaluate their progress against the goal as they complete tasks. For goal setting to promote self-efficacy, the goals need to be specific, explicit, and attainable. Goals such as *I will do my best* are too general. By creating goals and evaluating progress against specific goals, students increase self-efficacy and maintain motivation (Schunk, 2003).

Schunk and Rice (1989) examined the effects of self-efficacy on reading comprehension. They identified two types of goals in relation to reading comprehension: process goals and performance goals. The experiment involved students participating in lessons. Prior to the lessons, students were given either a process goal, a product goal, or they were told to simply be productive. Compared with the students who were not given a goal, students given a process or product goal demonstrated better reading

comprehension and displayed more self-efficacy. This finding supports the notion that goal setting promotes self-efficacy, which is essential for reading comprehension.

Several scholars agreed that students achieve more when they take personal responsibility for their learning. Stone discovered through her research that students displayed higher levels of motivation outside school than inside school simply because they were not in charge when they were in school (1984). One way to increase their motivation and a sense of control in school is to promote goal setting. Setting goals and purposes for reading promoted self-efficacy, which, in turn, increased motivation. Older students typically do not receive as much support as younger students; therefore, as students progress through the primary grades, they may become less motivated in school. Thus, teachers should provide support to older students as well as younger students.

Since goal setting promotes self-efficacy, it is vital for students moving out of the younger grades. In Hawaii, a fifth-grade classroom incorporated goal setting and progress evaluation into its curriculum. Teacher Charlene Christenson and curriculum developer Jackie Carroll designed a class to see whether they could increase students' ownership of learning literacy. To do so, Christenson required students to set goals for themselves. The goals were based on student-teacher discussions concerning how students interpreted themselves as readers and writers. Over time, Christenson observed that setting goals increased her students' concentration on learning, her students' feelings of motivation, and her students' ownership of learning (Carroll & Christenson, 1995). Because students created their own goals focusing on what was important to them, they were more self-determined and excited about the steps to achieve the goal. For example, student Nohea created a goal to "…work on what I'm writing and make it a better story"

(p. 47). Nohea worked with the teacher to identify information that could be included in her project that would meet her goal. Since she has stated her goal and identified what was needed to reach the goal, she eagerly got to work. The product of her work proved to be "one of the most creative in the class" (p.47). As a result of the goal-setting process, she learned techniques to improve her writing. Because her goal was explicit, it was possible to achieve.

Christensen agreed that goals must be specific to be successful. When her students set specific goals, they increased self-motivation and their successes toward achieving the goals. For example, her student Kiwaka created a specific learning goal, and, as a result, he stated, "I read more careful[ly]," which allowed him to engage in deeper class discussions (Carroll & Christenson, 1995, p.48). These findings underscore the importance of having students be specific when setting goals. In addition, Christenson discovered that goal setting activated students to use strategies and skills they already knew in order to achieve their goal. For example, her student Kimo had a goal to improve his writing. To do so, Kimo applied the writing process skills he had been learning since kindergarten. As a result, he revised and edited his work, showed more creativity, and received better grades (Carroll & Christenson, 1995). This demonstrates Piaget's (1952) constructivist theory that students learn based on how they relate new information to prior knowledge and experiences. Kimo set a goal and completed one step at a time toward achieving the goal, which resulted in success.

Strategy 3: Provide Choice

A growing body of research indicates that teachers should start offering students choice in regards to reading. It is tradition in English classrooms that students read

classics, such as *Moby Dick* and *Of Mice and Men*. Teacher Guy Bland questioned this tradition. He argued that the question in regards to reading is not *how* to motivate students to read the classics, but *should* we motivate them to read the classics (Bland, 2001, p.20)? Bland argued that change is needed in the classrooms, for these novels offer few meaningful, tangible, and relatable experiences to students of the 21st century. He also contended that student connections are fundamental in getting students to read; therefore, changing the classical tradition into something new is important. Once students can get their hands onto a book of high interest, student approaches to reading improve. Bland offered an example of a student who had a history of refusing to read; however, when the student was introduced to *Goosebumps* books, he would not put them down (Bland, 2001). Nevertheless, it is reasonable to propose that offering students choice will pique reading interest.

The aim of a similar experiment was to increase students' reading interest. Hall, Hendrick, and Williams (2014) conducted a study to understand how providing choice to students during independent reading time might influence their approaches to reading. Twenty-one third-grade participants were provided with popular books at appropriate reading levels. While reading, they also had the choice to listen to soft music. Afterwards, they had time to discuss their books with one another. The researchers measured results by collecting field notes during four weeks of observation. Findings indicated that providing opportunities for choice positively influenced students' reading interest and motivation, as students displayed more outward eagerness to read the particular books they chose. It is interesting to note that students even reminded the teacher when it was time to read. They enjoyed passing out headphones for music and

looked forward to the 2 minutes they had to talk with one another. This finding supports the importance of choice for increasing student interest in reading; choice piques enthusiasm.

Another study parallels the previously mentioned studies, as it indicated that choice increases student reading involvement. Teacher Chris Wagner worked with university researcher Denise Morgan to design a three-week reading choice unit for two classes totaling 57 high school sophomores (Morgan & Wagner, 2013). Prior to implementation, Chris shared his class idea with his students, prompting them to respond to his idea in a journal. One student responded, "Yes, this would be the best idea ever in an English class. People would probably actually read the book…So, wait, are we actually going to do this" (Morgan & Wagner, 2013, p.661)? Another student expressed concern by writing, "Being able to pick my own book keeps me in my comfort zone of reading…but when a book is chosen for me it forces me to explore outside and leave my comfort zone"(Morgan & Wagner, p. 662). As a solution to this concern, Chris encouraged his stronger readers to select more challenging books.

Results of Chris' reading choice unit indicated that offering choice increased student reading engagement. Students went from being self-proclaimed non-readers to readers. His student Marc said that after experiencing the reading choice unit he realized his "interest in books still exists", even though it "subsided with the assigning of books of polar interest to me in school" (Morgan & Wagner, 2013, p. 665). His student Mitch never read a book prior to the three-week course. Mitch would survive in class by "fake" reading, much like other students who get by in reading class by quickly skimming pages or reading Google's summaries. With Chris' persistence of getting him interested in a

book, Mitch became a reader. The greatest indicator of the choice unit's success was in the improvement of grades. Of the 57 students, 46 finished the unit with As, nine with Bs, and two with Cs (Morgan & Wagner, 2013).

Guthrie and Klauda (2014) also emphasized that supporting choice facilitates motivation and engagement. Eleven reading classes consisting of a total of 617 students participated in the study. The classes incorporated instructional supports for choice as well as importance, collaboration, and competence. The classes were compared with traditional instruction courses. Findings revealed that the motivational-engagement supports, including choice, boosted intrinsic motivation, belief in oneself to complete the reading tasks, as well as dedication to reading. The analysis indicated that, "When students experienced relevance, personal meaning…they were energized to process the structures and connections in informational texts relatively deeply…Lacking these supports, traditional instruction students were more likely to read more literally and remember texts in more fragmented forms" (p. 22). In examining the research, the instructional supports of choice, importance, collaboration, and competence were measured as a whole. Choice was not a factor measured by itself, which may have influenced the findings; however, it appears that opportunity for choice is related to greater reading comprehension due to increased interest in subject matter.

Strategy 4: Build Relationships

Many teachers struggle with helping students below reading level improve their reading skills. Many of these students do not relate with the culture of academia. To them reading is just part of this culture that is not theirs. Some teachers, however, are able to successfully get through to and welcome these students into the culture and help

them reach their potential in reading. For example, at a school in Bronx, New York where only 26% of the students passed the Comprehensive English Regents exam with 55 or above, one teacher succeeded (Gulla, 2012). To do so, the teacher built positive relationships with the students. Through an ethnographic research study, a researcher observed this teacher's reading class to learn what made it successful. The researcher noted the class structure, the student-teacher and teacher-student interactions, and interviewed teachers and students.

The class consisted of 27 students and the structure was the same each day. For the first 25-30 minutes, students were free to read a book of their choice from a teacher-provided selection. The teacher knew the students in the class well, and she would connect with them while they read their books. She and the students shared enthusiasm for the books, too. For example, while reading one student exclaimed, "I can't believe this!" to which the teacher responded, "I know! Are you getting mad yet" (Gulla, 2012, p. 59)? Following independent reading time, the class read a book together. The teacher paused frequently to connect with her students during the all-class reading time. She brought the class together for a short, guided, and open discussion during which she would remain cognizant of the feelings of the students in her class. For example, she previewed the day's reading by saying,

> Sometimes that kind of violence makes people uncomfortable…and it may make you feel like laughing or making jokes. I just want you to understand that if you laugh or act inappropriately, you are dishonoring the ancestors who lived through these things. (Gulla, 2012, p. 59)

She empathized with and showed respect for the students while, at the same time, teaching them important lessons.

It appears that the close relationships the teacher created with each of her students were pertinent to the course's successes. The teacher fostered relationships with each student, which let the students know she had their best interests at heart. The teacher-student relationships created a community in which daily life and classroom learning intertwined. In the end, the course succeeded, for each student improved his or her own reading abilities. The findings underscore the importance of relationship building to increase student reading success, for the course's success relied on the student-teacher relationships.

Gulla's (2012) findings correspond to those of Kiuru et al. (2015), who tested a hypothesis that positive teacher affluence increases academic skill development. Kiuru et al. also examined how peer relations influenced academic achievement. The researchers observed 625 students from kindergarten through fourth grade and measured positive teacher affect as well as peer acceptance against academic skills. The researchers completed the positive teacher affect and peer acceptance measures during the first, second, and third grade years. Kiuru et al. completed the academic achievement skill measurement during the kindergarten and fourth-grade years.

To measure positive teacher affect for students, the teachers rated students on a five-point scale (1 for *not at all* and 5 for *very often*) as they answered four questions. The questions asked the teachers whether they feel satisfaction, joy, helplessness, and stress and frustration when teaching each student (Kiuru et al, 2015, p. 437). The researchers reverse-scored the negatively worded questions. To measure peer

acceptance, first, second, and third grade students participated in a sociometric nomination procedure in which they would circle classmates' names with whom they most enjoyed spending breaktime. The number of positive nominations each student received depicted his or her peer acceptance score (Kiuru et al, 2015).

Researchers used three indicators to measure academic skills in kindergarten: phoneme identification, letter knowledge, and math number sequence. To measure academic skills in fourth grade, the researchers used four indicators for academic skills: reading comprehension, reading fluency, arithmetic reasoning, and arithmetic fluency. In particular, to measure reading fluency and comprehension, researchers used a nationally recognized standardized reading assessment in which students were prompted to complete a speed test and a comprehension test of a fictional story (Kiuru et. al, 2015).

Findings indicated that both positive teacher affect and peer acceptance influence academic achievement. The greater the positive teacher affect and peer acceptance, the greater the students' academic skills. Furthermore, the study provides evidence that positive teacher affect influences peer acceptance that, in turn, impacts academic achievement. The present study demonstrates that, indeed, teachers shape students' class experiences. Teachers even share a role in shaping peer relations which aid in academic success. An analysis of this study shows some limitations, for it lacks details indicating the cause of positive teacher affect (Kiuru et. al, 2015).

Newberry (2010) provided the missing details as he specified the phases student-teacher relationships go through and what they must endure to be successful, positive relationships. She demonstrates that both teacher and students must individually go through four relationship phases: Appraisal, Agreement, Testing, and Planning. In the

first phase, Appraisal, each party gets to know each other as they spend time gathering information and sorting out particular roles. An example could be the get-to-know-you activities in which many classrooms engage on the first day of class. In the second phase, Agreement, routines and interaction patterns are formed and power structures are established. This phase can be seen during the first few days of the class during which the teacher reinforces rules and sets new rules specific to his or her classroom. In the third phase, Testing, parties explore boundaries and limitations. For example, in this phase, a student may test the teacher's authority. In the fourth and final phase, Planning, parties reflect on ways to move the relationship forward. For instance, a teacher goes through this phase when he or she reflects on how to better arrange the seating chart to separate the more chatty students. As she established the four relationship phases, Newberry emphasized that relationships are not linear and that each phase may be revisited many times and at different points in the relationship.

Newberry (2010) concentrated on one relationship in her study, the relationship between teacher Sandy and student Jacob. Jacob was an agreed upon challenging student by other teachers in the school. Upon close observation, Newberry discovered that Sandy and Jacob's relationship constantly repeated phases in an almost circular manner. In the face of challenge, Sandy demonstrated resilience. She learned about the four phases which allowed her to envision an end goal. Through reflection and careful planning to get to that end goal, Sandy was able to break through to Jacob. Newberry provided evidence for the notion that relationships are fundamental in teaching. By understanding and being mindful that relationship building is a process, teachers are more likely to have

a greater quantity of quality relationships. Identifying the four phases is a new way through which teachers can establish and maintain the relationships.

Strategy 5: Ease Anxiety

For many students, reading is an anxiety-inducing activity. From the beginning, they are asked to read out loud in class. Much like the fear of public speaking, which has been equated to an even greater fear that that of death, students face a fear of reading (Jalongo & Hirsch, 2010). Reading anxiety can be defined as "a negative emotion that impairs learning, a fear response to imagined or distant threats, and a feeling of helplessness focused on future threats or threats to self-esteem" (Jalongo & Hirsch, p. 433). Bandura discussed how anxiety is actually the opposite of self-efficacy (1997). As self-efficacy is imperative for reading achievement, anxiety needs to be understood so that teachers can reduce it in the classroom.

Jalongo and Hirsch (2010) sought answers in neuroscience as to what happens in the brain that causes reading anxiety. When a child reads, the brain's recognition network identifies letters and words. At the same time, the strategic network focuses on comprehending the text. Simultaneously, the brain's affective network, also known as the limbic system, activates feelings of motivation, interest, anxiety, and more. The task of reading triggers the brain's amygdala, which causes the student to feel a sense of immediate fear that this task is a "threatening situation" (Jalongo & Hirsch, p. 432). Much like classical conditioning, reading and fear then become connected (Maia & Jozefowiez, 2015). The brain forms an association between the neutral stimulus of reading aloud and the unconditioned stimulus of teacher or peer judgment. Consequently, the learners associate reading with negative emotions. The students then

fumble through the text. Afterwards, students feel embarrassed. As the days go on, students must continue to read aloud. When prompted to do so, they relive the horror of the previous times they fumbled. As the weeks and even years go on, that fear is ever present (Jalongo & Hirsch, 2010). If children reach fourth grade without reading competently, they are prone to lessening their chances for success, for they will have a higher chance of dropping out of school and reducing their future career earnings (Piccolo et al., 2017). Furthermore, teachers need to be aware of students' reading experiences.

Teachers can help students combat reading anxiety by recognizing emotional strengths and weaknesses in students who dislike reading. Teachers can also develop plans to motivate the students (Piccolo et al., 2017) by providing a supportive learning environment that also supports healthy emotional development (Jalongo & Hirsch, 2010). By being proactive, teachers may lessen the risk of absenteeism and improve the students' chances for future successes (Piccolo et al.). One way a teacher could take charge of reading anxiety would be through implementing yoga and mindfulness in the classroom.

Klatt, Harpster, Browne, White, and Case-Smith (2013) discussed a school that implemented a program, Move-Into-Learning (MIL), which is designed for at-risk youth to reduce stress and improve behavior. The researchers wanted to see if MIL would be feasible for implementing into a classroom as well as to verify if it does in fact reduce anxiety and correct behavior. They also wanted to see if the perceived benefits endured over time. MIL was put into practice in two third-grade classrooms at a public school located in a low-income neighborhood, which was labeled by the district as an academic

emergency, for there were high levels of misbehavior. Forty-nine third graders participated in the 8-week MIL program, which combines yoga, meditation, art, and music. Once each week, the students participated in a 45-minute MIL session. For the four other days of the week, they participated in a 15-minute session (Klatt, Harpster, Browne-White, & Case-Smith, 2013).

The classrooms were assessed prior to, immediately following, and 2 months following the 8-week MIL program. The qualitative research methods used were teacher interviews and the Conners Teacher Rating Scale-Revised, a widely used measurement tool that assesses teachers' perceptions of student behavior in the classroom. The Conners Rating Scale produces four scores measuring students' levels of oppositional behavior, cognitive problems/inattention, hyperactivity and the Conners' ADHD index (Klatt, Harpster, Browne-White, Case-Smith, 2013).

According to the Conners Teacher Rating Scale-Revised, the ADHD index, hyperactivity, cognitive inattention, and oppositional behavior levels of each classroom decreased as a result of MIL. The ADHD index mean went from a pretest score of 13.63 down to posttest score of 6.61. The hyperactivity mean went from 4.84 down to 2.26. The cognitive inattention mean went from 9.11 down to 5.42. Lastly, the oppositional behavior mean went from 3 down to 2.37. From interviews, the researchers concluded that MIL is feasible for implementation into a public school setting. They also concluded that the program gave students tools to cope with the challenging situations in their lives (Klatt, Harpster, Browne-White, Case-Smith, 2013).

Two months following the MIL program, one of the two classrooms was assessed to see if the positive results were lasting. After an analysis of new Conners Teacher

Rating Scale-Revised scores, it was found that the classroom maintained the scores for each of the four areas. Thus, it appears that implementing yoga and mindfulness practices in the classroom not only decrease behavior problems but they also reduce stress. This calls into question whether yoga and mindfulness specifically reduce anxiety related to reading (Klatt, Harpster, Browne-White, Case-Smith, 2013).

Klatt discussed MIL's influence in another classroom, which complements the present study. After 8 weeks of MIL, the students and teachers voiced that MIL also increased the ability for students to focus (2009). Focus is a symptom that opposes anxiety-related symptoms, for students experiencing reading anxiety lose their abilities to pay attention (Jalongo & Hirsch, 2010). Yoga, a practice consisting of various physical postures, can increase focus. As yoga practitioners hold postures for short or long periods of time, they focus on breathing and meditating. Thus, yoga promotes physical, mental, and emotional balance, for it brings together mind, body, and spirit (Morgan, 2011). Morgan compared an English classroom that incorporated yoga with one that did not incorporate yoga. She observed that the yoga class was "more fun and relaxing than the traditional class" (p. 4).

Chen and Pauwels (2014) conducted a study to examine yoga's affects; 103 classes implemented 5 to 10 minutes of yoga each day for 1 year. At the end of the year, 550 parents, 661 students, and 103 teachers completed questionnaires. Findings indicated that yoga enhanced focus, concentration, and attention in school. The current study suggested that yoga also increased emotional resilience and feelings of joy (Chen & Pauwels, 2014).

Strategy 6: Teach Reading Comprehension Strategies

Reading comprehension occurs in phases and when one phase is overlooked, the last phase, reading proficiency does not occur. Starting with *word decoding*, readers learn the meaning of individual words. Next, readers understand how words come together during the *sentence comprehension* phase. After that, they understand the text as a whole and the relationships between sentences during the *reading comprehension* phase (McNamara, 2009). If students have missed a phase along the way, it is crucial they learn strategies to catch up. McNamara asserted that teaching comprehension strategies helps students overcome barriers to reading comprehension. The strategies compensate for the processes demonstrated by proficient readers.

McNamara (2009) discussed the effectiveness of a particular strategy called SERT, which stands for Self-Explanation Reading Training. SERT is the process by which a student writes or orally explains text meaning. Such a process can assess students' comprehension. There are six strategies under the umbrella of SERT: 1) comprehension monitoring 2) paraphrasing 3) elaboration 4) logic or commonsense 5) predictions, and 6) bridging. In the comprehension monitoring strategy, students are aware of whether they understand a text. This strategy may manifest itself when a reader says, "I don't understand what this means" (p. 35).

The second strategy, paraphrasing, is a process by which the readers restate the text in their own words. In the elaboration strategy, readers link the text to what they already know about the subject. During this strategy, readers are encouraged to connect any knowledge they have available for the topic of the text, even if the information they know is not directly related. By using any knowledge available, they are applying the logic or commonsense strategy. The next strategy, prediction, encourages students to

guess what might be coming next in the text. Lastly, in the bridging strategy, students connect and understand the relationship between separate sentences within the text (McNamara, 2009, pp. 34-35).

McNamara (2009) reviewed a study in which SERT was applied in a classroom. He compared students who utilized SERT strategies to those who were simply prompted to self-explain. To measure results, he required students to complete a comprehension assessment both immediately and one week following the reading of a difficult science text. Of the 136 ninth and tenth grade students, he found that students trained in the SERT strategies comprehended text significantly better. Even after one week, SERT-trained students retained the information. In summary, the study illuminated the influence of reading comprehension instruction on reading comprehension. When students are given the opportunity to learn strategies to access the practices of a proficient reader, they increase their reading comprehension more than when students are left to their own devices.

Willingham (2007) examined the role of strategy instruction from more than 500 studies over the span of 25 years. From the studies, he concluded that the three most important factors for reading comprehension are monitoring comprehension, relating sentences to one another, and relating the sentences to prior knowledge. Strategy instruction can increase students' skills in these three areas. Even though strategy instruction is a great tool for increasing comprehension, it is not the ultimate answer for achieving reading proficiency.

Proficient readers do not actively use specific instructional strategies or support tools, such as story maps, as they read, but they do understand that the goal of reading is

to gather meaning. Reading strategies can be used in the classroom as building blocks to gather meaning and reach competence; however, true comprehension comes from years of practice and time that is spent reading, for years of reading experience expose students to new vocabulary and new knowledge. The more practice and engagement students have with new terminology and information, the better readers they become (Willingham, 2007).

As strategy instruction is helpful but not the ultimate answer to reading comprehension, Willingham emphasized that it does not need to be time-consuming. His analysis showed that the shorter reading programs of about six sessions were just as effective as programs of 50 or more sessions (2007). Thus, it is reasonable to propose that teachers should periodically employ support tools. For example, teachers could teach one strategy each week in order to support developing readers.

Strategy 7: Spend Time Reading

Reading comprehension requires students to spend time reading. For students to acquire reading comprehension skills, they "must spend enough time on task to automate the decoding process, acquire a sufficient level of fluency, expand their vocabulary and background knowledge, and build their comprehension skills" (Comings, 2014, p. 174). A growing body of research exemplifies this importance of allotting independent reading time in the classroom.

The importance of independent reading time was examined in a study conducted by Reutzel and Hollingsworth (1991). The researchers investigated the effects of time spent learning and practicing reading comprehension skills versus time spent independently reading on reading comprehension. To measure students' comprehension,

the researchers examined the scores of a reading comprehension skill test. Sixty-one

fourth-grade students participated in this month-long study and were randomly assigned

to one of three treatment conditions. The fourth-grade students were allocated to a

reading only condition, a combined reading and skill instruction condition, or a skill

instruction only condition.   Prior to participating in their condition, all students received

30 minutes of basic reading instruction. This instruction differed from the instruction

delivered to students in the conditions incorporating skill instruction. After instruction,

all students moved to their assigned condition for 30 minutes. Surprisingly, after an

analysis of test scores, all 3 treatment groups yielded similar results. Each group made

significant gains in the comprehension skills, but there were no noteworthy variances

amid the three treatment conditions. This indicates that in a classroom setting, teachers

may not need to worry about spending a lot of time on specific skill instruction, for

simply spending time independently reading yields fundamentally similar results.

Tibus and Pobadora (2016) discovered that time spent reading yields positive

results as compared to other possible variables influencing reading comprehension. The

researchers conducted a study to understand which variables influence reading ability the

most. They analyzed variables such as availability of reading materials at home,

demographics, gender, and time spent reading. The three levels of comprehension ability

from lowest ability to highest ability are Literal, Interpretive, and Applied. Findings

showed that the variable with the highest degree of correlation was the number of

minutes students spent reading. The more time students spent engaged with a book, the

better they were at comprehension. Conversely, the less time students spent reading, the

worse they were at comprehension. This fact supports the idea that reading exposure

increases reading ability. It is interesting to note that the females in the study spent more time reading than the males and that females also scored significantly higher in the three levels of comprehension compared to the boys. For example, where the boys scored a 0.33 out of 3 in the highest level of comprehension, Applied, the females scored a 1.06 out of 3. The high scores achieved by the females could be due in part to the fact that they spent more time reading which supports the notion that the more time students spend reading, the better readers they become.

The popular notion that time spent reading influences reading ability was investigated in a 1990 study of 164 fifth- and sixth-grade students. To measure reading achievement, Taylor, Frye and Marayuma (1990) looked at the reading comprehension scores of a standardized reading test, the Gates MacGinitie Reading Test, both before and after data collection (Taylor, Frye & Marayuma, 1990). To collect data, the researchers had the students fill out reading logs on which they would indicate the amount of time they spent reading in school and at home. After analyzing the data, they found that time spent reading in school positively related to reading growth and achievement. It is interesting to note that the number of minutes students spent reading at home did not have as significant an effect on reading ability as the number of minutes students spent reading at school. These findings support the contention that reading in school is beneficial to reading comprehension achievement.

According to Gulla (2012), to improve a student's reading ability, teachers simply need to encourage their students to practice reading and incrementally challenge the students to read more. The teacher in the study stated, "The most essential key to improving as readers and writers was stamina…Once the mechanics of reading are

understood, if you can stay with the task for gradually increasing lengths of time, you will eventually achieve mastery" (p. 60). For example, the author discussed a student whose stamina for reading was only at 2 minutes. After days of helping this student build more self-management, he was able to read for 5 minutes. After only one month, he read for 20 minutes after simply getting lost in a book (Gulla). This article supports the idea that encouraging students to increase their reading stamina by reading more will increase motivation to read.

Simply allotting in-class reading time increases reading motivation, which, in turn, increases reading comprehension, according to Gambrell (1996). Gambrell illustrated through research that a reading motivation program would benefit students of all reading levels and abilities. She analyzed multiple reading motivation programs and discussed how each program worked. She did not discuss whether one program was better than another, but she did observe a widely used one called Running Start in which time spent reading was central to the class day. Findings indicated that readers from all backgrounds and levels benefitted from the program. Compared to students not in Running Start, students in Running Start were more driven to read, spent more time reading on their own, discussed their stories more often, brought more books home, and read with their family members more frequently (Gambrell, 1996). Lack of intrinsic motivation is a barrier to getting students to read. When students are allotted in-class reading time, their motivation goes up.

Even when asked the simple question, "What can teachers do to motivate students to read?" students give overwhelmingly similar responses (Gambrell, 1996, p.14). Students responded, "Teachers should let us read more," "Do not let DEAR (Drop

Everything And Read) time end so soon," and "Let us read more….about 10 more minutes every day" (Gambrell, 1996, p. 14). One simple solution to reading motivation and reading improvement is to allow students to spend time reading in class.

Strategy 8: Spend Time Reflecting

In a study by Wirth and Aziz (2010), students were required to complete reading reflection journals. Due to the reflections, they increased the amount of time they spent reading and improved their performance in the course overall. Each journal prompted students to answer what they found interesting, surprising, or confusing. Students completed surveys toward the end of the semester, and the results revealed that students required to complete reflection journals completed their reading assignments. About 36% of students not required to keep reflection journals actually finished their reading assignments, whereas 94% of students required to keep journals completed their reading (Wirth & Aziz, 2010). This illustrates how reflection assignments hold students accountable to complete their readings. Students required to complete reflection journals also read deeper, understood the subjects better; therefore, students succeeded in the class due to reflecting on their reading.

In a similar study by Chang and Lin (2014), 98 college freshmen completed surveys about their assigned reading experiences. Fifty students were not required to complete reflection journals in their classes, whereas 48 students were required to complete reflection journals. Data was collected through interviews, questionnaires, and comprehension assessments. Regarding reading comprehension, results revealed that students who made use of reflective journals outperformed students who did not use them (Chang & Lin, 2014).

Journaling is not the only means by which reflection can happen. As reflection is a helpful and important tool for reading comprehension, it does not need to be completed solely through journals. For example, reflection can be completed through art. Holdren (2012) conducted an action research study to answer whether projects in visual arts can demonstrate higher-level reading comprehension skills (p. 694). In the study, students created visual arts projects to demonstrate what they read in an assigned reading. A total of 21 students participated in the study and data was collected through anecdotal notes. Findings demonstrated that a variety of critical thinking skills were employed as students related reading to their art projects. The higher-level thinking skills used were metaphoric connections, manipulation of detail, and problem solving (Holdren, p. 696-697). Anecdotal evidence demonstrated each of these skills. For example, to demonstrate metaphoric connections, the researcher discussed a student who painted a "tower of power" which represented the "power's relationship to good versus evil" in the book *All the King's Men* by Robert Penn Warren (p.696).

To provide evidence that art creation employed manipulation of detail, Holdren (2012) also gave a variety of examples. One example was of a student fascinated by finding out the name of the meatpacking plant in Upton Sinclair's *The Jungle*. The student said she could not continue reading until she figured it out. As she worked on her art, she had to work out the details. Many other students found themselves asking similar questions such as, "Should I have the eye looking up or down?" "Did Jesus have a mustache?" and "Was there a hill in the grove of death" (p. 697)? As students worked out these details, they thought hard and critically about what they remembered and what they interpreted, thus demonstrating higher level thinking skills. Lastly, to indicate that

students used problem-solving skills when creating art in response to their readings, the author also gave many anecdotal examples. One student had to figure out how to paint a three-dimensional hourglass without any prior painting experience. He discovered how to use tonal values to create depth (Holdren). He was faced with the challenge of demonstrating his representation, and to complete his artwork he had to solve the media-based problems. This problem solving demonstrated his use of higher order thinking skills.

Critical and higher-order thinking is a skill teachers strive to instill in students. According to Bloom's revised cognitive taxonomy, there are six levels of cognitive thought processes: 1) Remember, 2) Understand, 3) Apply, 4) Analyze, 5) Evaluate, and 6) Create (Anderson & Krathwohl, 2001). When students reflect on their reading through the creation of artwork, they employ higher order thinking skills. The highest order of thinking, Create, is used when students create artwork to reflect on their reading. At the creation level, students put together elements to form a whole. When they are told to put together thoughts about their reading, they create new unique works to communicate thought. Holdren said that art can assess comprehension while at the same time heightening students' engagement with text and increasing their thinking stamina (Holdren, 2012, p. 700).

Art used in the context of reflection can help; however, according to researchers Burger and Winner, art alone does not improve reading comprehension. Using studies between 1950-1988 with a total sample size of 495 students, Burger and Winner conducted a meta-analysis to test the hypotheses that visual arts can improve reading skills and programs that incorporate art with reading are more beneficial to reading skill

than programs that teach solely reading. Students exhibited positive reading comprehension results, but the author concluded that the findings do not show that the positive results have anything to do with art (2000). The results could be correlated to the fact that the reflection activities were engaging. Art is one means by which students can reflect in an enjoyable, thought provoking, and creative way. Nevertheless, there are outlets for creative reflection. For example, poetry and songwriting are other creative methods through which students can reflect. Reflection along with the other strategies and concepts discussed in Chapter II were integrated into the application materials of this thesis.

CHAPTER III: APPLICATION MATERIALS

Reading comprehension is an important skill for success and art teachers can play a role in contributing to reading achievement. Therefore, these application materials are designed for a class called the Art of Reading in answer to the research question: How can art teachers develop their students' reading comprehension skills? Based on the review of literature, the materials center on the eight strategies described in Chapter II:

1. Promote Self-Efficacy
2. Set Goals
3. Provide Choice
4. Build Relationships
5. Ease Anxiety
6. Teach Reading Comprehension Strategies
7. Spend Time Reading
8. Spend Time Reflecting

Audience

The Art of Reading class is intended for a high school art class consisting of students with varied reading abilities; however, the class can be modified for any grade level.

Description

The daily schedule of the 1-hour Art of Reading class was designed as follows. On Mondays, the course begins with 5 to 10 minutes learning about a reading comprehension strategy. After the comprehension strategy and at the beginning of each subsequent day, the class begins with 5 to 10 minutes of mindfulness, either through yoga or meditation. Each week has a theme based on the 8 strategies from Chapter II and students participate in a discussion about the week's theme. Following mindfulness, students would be given 25 to 30 minutes of independent reading time with their choice of books. Then, students would spend the remainder of class reflecting on the text through the creation of artwork.

Resources

Preparation for the Art of Reading class is 10 minutes to 1 hour each day. Books can be purchased from a discount bookstore for around $20 for 10 students. (Books could also be loaned from a city or school library.) The cost of the art projects depends on what schools have on hand. For ceramic works, the teacher may need to spend money on the clay body, glazes, and tools. The design of the Art of Reading class described in this thesis contains a blend of art projects, from drawing to painting to pottery to printmaking.

Sources for yoga and meditation can be found for no cost online. Many free meditation scripts and yoga routines can be found on YouTube or Google. Examples of specific sites are listed in the following lesson plans.

Art of Reading

Lesson Plans

Week 1 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

   Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express

   ideas

2. Interpret, describe and defend individual artworks.

   Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and

   functions of visual art

3. Integrate the tools and techniques of pencil and charcoal drawing to create original

   works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and

   techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line,

   shape, value, form, texture and space; and principles such as repetition, pattern,

   emphasis, contrast and balance are combined to communicate meaning in the creation

   of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategies of the notecard technique and paraphrasing

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create a drawing to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create a drawing to look the way I want it to look? (Objective 3)

4. Who is Norman Rockwell? (Objective 4)

5. How can I apply the notecard technique and paraphrasing strategy to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Observations of student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Pencil and charcoal drawings (formative and summative, Objective 3)

Monday

1. Anticipatory Set (10 minutes)

    a. Write the following quote on the classroom whiteboard: "Reading is to the mind what exercise is to the body –Joseph Addison."

    b. Have students write the quote on a notecard and discuss its meaning with a partner. Have each group also decide whether they agree or disagree.

c.   Discuss responses as a class.

d.   Share the following information on the importance of reading for students'
futures: 1) With skills in reading comprehension, it is possible to evaluate fact
from fallacy, evidence, figures, and data to make well-educated decisions. 2)
Success in careers requires moderate- to high-level literacy skills (Reardon et
al., 2012) 3) From personal experience, reading is fun, relaxing, and a great
escape into another world.

e.   Discuss the information as a class.

f.   Introduce the class and what students can expect each day.

1)   Students will participate in a mindfulness practice of yoga or
meditation

2)   Students will spend time reading a book of their own choice.

3)   Students will spend time reflecting on their books through artwork.

4)   Every Monday students will learn a new reading comprehension
strategy.

2.   Comprehension Strategy Lesson (15 minutes)

a.   "Today before we begin choosing our books, I will teach you two reading
comprehension strategies. The first one, the notecard technique, will utilize
the notecard on which you have written the quote. This strategy will help you
to train your eyes to read slowly and with care. As you read, you will hold the
card directly under each line you read. As you finish a line, you will move the
card down to the next line. (Demonstrate by showing the notecard moving
line-by-line down a page of a book)"

b. "The second strategy is called Paraphrasing. With this strategy I will have you, each day of this week, answer the following questions": (Display on the whiteboard)

    1) What is the main idea?

    2) What are some specific facts to support the main idea?

    3) Describe the author's tone. For example, is the author funny, angry, sad? State the tone and give two examples demonstrating this tone.

    4) Pretend you are the author and summarize what you read today in one paragraph (5 sentences). Utilize the author's tone to describe the main idea of today's reading.

(Give an example by reading a short bit of text aloud to the class. Model by answering the questions in front of the class.)

3. Teacher Instruction (15 minutes)

a. Have students each research and decide on three books they would each like to read. (They may choose from books that you have in your classroom or the school library. They may also research books online and, if not available on had, the teacher may need to get the books from a nearby store or neighborhood library. By having each student decide on three books, the teacher may have more of a chance finding at least one book of interest. Until the teacher has a book for each student, the teacher may require students to read short stories found on the internet for reading and reflection practice.)

4. Guided Practice and Independent Practice (15 minutes)

    a. Each student reads the same text chosen by the teacher. After reading the text, the teacher models how students can turn the text into a drawing or a series of drawings. Students then have the rest of the class period to independently create drawings.

5. Closure (5 minutes)

    a. Have students answer the two *what* questions in a ticket-out-the-door.

    b. (Share on the white board) Now <u>what</u>? In the next class, students will get to create goals and begin the day-to-day norm of the class: mindfulness practice, time for reading, and time for reflecting.

        1. <u>What</u> techniques did we learn for reading?

        2. So <u>what</u>? Why is reading important?

Tuesday

1. Anticipatory Set (10 minutes)

    a. Introduce the illustrator-of-the-week, Norman Rockwell.

    b. Display his artwork *Freedom From Want* and have students answer the following questions:

        1) Setting: When and where do you think this story takes place?

        2) Characters: Who is in the painting? Who do you think they are?

        3) Plot: What is happening?

        4) Theme: What is the big idea? What is the central message of this painting?

        5) Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

  c. Discuss student answers as a class.

  d. Collect answers.

  e. Have students participate in a self-efficacy-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/self-esteem-relaxation.html.

2. Teacher Instruction (15 minutes)

  a. On the same sheet of paper, have students answer the following questions:

        1) What is one area in which I can improve as a reader?

        2) What am I going to work on in reading?

        3) How am I going to reach these goals?

  Provide examples: If the student has the goal of wanting to read with better comprehension, they may decide that they need to work on slowing down as they read. To reach this goal, he or she may say they will utilize the strategies taught in class. If the student has a goal of wanting to finish a book, he or she may need to work on building stamina for reading. That means that each week, the student will read for longer periods at a time or he or she may read for homework.

  b. Help students as they complete filling out their goals by talking with them with them one-on-one. If students have completed the goals, they may begin their novels.

  c. Continue until you have met with each student.

3. Guided Practice and Independent Practice (35 minutes)

  a. Have students read their chosen novel for 15 minutes.

  b. Guide students in a teacher-led demonstration on the use of graphite and charcoal.

  c. After reading, students Paraphrase their novels (2b from Monday's agenda) and then translate their novels into graphite and charcoal drawings

  d. While students create drawings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.

Wednesday

1. Anticipatory Set (10 minutes)

  a. Introduce this week's theme of self-efficacy. Write the definition on the whiteboard: "One's perceived ability to produce a given level of success" (Bandura, 1997).

  b. On a sheet of paper, have students paraphrase the definition.

  c. Have students participate in a self-efficacy-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/self-esteem-relaxation.html.

    d.   Have students pair with one student to discuss how self-efficacy can impact an individual's future. Then discuss answers as a whole class.

2.   Teacher Instruction (15 minutes)

    a.   On the same sheet of paper, have students answer the following questions:

        1) What is one area in which I can improve as a reader?

        2) What am I going to work on in reading?

        3) How am I going to reach these goals?

Provide examples: If the student has the goal of wanting to read with better comprehension, they may decide that they need to work on slowing down as they read. To reach this goal, he or she may say they will utilize the strategies taught in class. If the student has a goal of wanting to finish a book, he or she may need to work on building stamina for reading. That means that each week, the student will read for longer periods at a time or he or she may read for homework. Help students as they complete filling out their goals by talking with them one-on-one. If students have completed the goals, they may begin their novels. (Continue until you have met with each student)

3.   Guided Practice and Independent Practice (35 minutes)

    a.   Have students read their chosen novel for 15 minutes. Prior to reading, remind them to use the notecard technique.

    b.   After reading, have students paraphrase their novels (2b from Monday's agenda) and then illustrate what they read that day for 20 minutes.

    c.   While students create drawings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.

Thursday-Friday

1.   Anticipatory Set (5-10 minutes)

    a.   Have students participate in a self-efficacy-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/self-esteem-relaxation.html.

2.   Guided Practice and Independent Practice (45-50 minutes)

    a.   Have students read their chosen novels for 20 minutes. Prior to reading, remind them to use the notecard technique.

    b.   After reading, have students paraphrase their novels (2b from Monday's agenda) and then illustrate what they read that day for 20 minutes.

    c.   While students create drawings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.

    d.   For the final 10 minutes, have the students get together with a partner to discuss their artwork.

    e.   Have students prepare to answer the following question about their partner's work:

        1)   What about the artwork is successful? For example, is the artwork detailed, realistic, or abstract?

2) Does the artwork make you think? For this question, provide positive feedback to your partner.

Week 2 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

   Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express ideas

2. Interpret, describe and defend individual artworks.

   Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and functions of visual art

3. Integrate the tools and techniques of acrylic and watercolor painting to create original works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of Story Structure

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create a painting to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create a painting to look the way I want it to look? (Objective 3)

4. Who is Beatrix Potter? (Objective 4)

5. How can I apply the Story Structure strategy to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Acrylic and watercolor paintings (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (10-15 minutes) Introduce this week's theme of setting goals.

    a. Give students their goal setting sheets that were filled out the previous week. Have them re-read their goals.

    b. Have students participate in a goal-setting and goal-visualization-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video:

https://www.youtube.com/watch?v=3h655aNaJfE or the following website:

https://deepenglish.com/2013/12/new-year-goals-guided-visualization/

1. On a new sheet of paper, have students journal about their goal achievement process:

    a. Is there anything about my goals that I want to add or change?

    b. How am I getting closer to my goal achievement?

    c. What can I do better to achieve my goals?

2. Gather the journals.

2. Comprehension Strategy Lesson. (15 minutes)

    a. "Today before we begin reading our books, I will teach you one reading comprehension strategy. This strategy is called Story Structure. With this strategy I will have you, each day of this week, fill in the following about your reading": (Display on the whiteboard)

        1. Characters:

        2. Setting:

        3. Events from today's reading:

        4. Problem in today's reading (if there was one):

        5. Solution to the problem in today's reading (if there was one):

        6. (Give an example by reading a short bit of text aloud to the class. Model by filling in the prompts in front of the class)

3. Teacher Instruction. (15 minutes)

      a. Painting instruction: Teach students how to properly use a paintbrush, mix colors, and apply the paintbrush to canvas or paper to produce the desired outcome.

4. Guided Practice and Independent Practice. (15 minutes)

      a. Students read their chosen novels for 7 minutes. Prior to reading, remind students to use the notecard technique, if they would like.

      b. After reading, students apply the Story Structure model for their novels (1a from Monday's agenda) and then illustrate what they read that day for 8 minutes (While students create paintings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.

Tuesday

1. Anticipatory Set. (10 minutes.)

      a. Introduce the illustrator-of-the-week, Beatrix Potter.

      b. Display her artwork *Kitty-in-Boots* and have students answer the following questions:

            1. Setting: When and where do you think this story takes place?

            2. Characters: Who is in the painting? Who do you think they are?

            3. Plot: What is happening?

            4. Theme: What is the big idea? What is the central message of this painting?

5. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

6. Discuss student answers as a class.

7. Collect answers.

8. Have students participate in a goal-setting and goal-visualization-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video: https://www.youtube.com/watch?v=3h655aNaJfE or the following website: https://deepenglish.com/2013/12/new-year-goals-guided-visualization/

2. Guided Practice and Independent Practice. (35 minutes)

   a. Students read their chosen novels for 25-30 minutes. Prior to reading, remind students to use the notecard technique, if they would like.

   b. After reading, students apply the Story Structure technique for their novels (1a from Monday's agenda) and then illustrate what they read that day for 25-30 minutes (While students create paintings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

Wednesday-Friday

1. Anticipatory Set. (5-10 minutes)

   a. Have students participate in a goal-setting and goal-visualization-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For

example, you may use the following video:

https://www.youtube.com/watch?v=3h655aNaJfE or the following website:

https://deepenglish.com/2013/12/new-year-goals-guided-visualization/

2. Guided Practice and Independent Practice. 45-50 minutes.

    a. Students read their chosen novels for 20 minutes. Prior to reading, remind them to use the notecard technique if they would like.

    b. After reading, students apply the Story Structure technique for their novels (1a from Monday's agenda) and then illustrate what they read that day for 20 minutes (While students create paintings, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

    c. For the final 10 minutes, the students get together with a partner to discuss their artworks. Students should answer the following question about their partner's work:

        1. What about the artwork is successful? (For example, is the artwork detailed, realistic, or abstract? What does the artwork make you think? For this question, provide positive feedback to your partner)

Week 3 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express ideas

2. Interpret, describe and defend individual artworks.

   Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and functions of visual art

3. Integrate the tools and techniques of printmaking to create original works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of Asking Questions

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create a print to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create a print to look the way I want it to look? (Objective 3)

4. Who is Dr. Seuss? (Objective 4)

5. How can I apply the Asking Questions strategy to become a better reader?

Assessment

6. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

7. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

8. Student participation in mindfulness practices (formative, Objective 6)

9. Class discussion about famous illustrator's work (formative, Objective 4)

10. Student-created prints (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (15 minutes) Introduce this week's theme on making decisions and wise choices

    a. Have students participate in a choice-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video: https://www.youtube.com/watch?v=FhH6XbFJ2Wo or http://www.meditatia.com/guided-meditation-decision-making.html

    b. Have students journal answering the following questions:

        1. Why is it important that we have choice?

        2. How did having choice on your novel influence your reading?

    c. Discuss journal answers as a whole class

2. Comprehension Strategy Lesson. (15 minutes)

    a. "Today before we begin reading our books, I will teach you one reading comprehension strategy. This strategy is Asking Questions. With this strategy I will have you, each day of this week, ask questions before, during, and after you read. You will split up a sheet of paper into three columns. In the first column titled *Before* you will write down questions you have of the text

before you read. Once you have jotted down your questions, begin reading.

While you read, write down questions that come up in the *During* column.

Then, finally, once you have finished reading for the day, generate questions

in which you wonder what will happen next. Begin all your questions with

why or how.

(Give an example by reading a short bit of text aloud to the class. Model by

filling in the columns in front of the class)

3. Teacher Instruction. (15-20 minutes)

   a. Printmaking instruction: Teach students how to properly transfer a design to a

   rubber, cork, or linoleum block using the carving tools of v- and u-gouges.

   Model how to roll ink onto the block using a brayer and then finally printing

   the block onto paper.

4. Guided Practice and Independent Practice. (15-20 minutes)

   a. Students read their chosen novels for 7 minutes. Prior to reading, remind

   students to use the notecard technique, if they would like.

   b. Before, during and after reading, students apply the Asking Questions

   technique for their novels (4a from Monday's agenda) and then illustrate what

   they read that day for 7 minutes (While students create print designs, walk

   around to discuss one-on-one with each student what they are creating and

   how it demonstrates what they have read that day.)

Tuesday

1. Anticipatory Set. (10 minutes)

   a. Introduce the illustrator-of-the-week, Dr. Seuss.

b. Display his artwork *Say! I Like Green Eggs and Ham* and have students
answer the following questions:

1. Setting: When and where do you think this story takes place?

2. Characters: Who is in the illustration? Who do you think they are?

3. Plot: What is happening?

4. Theme: What is the big idea? What is the central message of this
painting?

5. Mood: Describe the mood of this artwork and what elements and
principles of the artwork contribute to the mood. Use the *Elements
and Principles of Art* table to assist you.

6. Discuss student answers as a class.

7. Collect answers.

8. Have students participate in a choice-themed yoga or meditation
(videos and scripts can be found on Google or YouTube. For
example, you may use the following video:
https://www.youtube.com/watch?v=FhH6XbFJ2Wo or
http://www.meditatia.com/guided-meditation-decision-making.html)

2. Guided Practice and Independent Practice. (35 minutes)

a. Students read their chosen novels for 25-30 minutes. Prior to reading, remind
students to use the notecard technique, if they would like.

b. Before, during and after reading, students apply the Asking Questions
technique for their novels (4a from Monday's agenda) and then illustrate what
they read that day for 7 minutes (While students create print designs, walk

around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

Wednesday-Friday

1. Anticipatory Set. (5-10 minutes)

    a. Have students participate in a choice-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video:

    https://www.youtube.com/watch?v=FhH6XbFJ2Wo or

    http://www.meditatia.com/guided-meditation-decision-making.html

2. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 20 minutes. Prior to reading, remind them to use the notecard technique if they would like.

    b. Before, during and after reading, students apply the Asking Questions technique for their novels (4a from Monday's agenda) and then illustrate what they read that day for 20 minutes (While students create print designs, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

    c. For the final 10 minutes, the students get together with a partner to discuss their artworks. Students should answer the following question about their partner's work:

        1. What about the artwork is successful? (For example, is the artwork detailed, realistic, or abstract? What does the artwork make you think? For this question, provide positive feedback to your partner)

Week 4 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

   Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express

   ideas

2. Interpret, describe and defend individual artworks.

   Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and

   functions of visual art

3. Integrate the tools and techniques of pottery to create original works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and

   techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line,

   shape, value, form, texture and space; and principles such as repetition, pattern,

   emphasis, contrast and balance are combined to communicate meaning in the creation

   of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of Visualization

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create a pottery design to demonstrate what I want to express? (Objective

   1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create a pottery design to look the way I want it to look? (Objective 3)

4. What is Greek Amphora? (Objective 4)

5. How can I apply the Visualizing strategy to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Student-created pottery designs (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (15 minutes) Introduce this week's theme on relationships

    a. Have students participate in a relationship-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following script: https://www.mindful.org/a-loving-kindness-meditation-to-boost-compassion/

    b. Have students journal answering the following questions:

        1. Why is it important that we build relationships?

        2. How do good relationships influence your experiences?

        3. How do bad relationships influence your experiences?

    c. Discuss journal answers as a whole class

2. Comprehension Strategy Lesson. (15 minutes)

   b. "Today before we begin reading our books, I will teach you one reading comprehension strategy. This strategy is visualization. With this strategy I will have you, each day of this week, draw while you read. As the text reminds you of an image, you will draw the image. The goal is to not make the most beautiful drawings but to have a plethora of drawings when you are done reading each day.

   (Give an example by reading a short bit of text aloud to the class. Model this strategy by drawing images as you read.)

3. Teacher Instruction. (15-20 minutes)

   a. Pottery instruction: Teach students how to wedge clay and make a coil bowl.

2. Guided Practice and Independent Practice. (15-20 minutes)

   a. Students read their chosen novels for 7 minutes. While reading, remind students to use the notecard technique if they would like and that they should be using the visualizing technique as they read.

   b. For the final 7 minutes, students can wedge their clay and place it in a bag to prevent it from drying out.

Tuesday

1. Anticipatory Set. (10 minutes)

   a. Introduce the illustrations of the week, ancient illustrations on Greek Amphora, a vase with a characteristic shape.

   b. Display the artwork *Terracotta Panathenaic Prize Amphora* and have students answer the following questions:

1. Setting: When and where do you think the story on this pot takes place?

2. Characters: Who is in the illustration? Who do you think they are?

3. Plot: What is happening?

4. Theme: What is the big idea? What is the central message of this painting?

5. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

6. Discuss student answers as a class.

7. Collect answers.

8. Have students participate in a relationship-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: https://www.mindful.org/a-loving-kindness-meditation-to-boost-compassion/)

2. Guided Practice and Independent Practice. (35 minutes)

   a. Students read their chosen novels for 15-20 minutes. While reading, remind students to use the notecard technique if they would like and that they should be using the visualizing technique as they read.

   b. For the final 15-20 minutes, students can continue the process for making their coil pots.

Wednesday

1. Anticipatory Set. (5-10 minutes)

    a. Have students participate in a relationship-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following script: https://www.mindful.org/a-loving-kindness-meditation-to-boost-compassion/

2. Goal Check-in

    a. On a new sheet of paper, have students journal about their goal achievement process:

        1. Is there anything about my goals that I want to add or change?

        2. How am I getting closer to my goal achievement?

        3. What can I do better to achieve my goals?

    b. Gather the journals.

3. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 25 minutes. While reading, remind students to use the notecard technique if they would like and that they should be using the visualizing technique as they read.

    b. For the final 25-30 minutes, students should complete their coil bowls and paint their visualization designs on them.

Thursday-Friday

1. Anticipatory Set. 5-10 minutes.

    a. Have students participate in a relationship-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example,

you may use the following script: https://www.mindful.org/a-loving-

kindness-meditation-to-boost-compassion/

2. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 20 minutes. While reading, remind

       students to use the notecard technique if they would like and that they

       should be using the visualizing technique as they read.

    b. For 20 minutes, students should complete their coil bowls and paint their

       visualization designs on them.

    c. For the final 10 minutes, the students get together with a partner to discuss

       their artworks. Students should answer the following question about their

       partner's work:

          1. What about the artwork is successful? (For example, is the

             artwork detailed, realistic, or abstract? What does the artwork

             make you think? For this question, provide positive feedback

             to your partner)

Week 5 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

   Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express

   ideas

2. Interpret, describe and defend individual artworks.

Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and functions of visual art

3. Integrate the tools and techniques of a chosen medium to create original works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of Predicting

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create artwork to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create artwork to look the way I want it to look? (Objective 3)

4. Who is Eric Carle? (Objective 4)

5. How can I apply the Predicting strategy to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Student-created artwork (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (15 minutes) Introduce this week's theme on easing anxiety

   a. Have students participate in a stress-relieving yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video: https://www.youtube.com/watch?v=qiKJRoX_2uo or one of the scripts on the following website:

   http://www.innerhealthstudio.com/relaxation-scripts.html)

   b. Have students journal answering the following questions:

      1. Why is it important that we manage our stress?

      2. How has stress impacted my experiences? Describe at least one situation in which stress has harmed an experience.

   c. Discuss journal answers as a whole class

2. Comprehension Strategy Lesson. (10 minutes)

   a. "Today before we begin reading our books, I will teach you one reading comprehension strategy. This strategy is Predicting. With this strategy I will have you, each day of this week, predict what will happen in your story the

next time you read. Connect knowledge about what you already know to

make informed predictions"

 (Give an example by reading a short bit of text aloud to the class. Model by

 making predictions)

3. Teacher Instruction. (15-20 minutes)

    a. Choice instruction: Now that students have created 4 different types of

        artworks in the preceding weeks, have them choose an artwork to work on for

        the final three weeks of the class. Provide examples. For example, students

        could create a children's book utilizing the drawing or painting techniques

        they learned during the first week. Students could also make a series of prints

        telling their story. Another option would be to make a graphic novel and

        transfer the graphic novel images to pottery. The options are limitless.

    b. Have students create 3 sketches of drastically different project ideas. Once

        the sketches are complete, they may choose their favorite as their final project.

4. Guided Practice and Independent Practice. (10-15 minutes)

    a. Students read their chosen novels for 7 minutes. Prior to reading, remind

        students to use the notecard technique, if they would like.

    b. After reading, students apply the Predicting technique for their novels. If

        there is time, they may begin their final artworks (While students create, walk

        around to discuss one-on-one with each student what they are creating and

        how it demonstrates what they have read that day.)

Tuesday

1. Anticipatory Set. (15 minutes)

a. Introduce the illustrator-of-the-week, Eric Carle.

b. Display his artwork *Illustration from "Pancakes, Pancakes!"* and have students answer the following questions:

    1. Setting: When and where do you think this story takes place?

    2. Characters: Who is in the illustration? Who do you think they are?

    3. Plot: What is happening?

    4. Theme: What is the big idea? What is the central message of this painting?

    5. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

    6. Discuss student answers as a class.

    7. Collect answers.

    8. Have students participate in a stress-relieving yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video: https://www.youtube.com/watch?v=qiKJRoX_2uo or one of the scripts on the following website: http://www.innerhealthstudio.com/relaxation-scripts.html)

2. Guided Practice and Independent Practice. 45 minutes.

a. Students read their chosen novels for 25-30 minutes. Prior to reading, remind students to use the notecard technique, if they would like.

b. After reading, students apply the Predicting technique for their novels. If there is time, they may begin their final artworks (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

Wednesday-Friday

1. Anticipatory Set. (5-10 minutes)

    a. Have students participate in a stress-relieving yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following video: https://www.youtube.com/watch?v=qiKJRoX_2uo or one of the scripts on the following website: http://www.innerhealthstudio.com/relaxation-scripts.html)

2. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 20-25 minutes. Prior to reading, remind students to use the notecard technique, if they would like. After reading, students apply the Predicting technique for their novels.

    b. For 20-25 minutes, students may begin their final artworks (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they have read that day.)

    c. For the final 10 minutes, the students get together with a partner to discuss their artworks. Students should answer the following question about their partner's work:

1. What about the artwork is successful? (For example, is the artwork detailed, realistic, or abstract? Does the artwork make you think? For this question, provide positive feedback to your partner)

Week 6 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

   Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express ideas

2. Interpret, describe and defend individual artworks.

   Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and functions of visual art

3. Integrate the tools and techniques of pottery to create original works of art

   Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

   Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of K-W-L charts

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create artwork to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create artwork to look the way I want it to look? (Objective 3)

4. Who is Tim Burton? (Objective 4)

5. How can I apply the K-W-L charts strategy to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Student-created artwork (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (15 minutes) Introduce this week's theme on learning lessons

   a. Have students participate in a learning-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

   b. Have students journal answering the following questions:

      1. Define a lifelong learner.

      2. Why is it important that we become lifelong learners?

3. What can I do now to be a better lifelong learner?

4. I have been learning reading comprehension strategies. How can I apply these lessons to increase my comprehension?

   c. Discuss journal answers as a whole class

2. Comprehension Strategy Lesson. (15 minutes)

   b. "Today before we begin reading our books, I will teach you one reading comprehension strategy. This strategy utilizes a graphic organizer called K-W-L charts. With this strategy I will have you, each day of this week, fill out the chart. The chart is comprised of three columns. In the first column, *what I know,* you will fill out what you already know about your story. This column will be completed before you begin reading your story. You will also fill out the second column before you read; however, you may also fill this out as you read. In this column, *what I want to know*, you will write any lingering questions you desire to answer. In the third and final column, *what I* learned, you will write down the answers to any of your questions from the second column.

(Provide an example by reading a short bit of text aloud to the class. Model this strategy by filling out the chart before, during, and after you read.)

3. Guided Practice and Independent Practice. (30 minutes)

   a. Students read their chosen novels for 15 minutes while filling out the K-W-L charts.

b. For the final 7 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Tuesday

1. Anticipatory Set. (15 minutes)

    a. Introduce the illustrator of the week, Tim Burton.

    b. Display the artwork *Frankenweenie* and have students answer the following questions:

        1. Setting: When and where do you think the story on this pot takes place?

        2. Characters: Who is in the illustration? Who do you think they are?

        3. Plot: What is happening?

        4. Theme: What is the big idea? What is the central message of this painting?

        5. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

    c. Discuss student answers as a class.

    d. Collect answers.

    e. Have students participate in a learning-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Guided Practice and Independent Practice). 45 minutes.

    a. Students read their chosen novels for 25-30 minutes while filling out the K-W-L charts.

    b. For the final 25-30 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Wednesday

1. Anticipatory Set. (5-10 minutes)

    a. Have students participate in a learning-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

    b. Goal Check-in

        1. On a new sheet of paper, have students journal about their goal achievement process:

            a. Is there anything about my goals that I want to add or change?

            b. How am I getting closer to my goal achievement?

            c. What can I do better to achieve my goals?

        2. Gather the journals.

2. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 25-30 minutes while filling out the K-W-L charts.

b. For the final 25-30 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Thursday-Friday

1. Anticipatory Set. (5-10 minutes)

   a. Have students participate in a learning-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Guided Practice and Independent Practice. (45-50 minutes)

   a. Students read their chosen novels for 25-30 minutes while filling out the K-W-L charts.

   b. For 15-25 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

   c. For the final 10 minutes, the students get together with a partner to discuss their artworks. Students should answer the following question about their partner's work:

      1. What about the artwork is successful? (For example, is the artwork detailed, realistic, or abstract? Does the artwork make you think? For this question, provide positive feedback to your partner)

Week 7 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

    Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express

    ideas

2. Interpret, describe and defend individual artworks.

    Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and

    functions of visual art

3. Integrate the tools and techniques of pottery to create original works of art

    Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and

    techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

    Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line,

    shape, value, form, texture and space; and principles such as repetition, pattern,

    emphasis, contrast and balance are combined to communicate meaning in the creation

    of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of relating background knowledge

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create artwork to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create artwork to look the way I want it to look? (Objective 3)

4. Who is Roald Dahl? (Objective 4)

5. How can I apply the strategy or relating background knowledge to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Student-created artwork (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (30 minutes) Introduce this week's theme on spending time.

    a. Have students participate in a stress-reducing yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/meditation-scripts.html)

    b. Have students journal by filling out a chart. On a black sheet of paper, ask students to create three columns. In the first column, ask them to create a list of everything they spent any time doing during the last week. In the second column, have them write down the amount of time spent doing each of the activities in column one. In the third column, have them rate each activity for its level of importance for the students' wellbeing. The value rating scale

could be from 1 to 5 (1 for not important and 5 for important). Following the

creation of the chart, have students answer the following questions:

1. Compare column 2 to column 3. What do you notice?

2. Do I spend more time participating in activities of importance or

insignificance?

3. What specific changes can I make?

4. How is meditation a good use of time?

5. Do I spend enough time reading? How is reading valuable in my life?

c. Discuss journal answers as a whole class. At this time, share with students the

research on the importance of spending time reading. Refer to Chapter II,

Strategy 7.

2. Comprehension Strategy Lesson. (15 minutes)

a. "Today before we begin reading our books, I will teach you one reading

comprehension strategy. This strategy is called relating background

knowledge. With this strategy I will have you, each day of this week after

you read, answer the following questions:

1. What happened in my story today?

2. How does what happened in my story today relate to my own

personal experiences?

3. How does what happened in my story today connect to the world?

(Provide an example by reading a short bit of text aloud to the class. Model

this strategy by answering the questions after you read.)

3. Guided Practice and Independent Practice. (15 minutes)

a. Students read their chosen novels for 7 minutes. After reading, they answer the questions from the relating background knowledge strategy lesson.

c. For the final 7 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Tuesday

1. Anticipatory Set. (15 minutes)

   a. Introduce the illustrator of the week, Roald Dahl.

      1. Display an artwork from *Charlie and the Chocolate Factory* and have students answer the following questions:

         a. Setting: When and where do you think the story on this pot takes place?

         b. Characters: Who is in the illustration? Who do you think they are?

         c. Plot: What is happening?

         d. Theme: What is the big idea? What is the central message of this painting?

         e. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

      2. Discuss student answers as a class.

      3. Collect answers.

    b. Have students participate in a stress-reducing yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/meditation-scripts.html)

2. Guided Practice and Independent Practice). (45 minutes)

    a. Students read their chosen novels for 20-25 minutes. After reading, they answer the questions from Monday's strategy lesson.

    b. For the final 20-25 minutes, students may work on their final projects (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Wednesday-Friday

1. Anticipatory Set. (5-10 minutes)

    a. Have students participate in a learning-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Guided Practice and Independent Practice. (45-50 minutes)

    a. Students read their chosen novels for 25-30 minutes while filling out the K-W-L charts.

    b. For 15-25 minutes, students may work on their final projects. Remind students that there is only one more week of class and that if they are not close to finishing their books, they should read over the weekend. Remind them also that next Friday they will present their artwork and explain to the class how it expresses their books. (While students create, walk around to discuss one-on-

one with each student what they are creating and how it demonstrates what they read.)

c. For the final 10 minutes, the students get together with a partner to discuss their artworks. Students should answer the following question about their partner's work:

i. What about the artwork is successful? (For example, is the artwork detailed, realistic, or abstract? Does the artwork make you think? For this question, provide positive feedback to your partner)

Week 8 Lesson Plan

Objectives

Students will be able to:

1. Create an art project to express ideas

Standard 9.2.1.5.1: Create a single, complex artwork or multiple artworks to express ideas

2. Interpret, describe and defend individual artworks.

Standard 9.1.3.5.2: Synthesize and express an individual view of the meaning and functions of visual art

3. Integrate the tools and techniques of pottery to create original works of art

Standard 9.1.1.5.2: 1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.

4. Describe how works by famous illustrators communicate meaning through art

Standard 9.1.1.5.1: Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern,

emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.

5. Utilize the comprehension strategy of restating

6. Participate in mindfulness practices to ease anxiety

Essential Questions

1. How can I create artwork to demonstrate what I want to express? (Objective 1)

2. Does my artwork best show what I have read? (Objective 2)

3. How can I create artwork to look the way I want it to look? (Objective 3)

4. Who is Roald Dahl? (Objective 4)

5. How can I apply the strategy or relating background knowledge to become a better reader?

Assessment

1. Student artwork and oral description of artwork that interprets and expresses text (formative, Objective 1 and 2)

2. One-on-one conversations with each student, observations, and student work that demonstrates an understanding of the comprehension strategies (formative, Objective 5)

3. Student participation in mindfulness practices (formative, Objective 6)

4. Class discussion about famous illustrator's work (formative, Objective 4)

5. Student-created artwork (formative and summative, Objective 3)

Monday

1. Anticipatory Set. (30 minutes) Introduce this week's theme on reflection.

a. Have students participate in a reflection-themes yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: https://highlymeditated.com/a-stylish-stud/)

b. Have students journal by answering the following questions:

   1. How does reflecting on my past influence my future?

   2. How does creating artwork help me reflect on my reading?

   3. How is reflection important for my learning?

c. Discuss journal answers as a whole class. At this time, share with students the research on the importance of spending time reflecting. Refer to Chapter II, Strategy 8.

2. Comprehension Strategy Lesson. (15 minutes)

   b. "Today before we begin reading our books, I will teach you the final reading comprehension strategy. This strategy will help you on Friday when you present your projects to the class. It is called restating. With this strategy I will have you, each day of this week after you read, write down what you have read that day in your own words. (Provide an example by reading a short bit of text aloud to the class. Model this strategy by answering the questions after you read.) Before we begin, spend the next 5 minutes writing down your story so far. You may use your previous week's comprehension activities as reminders. In the end, you will have your notes for Friday's 2- to 5-minute presentation"

3. Guided Practice and Independent Practice. (15 minutes)

a. Students read their chosen novels for 7 minutes. After reading, they restate their texts through writing.

d. For the final 7 minutes, students may work on their final projects. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Tuesday

1. Anticipatory Set. (15 minutes)

   a. Introduce the illustrator of the week, Mae Besom.

   b. Display an artwork from *Wind in the Willows* and have students answer the following questions:

      1. Setting: When and where do you think the story on this pot takes place?

      2. Characters: Who is in the illustration? Who do you think they are?

      3. Plot: What is happening?

      4. Theme: What is the big idea? What is the central message of this painting?

      5. Mood: Describe the mood of this artwork and what elements and principles of the artwork contribute to the mood. Use the *Elements and Principles of Art* table to assist you.

   c. Discuss student answers as a class.

   d. Collect answers.

e. Have students participate in a stress-reducing yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following website: http://www.innerhealthstudio.com/meditation-scripts.html)

2. Guided Practice and Independent Practice). (45 minutes)

a. Students read their chosen novels for 20-25 minutes. After reading, they restate their stories from Monday's strategy lesson.

b. For the final 20-25 minutes, students may work on their final projects. Remind students they have only two more days to complete their projects. Tell them that on Friday, they will present their artwork to the class explaining how their artwork expresses their books. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Wednesday

1. Anticipatory Set. (5-10 minutes)

a. Have students participate in a reflection-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Goal Check-ins. (5-10 minutes)

a. On a new sheet of paper, have students journal about their goal achievement process:

2. Did I achieve my goal?

3. What specific actions did I make to achieve my goal?

        4.   What got in the way of achieving my goal?

        5.   After this class, how will I become an even better reader?

    b.   Gather the journals.

3. Guided Practice and Independent Practice. (45-50 minutes)

    c.   Students read their chosen novels for 25-30 minutes. After reading, they restate their stories from Monday's strategy lesson.

    a.   For the final 25-30 minutes, students may work on their final projects. Remind students that if they have not finished their novels or art projects, they need to bring them home to finish before Friday. (While students create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Thursday

1. Anticipatory Set. (5-10 minutes)

    a.   Have students participate in a reflection-themed yoga or meditation (videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Guided Practice and Independent Practice. (45-50 minutes)

    a.   Students read their chosen novels for 25-30 minutes. After reading, they restate their stories from Monday's strategy lesson.

    b.   For the final 25-30 minutes, students may work on their final projects. Remind students that if they have not finished their novels or art projects, they need to bring them home to finish before tomorrow. (While students

create, walk around to discuss one-on-one with each student what they are creating and how it demonstrates what they read.)

Friday

1. Anticipatory Set. (5-10 minutes)

   a. Have students participate in a reflection-themed yoga or meditation. Videos and scripts can be found on Google or YouTube. For example, you may use the following script: http://www.fragrantheart.com/cms/free-audio-meditations/self-esteem/guided-meditation-for-studying)

2. Student Presentations. (50-55 minutes)

   a. Each student stands in front of the class to show their artwork to the class and to explain how it demonstrates their story.

CHAPTER IV: DISCUSSION AND CONCLUSION

The purpose of this literature review with application emphasis was to answer the question: How can art teachers develop their students' reading comprehension skills? The ability to read has a significant impact on students' future successes (Reardon et al., 2012). Although reading is important for achievement, many students avoid and dislike reading due to negative past experiences. As a high school art teacher and administrative coordinator, I have witnessed multiple accounts of students with aversions to reading. Students have entered the school with poor testing scores demonstrating that the majority of students are at or below the third-grade reading level. They also avoid reading when it is required in class. I sought ways to encourage my students to enjoy reading in my art classroom. Research on how to improve students' reading abilities led me to discover eight instructional strategies to improve my students' reading comprehension skills. After reviewing the literature, I integrated the eight strategies into a new class called the Art of Reading.

Professional Application

Promote self-efficacy. The Art of Reading class incorporates self-efficacy according to Bandura's (1997) four sources for self-efficacy attainment: mastery experience, social modeling, social persuasion, and emotional and physical wellbeing. Students are given positive feedback, examples of student work, and a safe reading environment. Through mastery experience, students will likely feel an increase in their confidence based on their own prior successes in reading. Since many students have had poor previous performances and experiences in reading, they have more difficulty feeling confident. In response, art teachers provide positive feedback throughout the Art of

Reading course. In each week's lesson plan, there is allotted time for the teacher to walk around, connect with students, and provide feedback. As students progress through the course, they draw on these positive previous experiences and move forward with a can-do attitude.

The Art of Reading class also increases confidence through social modeling, the second source for self-efficacy. Through social modeling, students see others complete a task successfully, so they feel more confident as they live vicariously through others' success (Bandura, 1997). Every Monday of the eight weeks of lesson plans, the teacher instructs students on a new reading comprehension strategy. After the lesson, the teacher models the process so the students can see first-hand that the strategy is achievable. For the first four weeks of the lesson plans, the teacher also models the new art project and how each art project can illustrate the text. The teacher shows students the accomplishable tasks of turning text into drawings, paintings, prints, and pottery pieces. The sharing of examples and act of modeling allows students to see that the task of reading and reflecting through art is possible to successfully complete.

Confidence increases through social persuasion, the third source for self-efficacy, as students are convinced by others to believe in themselves. During each of the eight weeks of lesson plans, the students discuss their artwork progress with a partner. The positive feedback they receive during these conversations, as well as from the teacher during the one-on-one feedback time, convinces students to believe in themselves.

The Art of Reading course also supports positive physical and emotional wellbeing, the fourth source for self-efficacy. Each class day starts with a short meditation or yoga routine that mentally and physically calms the students and creates a

stress-free environment (Klatt, Harpster, Browne-White, Case-Smith, 2013; Chen &

Pauwels, 2014; Morgan, 2011). Each week, the Art of Reading teacher presents a new

theme to students. For example, the first week's theme is self-efficacy, so students

participate in meditations and yoga routines that focus on self-efficacy.

  Set Goals. One approach to promote self-efficacy is through setting goals

(Schunk, 2003). The Art of Reading class incorporates goal setting, as students set

personal reading goals during the first week of class and they participated in meditations

and yoga routines to get them visualizing their goals, for when students can visualize

themselves succeeding in their goal, they are more likely to see achievement (Bandura,

1997).

  When students set goals, they are more likely to be further motivated to read and

take personal responsibility for their learning (Stone, 1984; Schunk & Rice, 1989). When

students create and commit to a goal, they are more likely to evaluate their progress

against their goal as they complete tasks (Schunk & Rice, 2003). During the first week of

the Art of Reading class, students are prompted to create at least one specific, explicit,

and attainable goal. To design a goal, students reflect on areas in which they can improve

as readers. From the reflection, they state what they will work on in reading and

specifically how they will reach the goals. The goals needed to be specific to be

successful (Carroll & Christenson, 1995; Schunk, 2003). For example, those who have

never finished a book might create an explicit goal to finish a book. After the goals are

created, students monitor and reflect on their progress toward their goal by completing a

questionnaire every other week. When students take personal responsibility for their

learning, they show higher levels of motivation, for they feel purpose as they read (Stone,

1984). When students set goals and continue to monitor those goals in Art of Reading, they become better readers, as they take personal responsibility and gain a sense of more free will and choice.

Provide choice. The Art of Reading class provides choice, as students are able to pick out their own books based on personal preferences. The opportunity for choice was based on research that choice increases reading interest and engagement (Guthrie & Klauda, 2014; Morgan & Wagner, 2013; Hall, Hendrick & Williams, 2014; Bland, 2001). The books that students read in the classroom do not need to be limited to classics, such as *Moby Dick* or *Of Mice and Men*. Rather, students should be encouraged to select what they read (Bland, 2001; Hall, Hendrick & Williams, 2014; Morgan & Wagner, 2013; Guthrie & Klauda, 2014). During the first week of Art of Reading students choose novels from the endless selections of a book store, local library, or school library. The aim of offering choice in the Art of Reading is to increase reading interest, as a growing body of research indicates that choice increases reading involvement. When students enjoy what they read, they are more likely to read more. During the first week of class, students research which books they would like to read. They browse selections of books online, in the classroom, or in a local or school library.

Students are also provided choice when they decide on their final art projects. They are given multiple options for artwork during the first four weeks, and they have the opportunity to choose their final projects for the last four weeks. The goal of offering art project choice is based on research that choice increases motivation and engagement. Another way in which the Art of Reading class promotes choice is in Week 3 during which students participate in choice-themed meditations and yoga routines. The concept

of choice allows students to think about the importance of choice as well as how choice influences their reading experiences, for many students have had negative past reading experiences.

Build relationships. To many students, reading is a part of the culture of academia, a culture to which they may not feel they belong, for they have had bad prior school experiences. The relationships that teachers build with their students have the power to change students' feelings of belonging to the culture of academia. If teachers build close relationships with their students, a community can be built in which daily life and classroom learning intertwine. Gulla (2012) discovered that relationship building increased her students' reading success. She found that if she showed enthusiasm about the books each student read that the students also showed enthusiasm. Newberry (2010) discussed how relationships go through phases and that the phases tend to get repeated, illustrating that relationship building is a process.

Since relationship building takes time, yet relationships are key to a reading class' success, the Art of Reading class offers opportunities for teachers to build positive relationships and get students thinking about building positive relationships. In the fourth week, students think about relationship building as they participate in relationship-oriented meditations and yoga routines. During this week, students also journal about the importance of relationships and how negative versus positive relationships shape their experiences.

The Art of Reading class also shows students that the teacher has their best interests at heart, as they are given the opportunity for book choice based on their own personal preferences. The time for student- and teacher-provided positive feedback also

increases relationship building. Multiple sources agree that close relationships indicate the success of a reading course (Gulla, 2012; Kiuru et al., 2015; Newberry, 2010). In the Art of Reading class, the teacher works with students one-on-one to choose books, set goals, provide feedback, and support a safe class environment to foster close relationships and thereby improve reading, an activity to many that induces anxiety.

Ease anxiety. Reading and anxiety are closely related as many students suffer from reading anxiety. Reading anxiety stems from students' previous experiences reading as children. The science behind reading anxiety shows that the brain forms an association between the neutral stimulus of reading aloud and the unconditioned stimulus of teacher or peer judgment. Thus, the student associates reading with negative emotions (Jalongo & Hirsch, 2010). As the years progress, the fear remains present. By providing a supportive learning environment that also supports healthy emotional development, teachers can improve student chances for success (Piccolo et al., 2017). To get students thinking about easing anxiety, the sixth week of the Art of Reading class requires students to journal about and discuss how stress impacts experiences and why it is important to manage stress.

Before students can begin reading, they need to ease their anxieties. One method teachers have used to ease anxiety is through mindfulness practices of yoga and meditation (Klatt, Harpster, Browne, White & Case-Smith, 2013; Morgan, 2011; Chen & Pauwels, 2014). In the Art of Reading class, the first 5 to 10 minutes are spent participating in a yoga routine or meditation, for a growing body of research shows that yoga and mindfulness practices in the classroom not only decrease behavior problems, they also reduce stress and increase focus (Klatt, Harpster, Browne-White, Case-Smith,

2013; Klatt, 2009; Chen & Pauwels, 2014). Compared to an English classroom that did not incorporate yoga, researcher Morgan (2011) found that a class integrating yoga was "more fun and relaxing than the traditional class" (p.4).

Teach reading comprehension strategies. In the Art of Reading class, the reading comprehension strategies are taught once a week. Many students with poor reading abilities have skipped a phase of learning to read with comprehension; therefore they need to learn strategies to catch up (McNamara, 2009). SERT, which stands for Self-Explanation Reading Training, is a process by which students write or orally explain meaning. SERT is one particular strategy with which students write or orally explain text meaning. Six strategies lie under the umbrella of SERT: 1) comprehension monitoring 2) paraphrasing 3) elaboration 4) logic or commonsense 5) predictions, and 6) bridging (McNamara, 2009). Willingham (2007) emphasized that strategy instruction does not need to be time-consuming. His analysis showed that the shorter reading programs of about six sessions were just as effective as programs of 50 or more sessions of strategy instruction (2007). Thus, the Art of Reading class implements strategy instruction once each week. Students in the Art of Reading class are taught strategies such as those under the umbrella of SERT:

- Week 1: Students learn how to utilize the notecard technique to train their eyes to read across the page line-by-line. They also learn the paraphrasing technique, which prompts them to state the main idea, support the main idea with specific facts, and describe the author's tone. Lastly, with the paraphrasing technique students summarize what they have read by using the author's tone.

- Week 2: Students self-explain as they learn story structure. They describe the characters, the setting, the events from the day's reading, the problems in the day's reading, and the solution to the problems.

- Week 3: Students self-explain as they learn the Asking Questions strategy. They ask questions before, during, and after they read.

- Week 4: Students self-explain through the visualization strategy. This strategy is employed during reading, as students draw an image of which the text reminds them.

- Week 5: Students self-explain through the predicting strategy. Each day, students write what they think will happen in their stories the next time they read.

- Week 6: Students self-explain as they fill out the graphic organizer of K-W-L charts. They explain what they already know before reading, what they want to know before reading and as they read, and what they learned as they read and after they read.

- Week 7: Students self-explain as they relate background knowledge to describe what happened in their story each day and how the events relate to personal experience and how they connect to the world.

- Week 8: Students self-explain as they restate what they have read in the previous weeks as well as each day of the eighth week.

Apart from the explicit strategy instruction, students practice self-explanation as they visually summarize their books through art every class day and when they defend their artwork to the teacher during the reflection time. Lastly, the final presentation is

another opportunity in which students orally explain and defend their art projects. For

this final presentation, students explain how their art projects express their books, thus

utilizing the SERT strategies and improving their reading comprehension abilities.

True reading comprehension comes from years of practice and time spent reading.

The Art of Reading class offers opportunities for students to learn and practice

comprehension strategies that they can utilize as they become life-long learners and

readers after the Art of Reading class. The theme of the sixth week is on learning

lessons, as students participate in mindfulness practices to engage in thought about the

importance of learning lessons. They also journal and participate in a discussion about

being lifelong learners and how they can use reading strategies to increase their own

reading comprehension. By thinking about the significance of lifelong learning in their

own lives and how they can personally utilize the strategies moving forward, students

take more personal responsibility. When students take more personal responsibility, they

increase motivation. When students increase their reading motivation, they are more

likely to read more. Thus, they increase their reading comprehension.

Spend time reading. The Art of Reading offers students in-class time for

reading, based on multiple sources emphasizing the prominence of time spent reading for

reading comprehension and reading motivation (Gambrell, 1996; Gulla, 2012; Taylor,

Frye & Marayuma, 1990; Tibus & Pobadora, 2016; Comings, 2014; Reutzel &

Hollingsworth, 1991). The more practice and engagement students have with new

terminology and information, the better readers they become (Willingham, 2007). For

students to acquire reading comprehension skills, they need to spend a sufficient amount

of time on task to decode words, attain fluency, expand vocabulary and background

knowledge, and finally build comprehension skills (Comings, 2014). Students

independently read their book of choice for approximately 7 to 25 minutes each class.

When students are given the opportunity to spend time reading, they have

sufficient time to fully invest themselves in their stories. Time spent reading in school

positively relates to reading growth and achievement as well as reading motivation,

which, in turn, increases reading comprehension (Taylor, Frye & Marayuma, 1990;

Gambrell, 1996). Gulla (2012) stated that to improve reading abilities, teachers should

simply encourage their students to practice reading and incrementally increase the

amount they read. When students in the Art of Reading create goals, some may create a

goal to read more. In order to achieve the goal, they may choose to incrementally

increase the amount they read each day.

Spend time reflecting. Students who make use of reflection as part of the

reading comprehension process outperform those who do not make use of reflection.

Students who complete reflections read deeper, spend more time reading, and

comprehend the texts better than those who do not reflect; therefore, the Art of Reading

class provides time for students to reflect on their reading (Chang & Lin, 2014; Wirth &

Aziz, 2010; Holdren, 2012). Reflections can be completed in various ways, such as

through journals and through artwork.

After time spent reading, students are given 7-25 minutes each day to reflect.

They reflect through both writing and the creation of artwork. Reflection is also an

element in some of the reading comprehension strategies taught each week. When

students complete a comprehension strategy after they read, they participate in reflection,

as they connect their stories with background knowledge and personal experiences. At

the end of each class, students reflect through art. Each student creates images illustrating what was read each day. For the first four weeks, students are taught and practice reflecting through four different art forms: drawing, painting, printmaking, and pottery. After the four weeks, students are provided choice in what they will create for their final art projects. Some students may create children's picture book pages each day while others create graphic novel pages or pottery artwork. According to Holdren (2012), evidence from students who created art as a form of reflection demonstrated that higher-level thinking skills were employed, such as making metaphoric connections, manipulating detail, and problem solving. Through reflection, students can improve their reading comprehension skills.

This literature review with application emphasis sought to answer whether art teachers can develop their students' reading comprehension skills. I answered this research question by reviewing multiple sources of literature and discovered eight common strategies. Based on my findings, art teachers can improve reading comprehension if they integrate the eight strategies in their classroom. The strategies are: 1) promote self-efficacy, 2) set goals, 3) provide choice, 4) build relationships, 5) ease anxiety 6) teach reading comprehension strategies, 7) spend time reading, and 8) spend time reflecting. These strategies result in increased reading comprehension and thus a richer learning experience in all areas of the students' education.

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