Planning for Inclusion in Museum Education Practice:  
Preparing Docents and Museum Educators for English Language Learners

Thesis

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ABSTRACT

The population of English language learners in America’s public school system is projected to continue to grow according to the National Education Association (NEA). This research presents a case study of the Columbus Museum of Art and its relationship with English language learners (ELLs). Interviews and surveys of CMA staff and docents, volunteer tour guides, highlight the current challenges and opportunities for ELL visitors. Diversity and inclusion are the foundation of CMA’s social mission and this research seeks to suggest ideas for actively welcoming the ELL communities of Columbus, including a resource for docents and CMA staff that outlines relevant and effective routines and strategies for engaging ELL visitors on tours and in programming.
DEDICATION

I would like to dedicate this research to the bright students of Columbus Global Academy in Columbus, Ohio who inspired and motivated me throughout this process. They taught me more than they could ever know and continue to shape how I see the world.
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I would like to thank my colleagues at the Columbus Museum of Art for supporting my research and keeping me curious. Thank you to CMA’s team of dedicated docents who were endlessly passionate about my research topic and exposed me to new ideas and perspectives about learning in museums. Thanks also to my committee members, Dr. Joni Acuff and Dr. Shari Savage, who inspired me to choose a research topic I was passionate about. Finally, I would like to thank my family and friends for their constant encouragement, support, and love.
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CHAPTER 1: BACKGROUND TO STUDY

Museums have played a significant, constant role in my life. From a young age, as a stubborn, impatient elementary student, my parents hauled my quiet younger brother and I through the National Archives in DC, historic Frank Lloyd Wright homes in Chicago, confusing contemporary exhibits at MOMA, and crowded interactive galleries at COSI. However reluctant I was at the time, these family excursions came to deeply influence my academic career path. A memory of visiting the Field Museum demonstrates my curiosity about museums and the objects held within them. In the fall of third grade, my teacher, Ms. Gildersleeve, assigned a book about two dangerous Kenyan lions, *The Man-eaters of Tsavo*, infamous for killing railroad workers. While I was ambivalent about the story, I contributed to class discussions for historical fiction fascinated me and I loved to read.

As my class finished our traditional short writing assignments on the topic, I revealed to my teacher that I would spend that spring break visiting Chicago, including the Field Museum. To this day, I can recall her own excited reaction as she shared with me that the lions from *The Man-eaters of Tsavo* were actually displayed at the Field Museum. I remember feeling puzzled, and skeptical and, as a result, I began my own research and investigation, looking up images, articles, stories, and other books to uncover the fate of the lions. I was intrigued by the story long after my classmates. I shared facts with my teacher weekly and counted down the days until I would see the
lions in person. As I left for Chicago in a very cold March, I promised Ms. Gildersleeve I would take photos. Arriving in Chicago with a singular mission, I begged my parents to visit the Field Museum immediately. I had lions to see. While the Tsavo lions were not, by any means, an overly impressive or prominent part of the Field Museum’s collection, they were, in my focused mind, the only important exhibition.

Entering the museum, I quickly snatched a map and would have run if I could to their place in the museum. Finally, my parents at my side, I cautiously approached the two taxidermies, bathed in soft light, and was overwhelmed by mixed, complicated emotions. Here were these two creatures, once alive, that I knew so much about. They had become my friends, despite their dangerous past, and to witness them stuffed and stoic was upsetting. Their story had fueled my extensive, obsessive research, sparking a deep relationship as evident by the fact I can recall this experience nearly twenty years later. I developed a connection to these lions and the Field Museum was where I was forced to confront the final morbid results of my research. My own thinking, ideas, and perceived knowledge were challenged by the four glass, unmoving eyes of the two lions as I suddenly thought differently about everything I had learned. Standing in front of the “man-eaters,” a level of profound, lasting curiosity ignited my imagination and has yet to disappear.

Something about seeing those lions in person enlivened and deepened my knowledge. The facts suddenly became irrelevant as I had, now, my own experience, opinion, and perception of the truth. This moment is something I wish for everyone to experience—the powerful intersection of information and object and wonder. I took some photos of elementary school quality, blurry and unfocused, to show to my teacher
and classmates. I shared details of my visit, not quite able to articulate, at the time, the ways in which it had left a lasting impression in my mind. To this day, I remember that passion and determined investment to discover and learn simply for my own sake. It contributed to my perspective of museums as spaces to learn in unique, irreplaceable ways. Lastly, I recognize that the opportunity I was provided as a child, to visit and enjoy multiple museums and institutions of learning, was a direct result of my parents valuing and investing financially in these types of experiences.

Years later, I find myself still involved in museums as a member of the Learning Department at the Columbus Museum of Art. A place I once visited in fifth grade became my dream job. After interning for over a year, I was hired as the Documentation Specialist for an Institute of Museum and Library Services (IMLS) funded initiative called “Making Creativity Visible” (MCV). As primarily a researcher for MCV, I have spent a significant amount of time in classrooms across Columbus, Ohio documenting what creativity looks, sounds, and feels like and the ways in which it can be modeled, fostered and assessed in pre-K to 12th grade environments. I have the fortunate opportunity to be surrounded by supportive and brilliant colleagues who are passionately committed to CMA’s mission, “to create great experiences with great art for everyone” (CMA, 2017). In the 2014-2015 school year, CMA conducted 239 total pre-K to 12th grade tours. While I do not have extensive experience leading tours at CMA, I am deeply interested in research and opportunities that exist to support the visitor experience.

Members of the CMA Learning Department as well as volunteer docents are responsible for all tours. In particular, I am interested in the strategies and approaches employed during tours involving English language learners (ELLs). I am confident that
CMA’s docents and museum staff are comfortable co-creating meaningful learning experience with native English speakers, but what happens on a tour or in a program when a shared common language does not exist? What assumptions generalize minority audiences and the artworks and artists they are most interested in? How do docents and museum educators talk about social issues, modern and historic, on tours? In what ways might CMA challenge dominant paradigms through an exploration of content and themes within the collection? These are the fundamental and foundational challenges CMA must face as a modern cultural institution reflective of an ever-diversifying community.

Through a CMA partnership called Critical Works with a local educational support program, Columbus Global Academy, a middle and high school designed exclusively for English language learners in the Columbus City School district, I have noticed the ways in which CMA lacks a practical plan for engaging ELL audiences. In May of 2016 and February of 2017, over 150 students and teachers from Columbus Global Academy visited CMA and in May I led a tour of nine sharp, eager seventh graders from Nepal and El Salvador. However, as I began exploring the museum with the students, I quickly realized that the thinking strategies and routines CMA generally relies upon to interpret artworks depended solely on sharing ideas in English—orally. Stopped in front of a painting titled The Coal Carriers, by Rosa Bonheur, three of the boys engaged in a conversation about something in the work, pointing at the cattle in the image and deliberating with each other in Nepali. Looking to me for assistance, they shared words like “farm,” “corn,” and “home,” to try to articulate their ideas, their interpretation, and their stories. As the students tried again and again to communicate their thoughts, they became discouraged and ultimately decided to move on.
Even though I had the best intentions for the tour, I felt as if I had not provided these students the museum experience they deserved. In my mind, I had failed to find a way to listen, interact, and connect with these three boys. In a conversation afterwards, other CMA museum educators and docents expressed a similar feeling of unpreparedness and uncertainty with the Columbus Global Academy students and this is when I recognized a significant and potentially impactful opportunity for intensive research focused on CMA’s ELL visitors. This specific tour experience was unique in that all Columbus Global Academy students shared different native languages and the simple use of one hired staff interpreter, who translated, for example, all content into Spanish, would have been ineffective. While this is an extreme and unusual occurrence for a museum tour, it beautifully reflects the diversity of CMA’s visitors and the Columbus community. My aim is to create a way for visitors to engage with works of art without the need for interpretation services. It should be noted that I use the signifier “English Language Learner” or ELL throughout this research and not “English as a Second Language” or ESL for that often assumes that English is the student’s second language when frequently English is the student’s third or fourth language. The Ohio Department of Education uses ELL and LEP, “Limited English Proficiency” interchangeably to describe non-native English speaking students.

As I began a passionate mission to advocate for this museum audience, I looked to other institutions for models. I found the Buffalo History Museum and the Denver Art Museum collaborated with CALTA21 (Cultures and Literacies through Art for the 21st Century) in 2013 in order to more intentionally engage with immigrant communities. CALTA21’s research focused on the question: “If we understand our goal as being the
promotion of life-long engagement with members of diverse groups, what sort of framework and programming can we develop and institute to help achieve this?” (Incluseum, 2016, p. 1). Other institutions such as the Smithsonian, the Milwaukee Art Museum, and the J. Paul Getty Museum support programming for English language learners in their communities. There is a need, in the city of Columbus, for an intentional and active inclusion of English language learners into institutions, like CMA, that are presumed places of historic privilege and exclusivity. In fact, CMA has the opportunity to lead and model for other institutions and businesses, concrete steps and strategies to reach beyond passively welcoming ELL audiences and hoping their experience is impactful for “English language learners represent the fastest growing group at all levels of schooling in the United States” (Cruz & Thornton, 2013, p. 10). Furthermore, according to the U.S. Census Bureau, one out of five children ages five to seventeen speaks a language other than English at home (Cruz & Thornton, 2013). It is my aim to advocate for the importance and necessity of programs and opportunities for English language learners to contribute to the identity of a regional art museum such as the Columbus Museum of Art. I hope to provide an example to the field of museum education for ways to remove realistic barriers to participation for ELL visitors and harness the knowledge and experiences of Columbus’ diverse population. To ensure CMA authentically reflects and represents its community, I aim to expose false assumptions and ingrained stereotypes of learning and accessibility in the museum as related to English language learner visitors.

**STATEMENT OF PROBLEM**

At the Columbus Museum of Art, inclusivity and diversity are fundamental to
achieving progress towards creating a welcoming, creative space and experience for all. In fact, “The American Alliance of Museums” states in its release of *Standards and Best Practices for U.S. Museums*, “There is an emerging consensus that museums ought to better reflect the growing diversity of American society in their governance, staffing and audience development” (AAM, 2008, p. 21). Not only is diversity a foundation of CMA’s mission, but it is also deemed as essential for museums to contribute to their communities in a relevant and meaningful way. Moreover, AAM shares; “According to U.S. Census Bureau projections, by 2050 our population will be ‘majority minority’—Caucasians of European descent will make up less than 50 percent of the population,” begging the question; “If your museum’s current audience is primarily composed of the descendants of the founding Europeans, what happens to your institution if only that population cares about your museum?” (AAM, 2008, p. 21). What are museums doing now to make significant changes in the ways in which they represent members of the community with limited English language proficiency? The Columbus Museum of Art must address and provide equal learning opportunities for non-native English speakers or risk perpetuating the image that the museum remains accessible for only an exclusive privileged, white audience.

Gutierrez and Rasmussen (2014) argue in “Code-Switching in the Art Museum: Increasing Access for English Learners,” a chapter in *Multiculturalism in Art Museums Today* by Acuff and Evans, “Language is our most important social tool. It is an integral part of how we communicate and connect to one another” (p. 154). However, what strategies might educators employ without a common language between themselves and visitors? How is the Columbus Museum ensuring that, to the best of its abilities, it offers
an equal experience to all visitors regardless of their native language? Translating materials, literature, and maps is the most common solution for embracing and engaging ELL visitors in the museum. However, this is often costly. As an alternative approach, last year with the opening of its new, contemporary Margaret M. Walter Wing, CMA researched the top ten most widely spoken languages in Columbus and translated the word “Welcome” into each language near one visitor entrance. This represents one initiative CMA, as a visitor-centered museum, has embraced the importance of creating a space for all visitors regardless of English language proficiency.

The idea of printing the museum’s informational and marketing material into multiple languages is tedious, complicated, and expensive. However, text as a tool for communicating information and ideas is deeply ingrained in the museum learning experience and education in the broader sense. Labels and facts are important and necessary. However, museums and academics regard literacy as the primary indicator of intelligence. In particular, “traditional teaching and learning privilege alphanumeric print and mono-literate practices” (Rhoades et al., 2015, p. 308). Multimodal literacy, or “consumption/production/learning across multiple media, modes, and context” (Rhoades et al., 2015, p. 309), is perceived as less valuable in traditional education settings. Communicating in written (English) language may be the most convenient method for presenting information; however, the Columbus Museum of Art has also experimented with comics, graphics, and photographs to accompany artwork labels as another way to open up the possibility of multiple interpretations. By privileging written and spoken language, an audience of visitors uncomfortable communicating in English, especially the academic, contextual language of the museum, might feel excluded. It is
also important to consider, “When ELLs come into the museum, they encounter not only
English, but also multiple modes of expressing English, including new contextual
vocabulary and sentence structures of academic language and terms specific to museums
and the visual arts” (Gutierrez & Rasmussen, 2014, p. 147). Not only have museums
privileged literacy in the past, they have promoted a certain type of highly contextual and
academic literacy based on perceived knowledge of art history and the artistic process,
making the museum an intimidating space. As Gutierrez and Rasmussen (2014) argue,
other types of literacy should be acknowledged and supported in the museum learning
experience.

The group of Nepali and El Salvadorian seventh graders from Columbus Global
Academy I explored the Columbus Museum of Art with was, perhaps, an exceptional
tour experience in that all students were of various English proficiency levels and lacked
a shared common first language. More often that not, docents and museum educators
will encounter one or two ELLs within a larger school group. The reason I am so deeply
invested in this issue is because CMA, at present, provides no program or gallery support
for visitors of lower English language proficiency. By not acknowledging this need,
CMA continues to perpetuate the image of an English-dominated institution, assuming its
visitors speak and understand one language and, therefore, one culture. Contributing to
the complexity of culture are social rules that often operate at a level below conscious
awareness and are, therefore, not easily relayed to students (Cruz & Thornton, 2013).
Frequently, English language learners find themselves in the position of having to
uncover these social rules for themselves, which is especially complicated with a
language barrier. Lastly, as ELLs interact in an inherently social and cultural environment
such as the museum, it is crucial to recognize “culture is learned…[and] provides a range of permissible behavior patterns,…people are not usually aware of their culture,…culture is expressed verbally and non-verbally,…and culture affects peoples’ attitudes towards schooling and it governs the way they learn” (Cruz & Thornton, 2013, p. 34). The Columbus Museum of Art and its staff must look closely and critically inwards at the ways in which the institution and its people intentionally and unintentionally project a certain image of a singular, dominant culture in order to create an accessible environment reflective and respectful of the lived experiences of a diverse range of visitors. This does not require designing a completely new museum education model, but rather reimagining and adapting current museum education practices for audiences of English language learners.

**RESEARCH QUESTIONS**

The question I intend to address is; how do partnerships between museums and English language learners in the community impact issues of museum inclusivity and accessibility? However, before exploring this specific inquiry, I must, more broadly and critically, consider the role of the 21st century museum education in today’s fast-changing world. Proactively and intentionally inviting historically neglected minority audiences might allow museums to continue to thrive, contributing to their future impact and influence. As Sigmond (2013), a contributor to Tufts University’s Museum Studies blog warns; “Educators must take the initiative to make their museum’s resources open to as many people as possible. And for most museums, this means starting to seriously consider how, rather than if, they will try to engage community members who are non-native English speakers” (p. 9). This is an audience museums cannot afford to ignore.
Nannette Maciejunes, Executive Director of the Columbus Museum of Art, frames the question; “How can we contribute to lifelong learning and effect deep, impactful change in our community?” (Maciejunes & Foley, 2015, p. 114). My research will seek to uncover the ways in which the Columbus Museum of Art might welcome ELLs from the Columbus community to engage in programming, tours, and gallery experiences. It will also address questions such as: In what ways does CMA already actively engage the ELL community of Columbus?: What barriers to accessibility are in place now and how might CMA minimize them?: What do English language learners expect from a museum and in what ways does CMA address these expectations? How might CMA scaffold a successful ELL visitor experience?: What might success mean for both CMA and the ELL visitor?

My research topic developed as a direct result of my own experience with the Columbus Global Academy middle school students. I recognized a need for a protocol, structure, or training to guide CMA docents and staff members in co-creating meaningful learning experiences for ELLs at the museum. With no support system currently in place, I have the opportunity to create a new, welcoming, relevant and engaging model for ELLs at CMA, ensuring their experience is grounded in the same types of creative thinking that CMA provides for all its visitors. I must explore the ways in which CMA’s literature (gallery guides, maps, tour information, text labels and panels) might be translated into visuals or graphics. Within these, what are the big ideas CMA communicates to its visitors? Why these ideas? What adaptations or modifications might accommodate the diverse needs and expectations of ELL visitors? While in the beginning of my research I was most interested in working collaboratively with teachers
from Columbus Global Academy because I already had a relationship with the school, I found after multiple attempts of reaching out to the principal and individual teachers that they did not have the capacity to be involved. Thankfully, I found that CMA docents and staff were eager to offer their experiences with ELLs at the museum. Two docents, in particular, had valuable experience teaching ELLs in a classroom setting for an extended period of time. I aim to examine CMA’s relationship with the ELL visitor. Gutierrez and Rasmussen (2014) point out, “We hear about how little ELLs know or how little they can participate. ELLs are often viewed as an impediment to teaching and programs” (p. 147). I intend to reject this assumption and empower ELL visitors and CMA staff to co-create impactful museum experiences that build a lasting relationship, an authentic feeling of belonging, and a desire to return.

SIGNIFICANCE OF STUDY

An investigation and implementation of possible resources for docents and CMA staff to engage English language learners has the ability to deeply impact the ELL audience of visitors to the Columbus Museum of Art. Inclusivity has remained integral to CMA’s mission as CMA strives to serve as an active resource for all of its community members. Situated in Downtown Columbus, Ohio, recent research has shown that “Columbus City Schools….has more than 7,000 English language learners this school year [2015-2016], or roughly four in every classroom” (Dispatch, 2016, p. 7), and because CMA recognizes a historic, collaborative partnership with Columbus City Schools (CCS), it must be prepared to provide experiences for all students, regardless of English language proficiency. “About 100 languages and dialects are represented in Columbus schools,” with Spanish, Somali, Nepali, Arabic and French as the most widely
spoken (Dispatch, 2016, p. 9). CMA’s *Artful Reading* program brings all 5,000 fifth graders in Columbus City Schools to the museum as a part of a multi-visit program focusing on developing critical thinking skills by talking and examining art (CMA, 2017). Therefore within CCS, there is an estimated population of 700 ELL students in the fifth grade alone. Museums provide opportunities for informal and social learning experiences unburdened by the pressures and stress of standardized testing and Common Core. CMA cultivates a space for all types of learning and has the potential to become a valuable resource for English language learners in the community, especially for educators.

The Ohio Department of Education (ODE) offers specific guidelines and strategies based on obligations from the Civil Rights Act of 1964 and the Equal Educational Opportunities Act of 1974 for evaluating and assessing ELLs such as using movement, bringing in real life objects, providing visuals, creating graphic organizers, and modeling group learning (ODE, 2017). The Columbus Museum of Art is in the position to effectively foster opportunities for all learning styles, including English language learners. The reason I reference these federal and state policies is because if museums, such as CMA, continue to cultivate school partnerships, they would benefit from an awareness of some of the policies that shape assessment in formal education in order to provide support. In the state of Ohio alone, there are over “39,800 limited English proficient (LEP) students/English Language Learners (ELL)” (ODE, 2017, p. 1). For clarity and consistency, I will rely upon the Ohio Department of Education’s definition of English language learners as “those students whose native or home language is other than English, and whose current limitations in the ability to understand, speak,
read or write in English inhibit their effective participation in a school’s educational program” (ODE, 2017, p. 1). A significant percentage of Ohio’s ELLs are New Americans and the ODE reported between the years 2003-2011, “13,802 new refugees arrived and resettled in Ohio” (ODE, 2017, p. 4). Additionally, in the Columbus area alone, there are between 25,000 and 40,000 refugees recently resettled from Somalia (ODE, 2017).

With a sizable percent of Ohio’s population identified as ELLs, it is crucial for its cultural institutions to recognize the importance of inclusivity and accessibility. As Carol Becker et al, (1992) points out in *Different Voices: A Social, Cultural, and Historic Framework for Change in the American Art Museum*, even though the United States has one of the most diverse populations in the world, museums and especially museum directors, remain homogeneous. Additionally, Emma Brown (2015) remarks in “Federal Guidelines Highlight Civil Rights of English Language Learners,” ELL students of all levels are guaranteed targeted support and high-quality public education. Nationally, “There are about 5 million English language learners…or about 9% of all public school students” (Brown, 2015, p. 2). The Obama administration released new guidelines to articulate the rights of English language learners, requiring schools to provide language programs led by qualified teachers, to integrate English learners as much as possible into mainstream classrooms, and to communicate with parents in a language they understand (Brown, 2015).

With an increased focus on providing equal education for English language learners, the U.S. Department of Justice released a “Dear Colleague” letter in January of 2015 to provide clear and actionable steps for educators to “comply with their legal
obligations under Title VI of the Civil Rights Act of 1964” (Title VI, p.1). Schools are mandated to take affirmative steps aimed at ensuring students with limited English language proficiency can participate in educational programs and services in a meaningful way. As the letter also emphasizes, Title VI prohibits schools that receive federal funding from discriminating against students based on race, color, or national origin and must, additionally, take action to address language barriers that effect the ability of ELLs to participate in schools’ educational programs (U.S. Department of Education, 2015). The U.S. Department of Justice’s involvement and support of ELLs in the classroom is helps to hold schools accountable for providing access to equal education for all students. Lastly, the U.S. Department of Justice (2015) shared that, as of the 2014-2015 school year, ELLs were enrolled in three out of every four public schools in across the nation and their numbers are steadily increasing.

While museums, including the Columbus Museum of Art, receive funding from the federal government, they are not held to the same academic standards as schools. Their history is, however, rooted in learning and public education. With perhaps a different kind of flexibility in their educational programming, museums have the potential to provide additional support to partnered schools, but “[i]nherent in these efforts is a certain degree of risk and uncertainty in exploring new and different strategies. These are risks that museums are increasingly willing to take to remain relevant and vital centers of civic life” (Long, 2013, p. 145). I argue that the Columbus Museum of Art has an obligation to serve a part of its community by actively inviting English language learners to engage in meaningful experiences in an institution that has, historically, reflected the agenda of a dominant, majority perspective. The National
Education Association (2015) estimates that by 2025, one out of every four public school students will be an English language learner. Therefore, the research I collect will directly prepare and impact CMA’s partnership with Columbus as a growing and diversifying community. CMA champions accessibility, relationships, and diversity, but lacks a clear plan or structure for engaging ELLs in programming or as drop-in visitors.

To put this in perspective, translated maps, signs, labels, or gallery guides do not exist for visitors with limited English proficiency, resulting in a vastly different museum experience from native English speakers. The “thinking routine” used by all docents and museum educators on a majority of tours to look closely at artworks is called ODIP (Observe, Describe, Interpret, Prove) and relies completely on visitors communicating their observations orally in English. While ODIP is a highly successful routine for a percentage of CMA’s visitor audience, English language learners might not feel prepared to engage yet.

Recently, as of 2007, the Columbus Museum of Art has reimagined its mission and purpose as a social and cultural institution for “CMA’s value, attendance, and survival is dependent on its local regional community” (Maciejunes & Foley, 2015, p. 108), relying on repeat visitors rather than national or international tourism. This means CMA must be exceptionally attentive to its direct community, a community, as previously identified, of ever-increasing immigrant and New American populations. Still, museums and galleries exist in a closed system ruled by a small group determined to protect their image from “outsiders.” Their concept of quality is based upon the ideology of the industrialized West as superior and controlling and determining of value (Becker et
The purpose and identity of museums in the 21st century will not change if the museums themselves are not willing to adapt and prioritize diversity inclusion practices.
CHAPTER 2: LITERATURE REVIEW

HISTORY OF EDUCATION IN MUSEUMS

In *Museum and Gallery Education*, Hooper-Greenhill (1991) states; “Over the past two-hundred years the educational role of museums has undergone a remarkable shift in emphasis” (p. 9). During the late-19th- and early 20th-centuries, museums were given the task of unifying society by creating a suitable atmosphere for all classes of people to meet (Buffington, 2007). As neutral spaces, all classes of society had the ability to enjoy leisure and educational opportunities and “museums became prominent institutions within their communities,” providing the growing middle class, specifically, a way to spend their time (Buffington, 2007, p. 13). Additionally, the Museum of Fine Arts, Boston, opened free of charge on Sundays, beginning in 1877, to provide the working class access to the exhibits on their day off (Buffington, 2007). Even in the early days of museum education, some museums provided tours in other languages in an attempt to reach recent immigrants, whereas other museums referred to this same audience as problem elements, (Buffington, 2007), highlighting language as, not just a present-day, but a historic barrier to attendance and participation. With few other institutions offering self-help, the museum was perceived as a space to improve the individual learner as well as the common social good. Exhibitions were intended to provide examples for the “right” or “proper” way to live and behave and museum educators were expected to model, for visitors, the accepted, spiritual and transforming
encounter with the artwork (Burnham & Kai-Kee, 2011). Museums were given the daunting task of unifying society in the hope that the learning opportunities provided might contribute to social equality for all and, therefore, a more peaceful, moral community (Buffington 2007).

Throughout the late 19th century, object-teaching in museums was emphasized, especially through the Elementary Education Act of 1870 (Burnham & Kai-Kee, 2011). Object-teaching focused on developing the faculties of the whole child rather than simply imparting knowledge and information (Hooper-Greenhill, 1991). While object-teaching was common in schools, it began to decline at the end of the 19th century. However, in relation to teaching English language learners, Gutierrez and Rasmussen (2014) claim, “the art museum is a unique and important space for ELLs to practice language via object-based learning because all participants begin from the same place: viewing and experiencing the object in front of them” (p. 150). Gutierrez and Rasmussen (2014) further argue that making direct connections to everyday experiences or objects as well as selecting culturally relevant objects within the museum can aid in introducing new language to knowledge or ideas already recognized by English learners. Additionally, organized school visits began as soon as museums were established; however, their educational value was not initially recognized. Little attention was paid to the needs, desires, and expectations of the visitor, as the collection and the objects themselves influenced the direction of museum learning rather than the interests of the visitor. Delivering correct information about museum objects and philosophies was the primary focus with “little emphasis on personal connections, contextual information, and meaning making” (Buffington, 2007, p. 13). This content was presented by docents, a term first
used at the Museum of Fine Arts Boston in 1907 to describe facilitators leading public
tours (Buffington, 2007).

Object-teaching was rooted in a formalistic approach to museum education. Museum educators and professionals were (and still are today) often limited by visitors’ assumptions that museums exist to reveal answers about artworks instead of questions. There were singular, correct answers when viewing an artwork and it was the museum educator’s responsibility to impart this knowledge onto visitors. Moreover, “[a]ny museum instructor who teaches for any length of time knows that our viewers often arrive at the museum expecting or hoping to discover ‘what an artwork means,’ a single interpretation, with some sense of solidity and finality” (Burnham & Kai-Kee, 2011, p. 16). This educational philosophy is referred to as formalism and maintained, “observers should focus almost exclusively on the objects themselves” (Burnham & Kai-Kee, 2011, p. 24). Programs were developed to showcase work in collections through informational presentations emphasizing the historical overview and importance of the objects. However, museum educators tirelessly advocated for a different, more open and emergent type of museum experience as they began to experiment with the idea of teaching “not ‘how to look,’ or ‘what to look for,’ but, ultimately, the possibilities of what the experience of art may be” (Burnham & Kai-Kee, 2011, p. 17).

By 1930 there were three-hundred total museum instructors across the United States and learning experiences at museums began with “typical services, starting with gallery guidance, which let to gallery talks on particular exhibits, then to talks organized in a series and often offered on a subscription basis, and finally to systematic courses on some particular art of a historical period” (Burnham and Kai-Kee, 2011, p. 25). The
evolution of facilitated learning opportunities was influenced by an increased interest from visitors for more information about a growing range of exhibition topics and emerging artists. Museums also more intentionally focused on collaborating with teachers to help support school curricula, further expanding learning opportunities. However, educational offerings in museums, historically, developed unevenly and frequently without intentional design. Museum education programming often grew out of responses to public demand without long-term planning (Burhman & Kai-Kee, 2011). Eventually, formal lectures and gallery talks became the most common and widely expected educational offerings.

Docents, or unpaid volunteers, were particularly important to the development of museum education, as school groups became a new large audience of visitors with specific needs especially related to curriculum standards and assessment. Today, formalized partnerships between schools and museums are increasingly common as teachers engage in professional development and opportunities to integrate museum experiences into their own teaching. Important to recognize in this collaboration, however, is the idea that “school curricula should not dictate museum practice…an overview of curriculum is sufficient for understanding teachers’ goals” (Buffington, 2009, p. 14). Both museums and schools present different assets and challenges to teaching and learning. Balancing the expectations of teachers and museum educators will ensure this partnership thrives and represents an important, delicate relationship for my research.

**ENGLISH LANGUAGE LEARNERS IN THE CLASSROOM**

While I have revealed some of the most important trends in museum education
history, including, its complex relationship with formal education, I must also explore the particular needs of English language learners in the school setting. An important resource for my research will be *Getting Started with English Language Learners: How Educators can Meet the Challenge* written by Haynes. The author identifies two important and distinctive types of English language proficiency; Cognitive Academic Language Proficiency (CLAP), the academic language of the classroom, and Basic Interpersonal Communication Skills (BICS), the language ability ELLs need for verbal face-to-face communication (Haynes, 2007). Furthermore, in Figure 1 Burnham and Kai-Kee (2011) share five categories English language learners are most often divided into based on English proficiency.

<table>
<thead>
<tr>
<th>STAGE</th>
<th>CHARACTERISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preproduction</td>
<td>Students have a vocabulary of 500 English words, body language including Total Physical Response (TPR), might need a language buddy to help with translations</td>
</tr>
<tr>
<td>Early Production</td>
<td>Students have an active and receptive vocabulary of 500 English words, communicate in one or two word phrases, respond to yes/no questions, speak in short language chunks</td>
</tr>
<tr>
<td>Speech Emergence</td>
<td>Students have an active and receptive vocabulary of 3,000 English words, speak in simple phrases and short sentences, can read modified texts, match words with definitions, compose brief stories based on personal experience</td>
</tr>
<tr>
<td>Intermediate Fluency</td>
<td>Students have an active and receptive vocabulary of 6,000 English words, construct complex sentences, express opinions, answer questions, highlight important information in a text, provide definitions for words, write personal journals or stories</td>
</tr>
<tr>
<td>Advanced Fluency</td>
<td>Students have an active and receptive vocabulary of over 6,000 English words, takes 5-10 years, more complex vocabulary and sentence structure, independent reading</td>
</tr>
</tbody>
</table>

Figure 1: Stages and Characteristics of English Language Acquisition

(Burnham & Kai-Kee, 2011)

It is important to consider that ELLs move through these stages of language
acquirement at various speeds and, even though a group of ELLs may be at the same
grade level, their English proficiency might vary dramatically and their CLAP and BICS
skills may be at different levels. Haynes (2007) indicates, “Many ELLs will translate the
language they hear to their native language, form an answer, and then translate that
response back to English; therefore, they will need extra time when listening and
speaking” (p. 57). Furthermore, the native countries of many ELLs may have very
different views on how students learn and, “[students] may come from cultures where
they are not encouraged to brainstorm ideas, think creatively, or express opinions. They
may be unfamiliar with drawing conclusions and analyzing characters. Story themes that
are not common in a student’s culture may be difficult to comprehend” (Haynes, 2007, p.
59). It is important to remember that ELLs are not only learning new content in a new
language but also may be asked to engage with unfamiliar styles of learning.

To address this potential comprehension challenge, Cruz and Thornton (2013)
suggest a culturally responsive pedagogy for teachers, taking into account diverse
learning styles, incorporating materials and visuals, and building links between the school
life and home life. Pedagogy is critically responsive when it meets the needs of a diverse
collection of learners and “often necessitates that teachers tread outside their comfort
circles” (Cruz & Thornton, 2013, p. 35). It validates all types of learners and
acknowledges that culture is deeply intertwined in learning. Educators typically deliver
content and instruction in ways and about things that are familiar to them, frequently
adopting and transmitting “the dominant voice in society, namely that of white, middle-
class America” (Cruz & Thornton, 2013, p. 35). Critically responsive pedagogy implies
that culture is central to students’ lives and, thus, their learning. Institutions such as
museums have the potential to assert “new patterns of negotiation between cultures, languages and traditions,” leading “to an understanding that culture is composed of seriously contested codes and representations, meaning systems, traditions, and cultural artifacts” (Becker et al., 1992, p. 41). English language learners can allow museums to better understand their own diverse collections and identities by questioning accepted narratives.

My research will rely upon information gathered from *Assessing English Language Learners: Bridges from Language Proficiency to Academic Achievement* by Gottlieb, a comprehensive resource of concrete strategies for approaching teaching and engaging ELLs in a variety of academic content areas. Gottlieb (2006) outlines the levels of English language acquirement beginning with social language proficiency that reflects everyday experiences and is acquired within the first years of interacting with a new language on a constant, sustained basis. Gottlieb (2006) suggests ELLs in the beginning levels of language proficiency rely upon linguistic, graphic, and visual supports to assist in constructing meaning. In a classroom environment, it is essential to recognize, “English language proficiency standards do not exist and function in isolation; they complement academic content standards” (Gottlieb, 2006, p. 36). Gibbons (2002) recommends in, *Scaffolding Language, Scaffolding Learning: Teaching Second Language Learners in the Mainstream Classroom*, teaching to “integrate ‘language’ and ‘content,’” so that a second language is developed hand-in-hand with new curriculum content” (p. 6). From this perspective, language tasks or exercises are not simply “add-ons” to the required curriculum, but should aim to incorporate both new vocabulary and content simultaneously.
It is the responsibility of the educator to capitalize on the cultural resources of students or visitors by making connections to prior experiences. Importantly, “A lack of shared language can often be a barrier to a feeling of being welcomed and personal engagement with collections and programs,” and, furthermore, “[i]n our daily lives we often look through or past language. It is like breathing air, essential, yet often overlooked and unexamined” (Gutierrez & Rasmussen, 2014, p. 146). Regardless of English proficiency level, it is helpful for students to have multiple opportunities to speak and a variety of ways to respond. While English language learners pass through a predictable series of stages as they acquire a second language, “their pace is determined by their oral language proficiency in English, their literacy experience in their native language, and their exposure to direct literacy instruction” (Gottlieb, 2006, p. 49). Through language acquisition, ELLs engage “in bridging oral language to literacy, prior experiences to new ones, social to academic language, and one culture to another” (Gottlieb, 2006, p. 55). Gottlieb (2006) identifies that allowing ELLs to “use multiple modalities to express themselves, such as through actions, oral expression, or in writing, rather than being confined to paper-and-pencil tasks” (p. 112) helps to scaffold learning experiences. Modeling these types of physical responses can make students feel more comfortable and confident sharing their ideas. Group work also provides an accessible space for students to collaborate and share ideas as learning is reinforced “through scaffolding previous educational and personal experiences” (Gottlieb, 2006, p. 112). An environment that legitimizes and connects with students’ past experiences has the ability to deepen learning and contribute to language acquisition. Furthermore, educators must also recognize recent immigrants complete a series of stages as they adjust to a new
culture. While all lived experiences are invariably unique to the individual immigrant, Haynes (2007) defines the process with the following, flexible categories in Figure 2.

<table>
<thead>
<tr>
<th>STAGE</th>
<th>CHARACTERISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honeymoon Stage</td>
<td>Enthusiasm and excitement about new environment, positive</td>
</tr>
<tr>
<td>Hostility Stage</td>
<td>Annoyance, tiresome, communication difficulties, boredom, lethargy, restlessness, irritation, antagonism, depression</td>
</tr>
<tr>
<td>Home Stage</td>
<td>Achieving a sense of understanding in new culture, comfortable, emotional balance, humor, wanting to belong</td>
</tr>
<tr>
<td>Assimilation Stage</td>
<td>Functions easily, recognizes positives and negatives, adopts cultural practices</td>
</tr>
<tr>
<td>Re-Entry Shock Stage</td>
<td>After revisiting old culture, recognize changed selves, sense of appreciation for new culture</td>
</tr>
</tbody>
</table>

Figure 2: Stages and Characteristics of English Language Learner Assimilation (Haynes, 2007)

As for specific classroom tools to assist teaching content, Gottlieb (2006) recommends graphic organizers that invite students to communicate ideas and questions through a less language-driven and intimidating method. Structured individual and group reflection in either the students’ native languages or in English also contributes to language acquisition. Free writing or open-ended response is usually a common method to enable students the freedom and time to record all of their thoughts and ideas, but ELLs, especially beginners, may struggle with the ambiguous nature of unstructured writing. Therefore, Haynes (2007) suggests, when giving prompts for assignments or tasks, physically demonstrating verbs and key words can go a long way in helping students understand directions. Total Physical Response (TPR), “a teaching technique…that encourages language learners to respond to language with gestures and body motions,” (Haynes, 2007, p. 150). TPR is another method to engage beginning English language learners because it integrates verbal and physical communication.
While this might require more time during a lesson or tour, it has the potential to impact learners by creating a memorable and dynamic style of learning through movement. Gutierrez and Rasmussen (2014) also encourage educators to provide opportunities for partner or group activities because “[s]mall group work also provides a safe environment to practice or rehearse their language before sharing with the whole group” (p.155). These are simple, manageable steps easily adaptable and flexible with the potential to influence the English language learner’s level of comfort and, therefore, overall experience.

Additionally, Gottlieb (2006) recommends choral reading as an effective exercise to make students feel comfortable reading out loud. It is helpful because, as Gottlieb (2006) asserts, choral reading gives ELLs the opportunity to try out language without the fear of being in the spotlight. While there is less emphasis upon academic reading in the museum experience, choral reading or other partnered reading may help students share ideas, questions, or important information from artwork labels. Some suggestions Gottlieb (2006) makes for communicating effectively with ELLs involve restating complex sentences in a sequence of simple sentences, avoiding idiomatic expressions, repeating at a slower rate when needed, but making sure that the pace is not so slow that normal intonation and stress patterns become distorted, pausing often to allow students to process what they hear, and providing specific examples of key or technical vocabulary, using non-linguistic props when possible (Gottlieb, 2006). It is also important to remember, “in the museum context, which for many ELLs is a new setting with unknown expectations, anxiety or stress can be very high for the learner” (Gutierrez & Rasmussen, 2014, p. 153), so attention should be paid, especially, to visible levels of stress or
discomfort. Gutierrez and Rasmussen (2014) also add that too often the level of communication and conversation offered to ELLs in the museum is reduced to very simplistic and elementary levels, regardless of the age of the visitors. Finally, for engaging in dialogue with learners of varied English language proficiency, it is helpful to first ask students to respond in their first language if they are uncertain of how to respond in English and then allow their peers to share their translation or ask the student to describe the idea further (Gutierrez & Rasmussen, 2014). This way the power of the group is emphasized, contributing to a healthy collaborative environment.

Another significant source for my research will be *Scaffolding Language, Scaffolding Learning: Teaching Second Language Learners in the Mainstream Classroom* by Gibbons. The author identifies simple strategies for teachers to employ in any classroom context to engage English language learner students with academic content. Gibbons (2002) makes clear the challenges facing ELLs in the classroom and offers teachers ways to integrate previous language experience and content into daily practice. Gibbons (2002) also agrees, “Teaching programs in all curriculum content areas must therefore aim to integrate ‘language’ and ‘content,’ so that a second language is developed hand in hand with new curriculum knowledge” (p. 6). In order to create this culture, Gibbons (2002) recommends rather than simplifying tasks or lessons, teachers should reflect on the nature of the scaffolding that is provided for the learners to carry out the task. Teachers should adapt the supportive scaffolding to reflect the needs of the students.

**SCAFFOLDING FOR ELL STUDENTS: SPEAKING**

28
Teachers should provide opportunities for ELL students to engage in dialogue to practice using language. Gibbons (2002) warns when teachers initiate conversation that leads to only single-word or single-clause responses, students don’t have the option or feel as if they don’t have the option to elaborate their responses or add onto others. The most successful pedagogic tasks, as identified by Gibbons (2002), involve an information gap, meaning, “different members within a group, or individuals in a pair, hold different or incomplete information so that the only way the task can be completed is for this information to be shared” (p. 23-24). This technique can be expanded and elaborated on by organizing the class into expert and home groups where groups of learners become “experts” in a particular aspect of a topic. Classes with students not yet comfortable collaborating in groups might benefit from assigned roles such as timekeeper, recorder or reporter, ensuring that every student has an opportunity to contribute (Gibbons, 2002).

ELL students will need more time to process and compete tasks and teachers should view oral or written responses as opportunities for students to practice, model, and revise language. The interpersonal language involved in group learning, such as how to express agreement or disagreement, offer an opinion, build on a suggestion, give advice or request information, may not be known to some ELL students (Gibbons, 2002). Furthermore, language tasks and exercises that are simply add-on experiences to curriculum content are often ineffective and frustrating for teachers who feel as if planning this extra work takes up valuable time. Language learning tasks should be, as far as possible, integrated with learning across the curriculum. For beginners, Gibbons (2002) offers the following strategies in Figure 3.
Group work is a fundamental strategy for engaging ELL students with academic content and with each other, but it is important for the teacher to scaffold these collaborative learning experiences so that students feel they can effectively contribute.

When encouraging students to respond in the classroom, the teacher might benefit from balancing “display” questions that enable students to share observations and those
questions that allow students to negotiate and elaborate upon what they want to say. For example, a range of types of questions might be:

- Tell us what you learned.
- Tell us about what you did.
- What did you discover?
- What would you like to tell us about?
- What did you find most interesting?

Slowing down the dialogue is also an important strategy, however; “this doesn’t mean [the teacher] should speak more slowly but that the overall pace of the discourse should allow sufficient time for learners to think about what they are saying, and thus how they are saying it” (Gibbons, 2002, p. 37). This can be achieved by increasing the “wait-time” or the time allowed for the learner to respond or by allowing more turns before the teacher evaluates or rewords what the student has said. Giving students more opportunities to demonstrate what they understand and clarify meaning transfers some responsibility and enables teachers to prompt students to continue practicing language.

Teachers can do this by saying things like,

- Can you say that again?
- I don’t quite understand. Can you tell me that again?
- Tell me a little more.
- Can you expand on that a little more?
- What do you mean?
- Can you explain it again?

With these strategies and questions, it is still important to respond to meaning, which “involves really listening to what the students say, rather than waiting for the answer [the teacher] would like them to give” (Gibbons, 2002, p. 38). Another impactful and simple strategy is teacher-guided reporting where the teacher begins the exchange by inviting students to relate to what they have learned, rather than asking students to
respond with a single answer. In this type of exchange, the teacher creates a context that allows students more freedom to practice language with less anxiety. Gibbons (2002) points out, “learning occurs…at the learner’s zone of proximal development—that is, at the ‘outer edges’ of a learner’s current abilities” (p. 47). Language comprehension must also be structured so that the teacher introduces new language after students have already developed some understanding of a topic through group work and individual exploration. What ELL students learn collaboratively in small groups is an important factor in students’ understanding of a topic and, therefore, their ultimate ability to build on their knowledge.

**SCAFFOLDING FOR ELL STUDENTS: WRITING**

Scaffolding writing presents other opportunities for teachers and ELL students to practice language. For beginning ELLs, meaning should take priority over form, meaning that communicating an idea is more important than the way in which it is communicated. Process approaches, “unlike the more traditional approaches, put the learner at the center of the learning process” (Gibbons, 2002, p. 57). This pedagogic approach serves the needs of many levels of ELLs within a classroom community and moves away from the more traditional teacher-centered model. A more detailed model of what this might look like in a classroom follows the Curriculum Cycle, as outlined by Gibbons (2002) in Figure 4.
<table>
<thead>
<tr>
<th>STAGE</th>
<th>KEY CLASSROOM ACTIVITIES TO SUPPORT DEVELOPMENT AT THIS STAGE</th>
</tr>
</thead>
</table>
| Stage 1: Building the Field. | -Expert/home grouping, involves note-taking, listening, speaking, reading and working collaboratively in a group where different groups of students become experts in different aspects of a topic during a learning experience  
-Build a semantic web of students’ current knowledge about a topic, highlighting new vocabulary as appropriate  
-Gather a list of questions the students have about a particular topic  
-Use pictures to introduce vocabulary  
-Develop a word bank that is visible to students and that can be added to  
-Allow the students to interview an expert in the field  
-Use a picture and sentence matching games  
-Design specific barrier games for subjects such as “Find the Difference”  
-Build an information grid that summarizes the information the students have gathered that acts as a “working document” to be added to when students discover new information. Information grids can also be individual |
| Stage 2: Modeling the Text Type. | -Draw attention to the shape or structure of a text, and then focus on any grammatical structures that are important to the function of the text. Students might also determine these features while the teacher provides support and asks guiding questions.  
-In pairs, students reconstruct a text from jumbled sentences |

Figure 4: Classroom Activities to Support English Language Learners at Different Stages of English Language Proficiency

(Gibbons, 2002)
**Stage 3: Joint Construction.**

*The teacher and students will write a text together so the students are exposed to the process of writing. The focus of this stage is both the content and the language of the composed text.*

- Encourage students to draw on the information grid designed in Stage 1.
- Students might give suggestions while the teacher records ideas.
- As the teacher documents the students’ ideas, the teacher and students constantly reread together what they have written as the teacher poses questions such as:
  - What might we need to start with?
  - Who can think of another word for that?
  - Does anyone see something we might want to rethink?
  - Does this remind anyone of other texts we have read?
  - What do you think we might explore next?
- As students make suggestions, the teacher crosses out, amends, and adds words so students can see the visible changes.
- This approach emphasizes both the process and product for the students.

**Stage 4: Independent Writing.**

*Students at this stage are able to write their own texts.*

- Actively encourage students to write in their first language.
- Have students draw a story map to dictate what they want to say.
- Use picture sequencing to help students organize a narrative.
- Have students match images with simple sentences or labels.
- Keep dialogue journals between the teacher and ELL student or between the ELL student and a native-English speaking buddy or mentor as an ongoing record of short sentences and vocabulary.
- Ask students to share one sentence about something they like or somewhere they have been. Write it on a piece of paper and have the students cut it up into single words. Students mix up the words, rearrange them into the original sentence, and rewrite the sentence.
- A simpler variation of the previous activity involves the teacher writing the same sentence twice and asking the students to cut up one into single words.
- Using the uncut sentence, students match the words from the cut sentence and then rewrite the sentence.
Another important step in scaffolding writing exercises for ELL students is the reflection process. Often when students are asked to edit their writing, they focus almost exclusively on spelling and punctuation because they are unsure of what else to look for and how to look for it. Asking students to think about their writing as a holistic story encourages students to look for meaning, inconsistencies, and structure. This will help to draw attention to specific characteristics or common mistakes of each student’s writing style. Gibbons (2002) encourages teachers to take notes during student conferences in order “to build up a clear idea of what kinds of texts [the] students are able to control, and any linguistic difficulties they might be having” (Gibbons, 2002, p. 74). This strategy helps to individualize learning and to build a class profile so that the teacher might easily access information regarding levels of reading and writing in the classroom.

**SCAFFOLDING FOR ELL STUDENTS: READING**

Reading requires three types of knowledge: semantic knowledge (knowledge of the world); syntactic knowledge (knowledge of the structure of language); and graphophonic knowledge (knowledge of sound and letter relationships) (Gibbons, 2002). Often, readers use all of these types of knowledge simultaneously and effective readers have the ability to make inferences about difficult texts based on similar topics they are already familiar with. Unfamiliar material, understandably, takes longer to process. When some texts render students “unable to bring personal knowledge and understanding of a topic…[the student] is effectively robbed of the ability to make use of a key resource for reading: what [the student] already know[s]” (Gibbons, 2002, p. 78). On a broader sense, genres of texts often define their subjects, meaning, or what’s to be learned from
reading them. However, ultimately the familiarity and expectation associated with various genres of texts is deeply rooted in the culture. As Gibbons (2002) argues, “reading simply confirms what we know: we map out already existing experiences onto what we read” (Gibbons, 2002, p. 79). However, as is frequently the case for many English language learners, what happens if the reader’s previous experiences have not led to the acquirement of a particular schematic knowledge or if the experiences have contributed to a different schematic knowledge? Defining the main points of a text becomes increasingly challenging if the reader lacks an understanding of the overall meaning of a text and, in fact, “most children’s books are written with the assumption their readers will be familiar with the cultural aspects of the story and will be already fluent in the spoken language” (Gibbons, 2002, p. 83). Teachers have the ability to prepare students beforehand through discussions or vocabulary activities in order to familiarize the students with challenging or new content. Repetition and familiarity with language contributes to a student’s reading literacy skills. Allowing unstructured time for students to experiment with the sounds and rhythms of language provides an opportunity free from assessment, pressure, or stress to make mistakes.

There are endless strategies to prepare learners before, during, and after reading. This structure, before reading, during reading, and after reading, is a helpful framework to divide activities. Gibbons (2002) identifies several before reading strategies to introduce to students in Figure 5.
<table>
<thead>
<tr>
<th>ROUTINE</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Predicting with Words:</td>
<td>Write a word that might be unfamiliar and asks the students what they think it might be about or what other words they associate with the topic. Create a visual web that captures all the words and phrases. Pose questions to the students based on content and other vocabulary that will appear in the text.</td>
</tr>
<tr>
<td>Reader Questions:</td>
<td>Share the title of a text or work of art with students and ask students to pose questions they would like answered. These questions should remain visible as a reference as the students continue to read the text and, when applicable, students can suggest possible solutions or more questions.</td>
</tr>
<tr>
<td>Sharing Existing Knowledge</td>
<td>Provide time for students to share what they already know or have experienced about a topic of a text.</td>
</tr>
</tbody>
</table>

Figure 5: Routines and Directions for Scaffolding Reading with English Language Learners

(Gibbons, 2002)

Preparing the students with these and other pre-activities will deeply affect the students’ reading experience and the more familiar and routine these become, students of any English language proficiency might feel more confident and comfortable. Gibbons (2002) argues, “comprehension is much more likely to be improved when vocabulary and language are associated with broad concepts and recur in an ongoing context, than when instruction is in terms of single words or language items” (p. 87). In other words, it is less effective to teach vocabulary without embedding it in a larger context like literature. There are other strategies for engaging learners during the reading process that are included in Figure 6.
<table>
<thead>
<tr>
<th>ROUTINE</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skimming and Scanning the Text</td>
<td>The purpose of scanning is to look out for particular information. Skimming a text had a certain purpose and it is important to make clear that reading happens in different ways based on the purpose. Scanning and skimming encourages students to gather a sense of what a text is about and its main ideas. Predictions are also encouraged when scanning a text although students should be reminded that these predictions do not have to be correct.</td>
</tr>
<tr>
<td>Rereading for Detail</td>
<td>Let students read a text for a second time, this time more carefully and critically. Allow students to underline or highlight unfamiliar words or phrases and ask students to discuss these in pairs. Encourage students to look at the language that surrounds an unfamiliar word, utilize their previous knowledge of the topic, or connect the word to a similar, familiar word. Furthermore, knowing the exact definition of every word is not necessary unless it prevents the students from gaining certain necessary information.</td>
</tr>
<tr>
<td>Word Masking</td>
<td>Mask words within a text and ask learners to predict what they might be. Allow time for students to discuss among each other. Among the masked words, make sure to include not only content words, but also functional words. Ask questions like, “What’s another word we might use here?”</td>
</tr>
<tr>
<td>Pause and Predict</td>
<td>As students read or explore a topic, ask questions such as, “What do you think might happen? What makes you say that? What clues have you found that made you think that?” Here, the focus is to ask learners to engage in meaning making and not producing correct answers.</td>
</tr>
<tr>
<td>Summarizing the Text</td>
<td>If students cannot summarize what they have learned, it is likely they have not understood a text fully. In order to help students summarize ask them to; suggest a title for each paragraph, write one sentence summaries under each paragraph and compile these into a short description of the whole passage, have students explain key ideas to another student, or have groups of students decide on one sentence that most accurately reflects the central point of a text.</td>
</tr>
<tr>
<td>Jigsaw Reading</td>
<td>Assemble three to four different readings on the same topic and distribute them to students. Place students in an expert/home grouping where each group becomes an “expert” on a reading and then shares the information in a mixed group. This encourages collaboration regardless of reading level. It also provides an authentic context for practicing summarizing skills since each individual must decide upon the most important points.</td>
</tr>
</tbody>
</table>

Figure 6: Routines and Directions for Scaffolding Advanced Reading with English Language Learners

(Gibbons, 2002)
Some activities to help students reflect upon what they have learned after reading are highlighted in Figure 7.

<table>
<thead>
<tr>
<th>ROUTINE</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Story Innovation</td>
<td>Using the original text as a foundation, students can reimagine their own story with a similar basic plot, but with their own personal perspective. Key words and events can be changed to reflect the students’ new story.</td>
</tr>
<tr>
<td>Innovating an Ending</td>
<td>Students imagine a new ending for a narrative in groups or as a class.</td>
</tr>
<tr>
<td>Cartoon Strip</td>
<td>Using the original words from the story, in groups, students design and draw a cartoon strip that reflects the major events and characters of the text.</td>
</tr>
<tr>
<td>Readers’ Theater</td>
<td>Provide students with a copy of the story and each student chooses the dialogue of a character to read, while other students share the narration. This provides the students the opportunity to practice reading instead of simply dividing the class and reading it altogether.</td>
</tr>
<tr>
<td>Story Map</td>
<td>Ask students to think of the main features of a story and then represent them individually or in groups.</td>
</tr>
<tr>
<td>Freeze Frames</td>
<td>This is a type of drama activity that aims to show a series of images representing important features or scenes in a story. Students recreate a “still” as they take on the role of specific characters. Simple materials can be used to create props. The audience closes their eyes as students reenact a scene. Deciding on the key moments of a story and how to represent them is an important opportunity for students to collaborate. Importantly, because this activity does not require speaking, students with very limited English speaking abilities are still able to actively participate. Students must still make decisions about how to portray characters and events.</td>
</tr>
</tbody>
</table>

Figure 7: Routines and Directions for Reflecting on Reading with English Language Learners

(Gibbons, 2002)

Asking students of any English proficiency to read a text critically has the potential to result in discussion rooted in personal life experiences. Cultivating a space that supports empathy and respect is essential to making students feel their unique perspectives are represented and respected. As with the activities intended for before and during the
reading, the exercises for reflecting upon a text after investigating its themes have the potential to become more successful the more they are repeated and practiced with the students. After the general format and outcome become familiar, students can more readily choose and elaborate activities, giving them more control over their own interested and learning.

**SCAFFOLDING FOR ELL STUDENTS: LISTENING**

Often teachers assume that listening skills are acquired in the process of speaking and reading. Listening, like reading requires active construction of meaning. Also similar to reading, listening depends upon the context of the spoken words and not simply their sound. Effective listeners will decode information and make interpretations based on the sounds and knowledge of the language system. Classroom activities aimed at practicing listening “are far more demanding if children have no previous knowledge on which to draw” (Gibbons, 2002, p. 104). Furthermore, distinguishing between similar sounds is a common challenge for students beginning to learn English or any language. Some activities that encourage students to practice their listening skills are featured in Figure 8.
<table>
<thead>
<tr>
<th>ROUTINE</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe and Draw</td>
<td>This activity can be teacher-directed or completed in pairs. One person draws an image or series of shapes while other students cannot see what is happening. Simultaneously, the artist gives directions to others on how to draw the same image.</td>
</tr>
<tr>
<td>Map Game 1</td>
<td>Distribute identical maps to students, but with some landmarks, roads, or buildings removed. One map should have select information and the other should have different select information. Without showing each other the maps, students must identify the missing names.</td>
</tr>
<tr>
<td>Map Game 2</td>
<td>Give students identical maps and ask students to agree upon a starting point. One student then directs another to a destination unknown to another student. If the instructions are correct, the student should end up at the right location. This enables students to practice giving locational and geographic descriptions while also encouraging careful listening.</td>
</tr>
<tr>
<td>Split Dictation</td>
<td>Copy two versions of a text each with different words or phrases missing. In pairs, ask students to complete the text by filling in the missing words as each student reads his or her parts out loud.</td>
</tr>
<tr>
<td>Spot the Difference</td>
<td>Share two versions of the same story and read one out loud for the students. Read it again and ask students to listen for overall meaning. This enables students to familiarize themselves with the information. Next, read the alternative version and ask students to articulate or to write the differences. If the teacher distributes a written version of the first story, students can also circle or underline differences in the text.</td>
</tr>
<tr>
<td>Picture Dictation</td>
<td>Distribute a number of jumbled pictures that tell a story or that recount a series of events. Read out loud a text that tells the story and ask students to place the images in order</td>
</tr>
</tbody>
</table>

Figure 8: Routines and Directions for Describing a Text with English Language Learners (Gibbons, 2002)

The English language has over forty-four distinct distinctive sounds and most English language learners, especially in the beginning stages of learning, may use phonemes similar to those in their native language (Gibbons, 2002). When students are unfamiliar with the sound of a word, they often “hear” it in their native language. Additionally, a specific challenge associated with learning English or any language is the stress system. English, in particular, places emphasis on some syllables and not on others.
whereas other languages place equal stress on all syllables (Gibbons, 2002). As previously identified, it is possible to read in multiple ways. Similarly, it is common to listen in more ways than one. Listening skills are best developed through authentic and engaging opportunities to connect with academic content and practice processing information communicated orally. Teachers should model good listening for students “by clarifying and checking in that [they] have understood what children are saying” (Gibbons, 2002, p. 116). Providing a model for students exposes them to the importance of active listening.

Engaging English language learners in activities focused on practicing speaking, reading, writing, or listening skills should not deviate from the goals of the overall curriculum. In the past, English language teaching has been separate from mainstream curriculum and students followed a special program for which, often, they were frequently removed from their classroom. This system implies that language learning is separate from curriculum content and does not reinforce the transdisciplinary nature of learning a language. Furthermore, “an integrated program takes a functional approach to language and places its teaching focus on language as the medium of learning, rather than on language as something separate from content” (Gibbons, 2002, p. 119). In separate ELL programs, there is a risk that there will not be a relationship or connection between the language taught in the language class and the language required for curriculum learning. If English language learning balances both language teaching and curriculum content, “there is likely to be a continuous recycling of concepts, grammar, or vocabulary associated with particular curriculum knowledge” (Gibbon, 2002, p. 120). Lastly, an important benefit of a “culturally and linguistically diverse classroom” (Gibbons, 2002, p.
120) is a culturally inclusive environment for all students. It is possible for native English-speaking students to recognize new uses of language, which were not previously known. A separation of English language learners from the mainstream classroom reinforces monoculturalism and denies the reality that schools exist within a culturally diverse society (Gibbons, 2002).

There are two distinct sets of information that form the basis for planning a program or experience that seeks to integrate language learning and academic content. The first question that should be considered is: What might the language requirements of the curriculum be? Following from that, the second question should be: What might students already know about language and what are their specific language needs? (Gibbons, 2002). Teachers should consider the topics and units as they relate to curriculum content. While teachers are familiar with planning resources, activities, assessments, and reflections for a topic, they often do not explicitly prepare language development (Gibbons, 2002). Teachers often look straight to content and ignore the specific language of the content. Identifying pertinent language for curriculum needs directly affects students’ ability to participate in learning experiences. Slowing down and carefully considering the vocabulary of a unit can help teachers to avoid missing opportunities for language development. Gibbons (2002) offers a helpful set of sub-questions for teachers to consider such as: “What spoken language demands will there be? What listening tasks will there be? What texts will students be reading? What are the written text types that will occur, or what text types could be included? What aspects of grammar (e.g., tense) does the topic require students to use? What specific vocabulary does the topic require students to know?” (p. 122). As teachers review these questions.
before a new unit, they have the opportunity to better prepare students to learn new material. If the teacher also plans in this way, the process becomes less overwhelming because the language needs and the approaches to meet them have already been outlined.

Another important stage of language development is phonics, spelling and grammar which are all important skills in learning a new language; however, often teachers find it challenging to incorporate these skills in a way that does not compromise meaningful and emergent learning. The intended outcome of any classroom unit is for students to develop knowledge and understanding about a topic and to use language in a purposeful manner. Gibbons (2002) claims, “learning about language is most meaningful when it occurs in the context of language-in-use” (p. 133). Therefore, teachers might move from considering the entirety of a unit to a more specific, emergent language need as it arises in conversation, relevant texts, or students’ writing. It is important for teachers to realize that “teaching and learning activities move at times from learning through language, to learning about language, to once more learning through language” (Gibbons, 2002, p. 133). In practice, this is a fluid movement from a focus on the whole to the part and then back to the whole. If a learner is unsure of the spelling of a word, there are a few key strategies to help this process. The teacher might encourage the learner to try spelling out the work based on their existing knowledge about sounds, ask the learner to slowly articulate the word and think about the sound of each letter, or make a connection with other familiar words to recognize a common pattern (Gibbons, 2002).

Another important source, *Learning and Teaching Where Worldviews Meet*, by Rosamund et al (2003), outlines the various opportunities teachers may encounter when planning learning experiences for students with cultural practices different from their
own. As Rossmund et al (2003) points out, “The experience of education seems to be about negotiating the often turbulent interface between contrasting, even contradictory, views of the world” (p. 5). Cultures are identifiable by unique psychological habits and processes, social structures and practices, material objects and environments, and language and symbols. Encountering and engaging with an unfamiliar culture is important to fostering an empathetic classroom environment that is welcoming of new and different ideas. The way in which this conversation is framed, however, deeply affects the possibilities of critically reflective pedagogy. Critical awareness “involves the construction and re-negotiation of the fundamentals of individual identity and affiliation” (Rosamund et al, 2003, p. 12).

As the modern economy shifts, it is possible to see the ways in which a new work order might value new forms of literacy “which are different from the school-based, reading, and literacies” (Rosamund et al, 2003, p. 20). In school-based literacies, emphasis is placed on representing and communicating meaning through spoken or written word. However, in the world outside of school, “meanings are made and represented through multi-modal forms of communication including the use of semiotics” (Rosamund et al, 2003, p. 21). Multimodal literacy focuses on visual representation, audio representation, spatial representation and gesture as legitimate forms of literacy to be acknowledged. Furthermore, “cultural and linguistic diversity is now the norm rather than the exception” (Rosamund et al, 2003, p. 22). There is a need for new and different ways for individuals to arrive at shared meanings and understandings. A common problem with the education system today is a failure to connect the literacy of school and literacy of society. In addition to this, there is also insufficient understanding of the ways
in which literacy is developed in the community and home environments. A culturally responsive pedagogic approach to literacy would avoid emphasizing one standard or correct form of literacy, celebrating instead cultural plurality and multilingualism. Moreover, schools often lack a comprehensive understanding of the diversity of the communities they serve, therefore; schools struggle to imagine the types of literacies that might benefit their student population. This understanding is important to learning because, as Rosamund et al (2003) articulates, “learning…is inextricably bound with the social and cultural activities that people engage with others in mutually constituting relationships” (p. 30). Lastly, multimodal literacy has the ability to impact native English speakers who have different learning styles and needs in addition to English language learners.

ASSESSING ENGLISH LANGUAGE LEARNERS IN THE CLASSROOM

In an educational era dominated by standards-based testing and achievement, assessing English language learners represents a challenging task for teachers. Students have difficulty for a number of reasons, but often it is a result of a significant “mismatch between student needs and teacher preparation” (Echevarria, 2006, p. 195). Fewer than 13% of teachers across the United States have received professional development to prepare for linguistically and culturally diverse students (Echevarria et al, 2006).

According to Echevarria et al (2006), while large urban centers have some ELL support systems in place, smaller metropolitan, suburban, and rural areas have experienced a significant increase in ELL populations and do not, at present, have the resources, programs, and teachers to adequately support their needs. In the past, ELL students have participated in ESL or bilingual programs at school until they were proficient in English
and able to complete subject-area coursework in regular mainstream English classrooms. However, recently, ELLs have been forced to exit language programs before they are proficient in academic English. Reasons for this include:

a) The number of ELLs increased without comparable increase in certified teachers, so schools could not regulate the education of these students to specialized classes; (b) state legislatures have enacted policies that limit the number of years that students are permitted access to language support services and bilingual education is severely restricted; and (c) districts place students in content subjects taught in English before they determine that such instruction will enable them to perform well on standards-based assessments (Echevarria et al, 2006, p. 198).

With the significant increase in ELL students, teachers simply do not have the skills to teach content and language simultaneously, which creates stress for teachers and students.

Another important consideration for assessing ELL students is their often-implicit cultural expectations of the classroom. For example, “student comfort with the social participation structure of an academic task can vary according to culturally learned assumptions about appropriateness in communication and social relationships, individual personality, and power relations in the classroom social system and in society at large” (Echevarria et al, 2006, p.198). A significant percentage of ELL students could benefit from explicit communication and guidance about expected appropriate classroom behaviors. Echevarria et al (2006) further identifies that paper-and-pencil tasks such as traditional worksheets do not provide enough scaffolding for ELL students to be successful. For example, textbook features that are intended to support student learning and comprehension such as bolded words, headings, sidebars, and graphs may confuse ELL students. Textbook features may require additional explanation to assist ELL
students in understanding the organization of the content. It becomes imperative that teachers look closely at the very tools they use to communicate information or assess content so that they are accessible to ELL students (Echevarria et al, 2006).

**ENGLISH LANGUAGE LEARNERS IN THE MUSEUM**

While there is extensive current research and data on techniques for approaching teaching ELLs in a formal education environment, it was challenging to find information on how public or private arts, cultural, or social institutions create space and opportunities for this audience. Historically large museums in dense, metropolitan cities like The Museum of Modern Art, the Met, the Art Institute of Chicago and other museums driven by national and international tourism encounter the largest percentages of visitors with native languages other than English. An interesting and successful program for ELL visitors can also be found at the J. Paul Getty Museum in Los Angeles, California. An excerpt from the Getty’s mission statement defines the museum as a space to explore “the world’s diverse and intertwined histories, mirrors of humanity’s innate imagination and creativity, and the inspiration to envision the future” (Getty, 2017, p.3). Gutierrez and Rasmussen (2014) support the Getty’s intentional selection of culturally-relevant artwork in their ELL programming, maintaining “Art museum educators working with ELLs must choose artworks that are open to interpretation, that can tap into prior knowledge, and that have visual clues a viewer can grasp” (p. 158). The Getty has designed downloadable lesson plans for intermediate and advanced adult ELLs using pieces from their collection as a foundation for learning.

The Getty’s lessons are separated into three distinct categories; “Looking at Portraits,” “Looking at Landscapes,” and “Looking at Narrative Art.” Broken down into
manageable steps, the lessons detail the appropriate age level, subject, time required, overview, objectives, materials and suggested further activities. They are thorough lesson plans with printable questions and vocabulary that would effectively prepare a museum educator to facilitate a learning experience with ELLs. In particular, there is a specific lesson plan in the “Looking at Narrative Art” category that emphasized creative and critical thinking. This lesson involves looking closely at John Everett Millais’ *The Ransom*, constructing a possible story from the characters portrayed, and then imagining a new ending. Acting out the conclusion is also presented as a possible expansion activity. The types of open-ended and conditional questions the Getty uses to frame the lesson mirror similar initiatives at CMA for elementary students in programs such as *Artful Reading*, CMA’s partnership with Columbus City School fifth graders.

Another example of a museum that has actively explored issues of language and accessibility is the Tenement Museum in New York City. The Tenement Museum divides their ELL resources into four categories: Adults shared journeys workshops, high school ELL shared journey workshops, middle school ELL shared journeys workshop, and family literacy shared journeys workshops (Tenement Museum, 2017). As an institution, the Tenement supports immigrants pursuing American citizenship as the museum offers free and high quality immigration law services as well as ESOL courses. Each of the Tenement’s ELL programs includes a tour of a restored, historic apartment in a local neighborhood and a discussion around past and present immigrant experiences. The programs seek to provide a context for English language learning by helping visitors to “place their own immigration experience within a broader historical and political frame work and [promote] critical engagement with civic issues” (Tenement Museum, 2017,
Adults participating in the ELL workshop have the opportunity to visit the 1935 apartment of Rosaria and Adolpho Baldizzi and the provided pre-visit materials, which can be easily downloaded and printed from the Tenement’s website, include vocabulary terms such as tenement, opportunity, quota, restrict, expect, economic depression, depression, garment factory, assistance and balance. There are visual aids as well as simple definitions accompanying them.

For the high school workshops, the Tenement offers four different program options focused upon the experiences of four different individuals in the immigrant community from the late 1800s and early 1910s. Middle school ELL students have a similar opportunity to visit the historic, restored homes of immigrants in New York City. At this level, each workshop includes a classroom component where more advanced ELL students interview one another to reflect upon their own experiences of cultural assimilation and beginning ELL students expand their home and family vocabulary by providing descriptions of the tenements visited. The family workshop provides the opportunity for multiple visits to the home of the Rogarchevsky family, presented to appear as if it existed in 1915. Families can participate in hands-on activities while using the space as an interactive classroom. The Tenement Museum proactively addresses the needs of its ELL visitors through diverse programming options centered on present and historic experiences of American immigrants. By providing an opportunity and space for ELL visitors, students alongside their families can practice English while engaging in meaningful dialogue around immigration. The Tenement Museum is careful to acknowledge that not all immigrant or English language learning experiences are the same and, through workshops, they invite and respect all perspectives.
In another example of ELL programming in museums, the Buffalo History Museum in Buffalo, New York introduced a program in 2009 for New Americans. The participants received a tour focused on English language learning while exploring the collection’s artifacts. The program also seeks to introduce ELL visitors to the “social expectations” of most museums and cultural institutions. Pre-visit materials are also available for educators to prepare students for the museum experience including key vocabulary for exhibitions on view. In the case of the Buffalo History Museum, admission for New American tour groups is free of cost, which eliminates any economic barriers to participation. Student participants must practice using public transportation in Buffalo and, because of its central location, the museum provides an opportunity to navigate this communication process of way finding and receiving directions. Museum educators note, “Developing a strong, meaningful relationship with the resettlement agencies, refugee community leaders, and ESL Buffalo Public school teachers proved to be vital in the success of the program” (Incluseum, 2013, p. 3). Clear and consistent communication and community involvement contributed to the widespread impact of this program.

As a result of this collaboration, in 2011 the Buffalo History Museum curated an exhibit titled: *Buffalo: Through Their Eyes*. The project partnered with the Contemporary Photography and Visual Arts Center in Buffalo and Journeys End Refugee Services and included photos taken by recently arrived New Americans. As a part of the exhibit, New Americans were provided disposable cameras to take photos of any subject and their art was displayed later in the Community Gallery located within the Buffalo History Museum. Museum educators shared, “Buffalo has always been a diverse city
with rich and varied ethnic communities;” therefore, “It is the Museum’s responsibility to document, preserve, and share the stories of 21st century new arrivals” (Incluseum, 2013, p. 7). While the Buffalo History Museum has taken intentional steps to be more inclusive of an immigrant and English language learner audience, their partnership seems very one-sided in that an equal dialogue does not exist between the museum and its ELL community. For instance, what ideas, suggestions, or feedback do ELL participants have to share with the Buffalo History Museum around future collaborative projects? As for the *Buffalo: Through Their Eyes*, what sort of input did the refugees have in the design and execution of the exhibition? Did the refugees have an interest in learning and practicing photography? Balancing the needs of both the school and the museum contributes to the possibility of a mutually beneficial, lasting relationship.

While conducting a review of the literature, I found that a percentage of museums offer ESL or ESOL tours, however; they must be scheduled, on average, four to five weeks in advance. The Victoria and Albert Museum in London, England designed a “Teachers’ Pack” for ESOL tours in order to help prepare tutors and group leaders and their students to visit the museum. The guide is organized into pre-visit information, pre-visit activities, group activities, museum vocabulary, worksheets, and activities for after the visit. These tours support, specifically, the citizen component of the ESOL curriculum with a goal to “encourage the use of core skills in speaking and listening, reading and writing, and offer students the opportunity to develop their language skills in a stimulating environment” (V&A Teachers’ Pack, 2017, p. 2). The leaders of each tour are able to choose which galleries they would like students to visit and are encouraged to help students prepare by talking more broadly about the experiences, roles, and
importance of museums. The Teachers’ Pack also suggests that teachers ask students to research and share in groups some background information on the Victoria and Albert Museum as well as current exhibitions, directions, collections, and programming as a pre-visit activity.

This way of individual research and collaborative sharing enables students to take ownership over their learning and experience at the museum and is much more effective than passively imparting facts. It is also similar to the “expert” groups that Gibbons (2006) recommended for ELL group learning where students researched different themes of a topic then shared what they had uncovered. The museum vocabulary included in the Teachers’ Pack reflects some descriptive adjectives that might be useful when observing works of art. Another worksheet asks students to find and describe two separate objects while at the museum using vocabulary reviewed during the pre-visit activity. The structure of the Victoria and Albert’s Teachers’ Pack seems to provide support for both the students and teacher as they prepare to visit as well as activities to reflect upon the experience, which is an important step in deepening a connection and relationship with the museum. Collaboration with ELL, ESL, or ESOL teachers might make the Teachers’ Pack at the Victoria and Albert Museum a stronger and more accessible resource.

The British Museum, also located in London, England, offers an extensive pre-visit guide for tutors and ELL students planning to visit the museum. The guide is separated into five categories: “What will we see in the Museum,” “Discussion,” “Reading,” “Vocabulary,” and “Evaluation Forms.” In the first category, the guide includes the names of various galleries within the museum the visitors might encounter as well as images from the galleries to provide a sense of what the students might expect to
see. Next, the guide includes some common responses about the purposes of museums and, in particular, the historic role and philosophy of “Western” museums. The guide presents a visual timeline with selected images representing different time periods and geographic locations, including artifacts from those time periods to give a better sense of chronology. The activities and information provided within the guide are divided by difficulty into sections for Entry 1 and 2 students and Entry 3 and above students. Differentiating the information in this way ensures that the guide accommodates multiple levels of learners and provides room for growth. If students have access to more challenging activities then they might be more likely also to visit again. For the background information provided for Entry 3 students and above, the guide reads, “The British Museum is an ‘ethnography.’ This means ‘the study of people and races of the world’” (British Museum, 2006, p.23). Useful vocabulary is then listed, divided into general nouns for describing works of art, materials and objects, passive sentences forms to articulate the history of the collection, world countries, dates and periods, and languages. Lastly, the guide provides two separate evaluation forms; one for teachers and the other for students in order to reflect upon the museum experience. As Gibbons (2006) asserts, reflection is an integral part of learning and provides an opportunity to revisit new vocabulary. While a general guide such as this is helpful for teachers, there is also the question of connecting academic content standards. If this guide were to include, for example, the content areas supported through the activities, then more teachers might be willing to try it. Standards, however, can complicate museum resources for they narrow the audience to the designated grade level or content area and are consistently changing, creating the possibility that the resources might become irrelevant in a short
MISCONCEPTIONS OF ENGLISH LANGUAGE LEARNERS

Harmful and inaccurate assumptions about English Language learners exist in the world of formal and informal education that threaten to label and limit ELL students’ confidence and academic performance. Believing and pursuing negative self-fulfilled prophecies represents an increasingly dangerous behavior in English language learners as they internalize false conceptions about their ability to achieve academic success (Vang, 2010). Furthermore, students learning English are assumed to be a distraction as well as a burden in the classroom as “teachers lack practical, research-based information, resources, and strategies to teach, evaluate, and nurture ELL students” (NEA, 2015, p. 2). Educators also expressed continued frustration over the absence of professional development and in-service training on teaching ELL students. Testing inconsistencies between states, especially with high ELL populations such as California, New Mexico, Texas, and New York, further complicated comparable national assessment strategies (NEA, 2015). It is often wrongfully presumed that ELLs cannot participate in a meaningful way in classroom discussions, which implies their ideas are unwanted and unimportant. Vang (2010) explores the intricacies of teaching English language learners in *An Educational Psychology of Methods in Multicultural Education*. The author breaks down misconceptions of Hispanic, Native American, African American, Arab American, Asian American, and Southeast Asian students in the classroom and presents practical strategies and information for teachers to create a respectful environment. Vang’s (2010) objective is to introduce cultural characteristics, origins, family roles, gender roles, religions, languages, socioeconomic statuses and learning styles so that educators might
feel prepared to teach English language learners while familiarizing themselves with cultures that might be different from their own (Vang, 2010). Understanding not only the language needs, but also the cultural background of students is crucial to creating meaningful learning experiences because language is rooted in culture and culture is rooted in learning.

Looking beyond the classroom to the museum setting, deficit language is frequently encountered with museum staff and volunteers about ELLs (Gutierrez & Rasmussen, 2014), meaning that conversation is too frequently focused on what ELL visitors’ lack, how little they know or how little they can participate. ELLs are viewed as an impediment to museum teaching and programming and this perception “denies the dynamic possibilities that can occur when museum educators truly welcome the full participation of ELLs” (Gutierrez & Rasmussen, 2014, p.147). Understanding the diverse experiences and knowledge of ELL visitors as an asset to the overall museum culture can challenge accepted interpretations and dominant narratives. These varied cultural beliefs and perspectives create opportunities for exploration within the museum context, opening up the possibility of new ideas from historically marginalized groups. Gutierrez and Rasmussen (2014) assert, “A lack of English proficiency does not equal a lack of mental capacity, ideas, or experiences” (p.148). It is important for museum educators and docents to examine and critique assumptions about ELL visitors as they might create conscious or unconscious social barriers. As Echevarria et al (2006) argue, “We do English language learners a disservice if we think of them as one dimensional on the basis of their limited English proficiency” (p. 9). Teachers and museum educators face similar challenges and opportunities when it comes to engaging ELL students and
recognizing misconceptions and biases is a necessary step in creating an inclusive learning environment.
CHAPTER 3: DESIGN OF STUDY

The methodology for my research is a case study of the Columbus Museum of Art, specifically the Learning Department, Visitor Experience Department and Visitor Engagement Departments, and its relationship with English language learner visitors. As defined by Creswell (2013), a case study is the examination of a problem, issue, or phenomenon in "a real-life, contemporary context or setting" (p. 97). This approach to qualitative research may be limited by time or space to a specific group, organization, or location. Often this determining of boundaries proves to be the most challenging part of conducting a case study (Creswell, 2013). The researcher must identify a rational or purpose for selecting and gathering information about the case. A case study begins with the identification of a specific case such as “an individual, a small group, an organization or a partnership” (Creswell, 2013, p.98). In order to be successful, however, the case must be bounded or described within concrete parameters to develop in-depth understanding. Researchers must first identify the case and use “documents, archival records, interviews, direct observations, participant observation, and physical artifacts” (Creswell, 2013, p. 100). To analyze the data, two methods exist: a holistic analysis of the entire case and an embedded analysis of a specific aspect of the case. At the end of the study, the researcher reports the meaning of the case including pertinent lessons learned (Creswell, 2013).
My research will focus on the Columbus Museum of Art bounded by space to the activities and people within the museum. My research will involve a survey of docents and CMA staff who volunteer to lead a tour of seventh and eighth graders from Columbus Global Academy, a survey of all docents about their experiences with ELL students on tours, interviews with two docents, and interviews with two CMA staff members. The participating CMA staff and docents will complete a consent form so that their responses might be shared in the final report of the data. In total there will be approximately 125 adult participants in the sample. There will be 120 docents in the sample and 5 CMA staff members. With the collected data from docent and CMA staff survey and interview responses, and research gathered from the field of English language learning and teaching, I will create a resource document with suggestions for routines and strategies for engaging ELL visitors. The resource will compile recommendations from docents who have established strategies for involving ELL students while on tours and also integrate information collected through the literature review and adapted from models at other museums.

As a case study, the data collected will be bound by the physical location of the Columbus Museum of Art, including its building and staff. Data obtained through surveys and in-person interviews of docents and CMA staff will be used to create a resource for engaging ELL visitors. The first survey will be distributed to the twelve docents who volunteered to lead a tour of Columbus Global Academy students on February 17, 2017. The second survey will be distributed to all 120 docents at the Columbus Museum of Art with a brief introduction of my research topic. The responses gathered from the survey questions to docents and CMA staff will be coded for trends
and themes. I will interview two docents who have previous experience teaching ELLs in the classroom and record their recommendations and strategies for involving ELL students on tours at CMA. I will also interview Meredith (name has been changed), Chief Engagement Officer at CMA, and Kate (name has been changed), Director of Visitor Experience at CMA, to research and understand the resources and opportunities CMA currently offers to ELL visitors.

The aim of this research is to highlight where CMA already succeeds at including and welcoming ELL visitors as well as opportunities to co-create a more engaging and impactful experience. With the information gathered in the surveys and interviews, I will begin prototyping an educational, visual resource for CMA staff and docents. The purpose of this resource is to support CMA staff and docents in engaging ELLs of all levels in the critical and imaginative thinking CMA cultivates through its exhibitions and facilitated gallery experiences. It will exist to further the museum’s mission of promoting the ways in which artists think and create. On CMA’s website, a downloadable ODIP “Quickguide” is featured for docents or educators visiting CMA with students for a self-guided tour that provides additional questions to help facilitate the thinking routine. This is a practical and easy to use resource that I intended to use as a model for my ELL resource. Finally, as Gutierrez and Rasmussen (2014) express, we must confront two commonly held ideas about addressing ELLs; “that ELLs are a specialized group that should be served through programs designed exclusively for them and, secondly, that addressing diverse languages requires an overwhelming amount of resources that the museum cannot afford” (p. 151-152). A developed resource for docents and CMA staff with strategies for engaging ELLs on tours avoids segregating the ELL museum
experience and it serves to strengthen CMA’s relationship with the ELL community of Columbus.

THEORETICAL FRAMEWORK

The theoretical lens I will use to frame my research is culturally responsive pedagogy (CRP). This framework, as previously introduced by Cruz and Thornton (2013), aims to validate the diverse learning styles of all students. Learning will look, sound, and feel different for all learners. Native English speakers learn and process information differently and culturally responsive pedagogy seeks to honor and validate learning by making connections between content and personal experiences. CRP originated out of tensions between the pursuits of unified democratic ideals and the reality of a multilingual and multicultural U.S. population. The primary question culturally responsive pedagogy seeks to address is: how does a teacher or, in this case, museum educator, respond to and support a multicultural audience of learners? (Cruz & Thornton, 2013). Teachers and museum educators alike understand, judge and make sense of the world around them through their own lived experience. Each day, educators make decisions about which information to present. Framing of curriculum content also legitimizes and validates a particular lens and often marginalizes other perspectives. With 90 percent of teachers identifying as white, dominant societal norms are reinforced and repeated in unconscious ways both within the classroom and the museum (Vavrus, 2008). Historic events are twisted to fit the Western canon through conscious and unconscious decisions determined by the educator (Vavrus, 2008). CRP aims to make teachers and museum educators aware of how their experience might influence their practice.
Language and tone are defining tools of culturally responsive pedagogy. Cruz and Thornton (2013) declare, “Language is never neutral” (p. 36). Critically considering the language and images presented to learners can enable educators to recognize other ways to think about teaching that are less ethnocentric and more inclusive. The anticipated outcome of culturally responsive pedagogy is to validate and empower the cultural frames of reference of all students as a means to achieve academic goals. As a student-centered strategy, CRP “calls on teachers to help students be active participants in the production and acquisition of knowledge” (Vavrus, 2008, p. 50). CRP encourages educators to be well informed about their content areas and regularly investigate diverse sources that might increase the multicultural perspective of their subject matter. How might the dominant, accepted narrative be challenged or questioned? This question, among others, is important to consider in the highly academic, traditional presentation of art history within museum exhibitions and programming.

Culturally responsive pedagogy is the lens through which I will examine the experience of English language learners at the Columbus Museum of Art. This framework will allow me to introduce multiple narratives and perspectives through a critique of privileging the English language. It is my aim to investigate the practices at CMA that might intentionally or unintentionally perpetuate dominant cultural norms especially as related to communication of ideas and information through language. CRP will reinforce that there are many possible narratives that exist within CMA’s collection and programming as a result of the many diverse lived experiences of its visitors. By recognizing and harnessing these multiple perspectives, the museum may begin to deepen its connection with multiple, true narratives and connect with its ELL community.
LIMITATIONS

There are a number of important limitations to the range and scope of my research I should identify. First, in terms of the resource I am to design, I recognize that not all docents and CMA staff will find it useful. I am primarily interested in ELL students in elementary and secondary school so the resource will be aimed towards a younger audience for they represent the primary tour audience. I understand that my research cannot deeply impact all ELLs in the Columbus community. I also recognize not all ELLs are interested in the same kind of museum experience just as all visitors expect different things from CMA. The research I collect, additionally, will be reflective of the Columbus Museum of Art’s English language learner population and may not be directly relatable to a community with a different demographic population and distinctive needs. Adams and Koke (2014) in “‘Stuck’ is Where You Need to Pay Attention,” reveal, “What works for one museum is unlikely to work for another because the collections, community, culture, and leadership are different” (p. 4). The time to conduct the research is also limited and docents or CMA staff members might find they do not have the capacity to complete a survey in the designated amount of time. Because the survey questions are open-ended and free response, I might find extraneous or unrelated information that will not contribute to the overall research. I do not anticipate a majority of docents to respond to the survey so the responses I do receive will only represent a percentage of the sample. In addition, I do not have the capacity to interview all CMA staff members about their interactions with ELL visitors so the interviews I complete with Meredith and Kate can only represent their knowledge and understanding of CMA’s opportunities for ELL visitors. Furthermore, my understanding and reflection on
interviews and surveys collected represents my own experience at the Columbus Museum of Art as an employee in the Learning Department. My conclusions might not reflect the perspectives of the entire Learning Department.

Lastly, it is possible there may be docents that are not interested in a resource for ELL teaching or they may find the task too far away from their normal touring routine. Docents may also feel that ELLs do not play a major role in their duties at the museum and, therefore, feel less inclined to invest time and energy in learning new strategies for engagement. However, given these limitations, I intend, to the best of my capabilities, to help prepare docents and CMA staff to scaffold an engaging and welcoming experience for English language learners at the Columbus Museum of Art.
CHAPTER 4: DATA PRESENTATION

In *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, Creswell (2013) outlines the importance of data management, organization, synthesis, and presentation. Looking carefully at field notes, identifying reappearing words or phrases, and constructing themes is an important step in interpreting qualitative data. These codes are then translated into themes that help the researcher interpret the information. In research organized as a case study, “analysis consists of making a detailed description of the case and its setting…[presenting] a chronology of events” (Creswell, 2011, p. 199).

First, I will organize, code and assign themes to the responses of docents and CMA staff who led tours of Columbus Global Academy students. Second, the responses of a general survey distributed to 116 docents will be presented, coded and assigned themes. Third, the interviews of two docents, June and Candace (names have been changed) with English language teaching experience will be outlined. Lastly, I will summarize data collected from two interviews with Meredith, Chief Engagement Officer, and Kate, Director of Visitor Experience. With all of this data, I will then present, in Chapter 5, an analysis of the themes uncovered.

COLUMBUS GLOBAL ACADEMY SURVEY

The Columbus Museum of Art operates with a staff of almost 120 volunteer docents who lead a majority of CMA tours. It is important to distinguish the responsibilities of CMA’s docents in order to understand their role and position within
the structure of the museum. It should be noted that during the time of my research, I served as the interim Docent Programs Coordinator where I was highly involved in the daily scheduling of docents and managing the tour calendar. The docents are organized into teams by days of the week so there is a Tuesday team, Wednesday team, Thursday team, Friday team, and Evening/Weekend team. CMA is closed on Mondays so often this day is reserved for professional development offerings and training opportunities requested by docents and organized by the Docent Programs Coordinator. Docents use a website called signup.com to register for tours. For the Artful Reading program with Columbus City School fifth graders, the docents also volunteer for a “Docent in School” or “DIS” which is offered to all CCS fifth grade classrooms before their scheduled museum visit. Any school or group that schedules a CMA tour may also request a DIS for their students. During a DIS, docents outline some of the rules of the museum and expectations for the students’ behavior in order to allow teachers, chaperones, and students to be more prepared when they arrive. Because tours are only fifty minutes long, this enables docents to begin the tour immediately as students are more familiar with what they might encounter during their visit and have a general sense of what to expect.

There were twelve docents who volunteered to lead a group of Columbus Global Academy seventh and eighth grade students for their visit to CMA Friday, February 17, 2017. Columbus Global Academy has been CMA’s partner in the Critical Works program for the past three years and their tour in May of 2016 is what inspired the direction of my research. While I have provided support to the program for the past two years, this year I was able to co-lead the program with Teen Programs Coordinator,
Michael Voll. During the four visits we made to Columbus Global Academy, we explored social issues through art as students collaboratively created collages representing power. These collages were then displayed in a space within CMA for their museum visit.

Columbus Global Academy visited the Columbus Museum of Art from 10am to 1:30pm on Friday, February 17, 2017. For many of the students, this was their first visit to any museum. Because I had previously been with the students on four different classroom visits, I understood the time and flexibility it took to generate dialogue and encourage students to share their ideas. With this experience in mind and my position as interim Docent Programs Coordinator, I prepared docents with articles and thinking routines with the goal that they might enable the docents to feel more prepared to engage the Columbus Global Academy students on their tour. As interim Docent Programs Coordinator, I discovered there is a delicate balance between helping to prepare docents and respecting their desires to conduct tours in the manner they are accustomed. While it was my intention to simply make resources available so that they might choose which ones (if any) were of interest to them, I recognize that this might be perceived as an attempt to change or modify their practice. I was careful to remind docents that these resources were not mandatory to read or to use although I was hopeful that, as curious and dedicated educators, they would find the resources pertinent to their practice.

For their tour, the Columbus Global Academy students were divided into twelve groups of nine students each for their tours. In preparation for the tour, I provided docents with nine copies of the “Token Response Game” for each individual student. The Token Response Game is a touring routine practiced in many museums and CMA
has experimented with it on family tours, in particular on busy, free Sundays. The example I followed was from the Museum of Art and Archeology at the University of Missouri-Columbia. The Museum of Art and Archeology identifies the following goals and objectives for the Token Response Game; “Students will participate in activities that will help them look carefully and critically at the art; Students will understand the historical and cultural contexts of the works of art; Students will list statements supporting their judgments of the artworks” (Museum of Art and Archeology, 2017, p. 1). The “tokens” or images were printed in color on paper and cut to be easily detached. Also during the time of Columbus Global Academy’s visit, the Columbus Museum of Art was participating in “Hearts for Art,” which is an initiative around Valentine’s Day each year where visitors are presented with large foam hearts to place on the ground in front of their favorite works of art. Columbus Global Academy students were also provided with these hearts to distribute during their tour with docents. Additionally, I provided each docent with enough notebooks and pencils for each student in their group. Based on the research I uncovered in my review of the literature, I knew that having multiple ways of expressing and sharing ideas was a simple and effective way of co-creating learning experiences with English language learners of all ages and English proficiencies.

It was my thought that the docents might ask students to respond to questions by drawing or writing in their notebooks if they were not yet confident sharing their thoughts verbally in front of the group. This is a strategy I borrowed from Gibbons (2002) and Gottlieb (2006) who both stressed the importance of creating multiple ways of communicating ideas for English language learning in the mainstream classroom. I learned that allowing ELL students the time to think, reflect, and practice writing or
speaking English is an important step to building English proficiency and that notebooks can be an effective brainstorming tool. In order to uncover whether these preparations were sufficient, on March 2, 2017, I sent four survey questions to all twelve docents who lead a tour for Columbus Global Academy. I asked docents to submit their responses to my email or print them off for me to collect by March 13, 2017. I was interested in hearing the docents reactions to this tour because it is unlike any other tour they are accustomed to giving at CMA so, therefore, it is challenging. Data from the responses to the first question posed, “What is something that surprised you about the Columbus Global Academy tour?” can be found in Table 1.

<table>
<thead>
<tr>
<th>Docent</th>
<th>Question 1: What is something that surprised you about the Columbus Global Academy tour?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent #1</td>
<td>I did not know anything about the school or why they were coming to the CMA other than what was written on signUp. I was surprised at the low level of English language facility in my group. Given that, I was surprised at how well our tour went and how enjoyable it was for all. They remained cooperative and interested—very difficult for almost teen for such a long tour.</td>
</tr>
<tr>
<td>Docent #2</td>
<td>My group 9 never materialized -as I was leaving - a teacher approached me in an urgent way asking would I take three Muslim girls who refused to tour with their group because of the boys. The girls were thrilled I and my, Docent in Training Janet Deans, agreed to take them on the tour. As I recall one girl was South East Asian and the other two were from Africa. I think they thought of us as grandmothers.</td>
</tr>
<tr>
<td>Docent #3</td>
<td>I was not surprised by anything. We had been fairly well prepared for the tour elements. However, I was not fully prepared for the lack of English among the students on the tour. I have no background in working with ESL students.</td>
</tr>
</tbody>
</table>

Continued

Table 1: Question 1 Responses on Columbus Global Academy Docent Survey
Table 1 continued

<table>
<thead>
<tr>
<th>Docent #4</th>
<th>The students were excellent at pretending that they understood what I was saying, and at mimicking the body language and verbal responses of the student who understood the most. They were clearly interested in seeing the art, well behaved, and relatively participatory, but I really have no idea what the students learned.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent #10</td>
<td>The perceptions of the students regarding their sense of things that give one power: 1. Water, 2. Food, 3. Money</td>
</tr>
<tr>
<td>CMA Staff #1</td>
<td>I was a little surprised by how shy my students were. At first I couldn’t tell whether or not they liked the art that I was showing them. It took a little while before they became comfortable enough to share their thoughts and ideas with me but eventually they opened up and shared more.</td>
</tr>
</tbody>
</table>

When asked what surprised them about the Columbus Global Academy tour, one docent remarked; “I was surprised at the low level of English language facility in my group. Given that, I was surprised at how well our tour went” (Docent #1, personal communication, 2017). Another docent observed, “I was not fully prepared for the lack of English among the students on the tour. I have no background in working with ESL students” (Docent #2, personal communication, 2017). Table 2 presents the data collected from the second question, “Did you feel prepared to lead the Columbus Global Academy tour? Why or Why not?”
Did you feel prepared to lead the Columbus Global Academy tour? Why or why not?

<table>
<thead>
<tr>
<th>Docent</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent #1</td>
<td>I really appreciated the introduction to the tour for the students. Both the video and the game were engaging and effective. I also appreciated the activities that were organized and prepared for us. This was a thoughtful thing to put together because of the length of the tour and their English language skills. I did use the booklet for sketching break. I also like the organization of having a time to view their work and facilitators to help us move around. My chaperone said very little, but she was helpful. I tried to get the group to compare two works and was struggling. She stepped in and said, “You know, alike and different.” It helped the discussion.</td>
</tr>
<tr>
<td>Docent #2</td>
<td>I was prepared to have language problems but otherwise no - I figured visually we could find common ground to share. One of the girls had vision problems and was very shy – I don’t believe she felt comfortable speaking English. She relied on the other two girls to help her. Non-verbally we seemed to connect. I loved when they smiled to show understanding.</td>
</tr>
<tr>
<td>Docent #3</td>
<td>Yes. However, I was glad that I came in the day before to see the posters so I knew what that part of the tour was all about. The needs of ESL students, as mentioned above, were not fully clear to me. We received information about the tour and its schedule just a few days before it took place.</td>
</tr>
<tr>
<td>Docent #4</td>
<td>My family has lived abroad, and my kids were immersed in a foreign language school, so I thought I was somewhat prepared. I tried to use easy words and, on occasion, to get the best speaker to translate for my mostly Spanish speaking group. But no, I did not feel that I had enough tricks up my sleeve.</td>
</tr>
<tr>
<td>Docent #10</td>
<td>Yes, because they had some experience using visual clues from their previous art experience.</td>
</tr>
<tr>
<td>CMA Staff #1</td>
<td>No, I don’t feel that I was fully prepared to lead the tour. I had a hard time figuring out what words or phrases they knew. I’ve also never given such a long tour before so I think that played into me not feeling prepared for the tour.</td>
</tr>
</tbody>
</table>

Table 2: Question 2 Response on Columbus Global Academy Survey

In a response to this question, it was suggested, “More information about the needs of the Global Academy students and suggested strategies for dealing with the ELL students would have been helpful” (Docent #3, personal communication, 2017). Another docent remarked, “It was my first ELL tour. However, I have had a lot of experience in
trying to learn languages and went back to the strategies teacher[s] used with me—
naming things, miming, partners, feelings” (Docent #1, personal communication, 2017).
This response might cause other docents to reflect on the experiences and challenges of
learning a new language in school or on their own. Some docents have also traveled
internationally so by asking them to remember the difficulties of encountering a language
barrier, they might be able to empathize with the ELL perspective and the communication
obstacles presented.

Many of the docents’ responses caused me to reflect upon the possibility of
designing a tour specifically for ELL students at CMA. Other specialty tours exist at
CMA such as Sparking Imaginations, a tour for visitors with Alzheimer’s, Tours for
People with Disabilities, Adventures with Animals, Art and the Language of Poetry, Art
and the Picturebook, French tours, and Spanish tours. This possibility, however,
reminded me of Gibbons (2002) warning that segregating ELL students from the
mainstream classroom negatively impacts the development of English language
proficiency. For the other CMA specialty tours, trainings, professional developments,
and shadowing opportunities exist for docents and CMA staff to practice specific routines
for select audiences. As Gibbons (2002) argues, curriculum content and language
development should not be separated to let ELL students have the opportunity to explore
content and vocabulary simultaneously so that the language might have a grounded
context. On a tour at CMA, this might look like docents and students exploring the
collection while identifying, practicing, and reflecting upon new vocabulary. The works
of art, therefore, are the foundation in which new language might be practiced.
Lastly, Table 3 shows the responses collected from the third question, “How might you feel more prepared to lead a tour of English Language Learner visitors?”

<table>
<thead>
<tr>
<th>Docent</th>
<th>How might you feel more prepared to lead a tour of English Language Learner (ELL) visitors?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent #1</td>
<td>It might have helped to know the English words used at the school for various thinking strategies like “alike and different” so we could have had this vocabulary in common. It was my first ELL tour. However, I have had a lot of experience in trying to learn languages and went back to the strategies teacher used with me—naming things, miming, partners, feelings.</td>
</tr>
<tr>
<td>Docent #2</td>
<td>A Docent training could be arranged to match your program goals. Obviously it would include religious and cultural influences to respect as we assist in the students assimilation into our culture. Art can always bridge differences. Each of the girls was excited to share their art projects they had created. Art can be a tool for building confidence that will influence their language skills and their assimilation. Each girl’s art was unique to them. No sign of using another person’s ideas. Each hugged us warmly when our time to together was over. Very Sweet!</td>
</tr>
<tr>
<td>Docent #3</td>
<td>More information about the needs of the Global Academy students and suggested strategies for dealing with the ELL students would have been helpful. I will say that the students were very pleasant and eager to tour the CMA and cooperated fully. Only a few did not fully understand the need to stand back and not touch the artwork, but, by in large they were involved and discussed the art as well as they could.</td>
</tr>
<tr>
<td>Docent #4</td>
<td>Distribute the article before the day of the tour! A one or two hour “How To” class would also be appreciated.</td>
</tr>
<tr>
<td>Docent #10</td>
<td>I was fortunate to have my group see their previous art works before we began the tour so they could show me what they had created and we could talk about it with their taking the lead.</td>
</tr>
<tr>
<td>CMA Staff #1</td>
<td>I think that if I was given the opportunity to sit down and talk with the individuals that had been meeting with these kids I would have felt more prepared. I had a lot of questions going into the tour that I wasn’t able to ask, and having never done this before I had no idea of what to expect.</td>
</tr>
</tbody>
</table>

Table 3: Question 3 Responses on Columbus Global Academy Survey

Many docents revealed that they would benefit from more targeted preparation activities or training opportunities in advance of the tour. The needs of CGA students were not clear to some docents and more information about the anticipated outcomes of
the *Critical Works* program might help docents understand its purpose and impact. In the future, this might involve increased communication between the program leaders and the volunteer docents before CGA students visit the museum so their questions and concerns might be addressed in advance.

**GENERAL DOCENT SURVEY**

After surveying the twelve docents who volunteered to lead a tour of Columbus Global Academy students, I sent out a three-question survey to all docents, 116 in total. This survey was open-ended and I immediately received two responses from docents who had previous ESL/ELL teaching experience who were both eager to share their perspectives, June and Candace. Their answers were thoughtful and specific and many emphasized the importance of culture and respect as well. One docent shared,

> I try to provide access to the treasures of their own cultures as well as the treasures of the world. Along with aesthetic enrichment, the visual intensity of the exhibits and quiet atmosphere of the setting foster close observation and concentration and the foundation for critical thinking and academic communication (Docent #5 survey, 2017).

This same docent provided details about the ways in which she adapts her touring style to more effectively engage ELL visitors. She mentioned how she uses Visual Thinking Strategies, ODIP (CMA’s own thinking routine), See-Think-Wonder, a routine developed by Harvard Project Zero researchers (Visible Thinking, 2017) in combination with open-ended questions to scaffold students’ responses. She then paraphrases students’ responses while checking to ensure that all students understand the vocabulary. At the same time, she models correct grammar and phrasing. Additionally, this docent emphasized, “The act of paraphrasing slows down the conversation, allowing ESL students to better absorb what it said” (Docent #5, personal communication, 2017).
Importantly, this docent also stressed the significance of truly, actively listening to ELL visitors and allowing sufficient time for students or visitors to develop a response. She remarked, “I have noticed that on successful tours, docents will interact with ESL students as individuals, listening carefully to each response and demonstrating genuine curiosity about the many different cultures represented” (Docent #5, personal communication, 2017). The responses from the first survey question, “What strategies do you already use to engage English language learners on tours or in programs at CMA?” can be found in Table 4 in Appendix A. The responses from the second survey question, “In what ways do you think CMA has created a welcoming environment for ELL visitors?” are presented in Table 5 in Appendix A. Lastly, the responses from the third survey question, “How might CMA provide a more welcoming experience for ELL visitors?” are provided in Table 6 in Appendix A.

**DOCENT INTERVIEWS**

There were two docents, in particular, who were deeply interested in my research topic and offered to meet to discuss their responses further. I met with Candace (name has been changed) on Wednesday, March 8, 2017 at Schokko Café at the Columbus Museum of Art. On the survey emailed to all docents, Candace shared that she founded the ESL program in London City Schools and has 11 years of ELL teaching experience. I asked her to expand upon her survey responses and she was eager because, as she revealed, ESL/ELL was one of her favorite topics to discuss. Candace taught nearly every subject and grade level during her career in the London City School district and she reasoned this was because, as the superintendent’s neighbor, she was always contacted with new opportunities and vacancies. Candace sat in a pink blouse, leaning playfully
and casually against the wall as she talked about the high population of Ukrainian, Japanese, and Spanish residents in her small town due to a nearby Honda affiliate plant. Her teaching career spanned 43 years and her last position was as a Reading Intervention Specialist for Kindergarten, first grade, and second grade. During this time, Candace said there was no ESL program in the London City School district and she was often tasked with assisting non-native English speaking students with vocabulary and curriculum content. Candace recognized a need for a formal, structured ESL program and designed and proposed a program for her district, offering to return to graduate school to gain the skills necessary to lead the initiative. Her program was accepted and she began to see students two to four times a week for English language instruction.

When I asked Candace about the strategies she used to engage ELL students on tours as a docent at CMA she pulled a blue index card from her pocket. She identified the handwriting on it to be greetings and other common words in Somali written phonetically so she understood how to pronounce them. She explained that before meeting with me, she had been on a tour and, based on some of the names of the students, had expected that they might be Somali and she quickly retrieved this notecard so she might be able to greet them in their home language. Candace has a collection of these notecards, which are inexpensive, but highly effective and help to create a personal, human connection with ELL students. Candace revealed, “Even if I mispronounce the greeting, the student knows that I made an effort and he/she is more likely to try to respond during discussions” (Candace, personal communication, March 10, 2017). By modeling this risk-taking, Candace said this makes students more comfortable and confident trying out and experimenting with new vocabulary during the tour.
Furthermore, Candace shared, “Students probably know more English than they can produce. Speak slowly. Avoid using idioms. Keep the language simple” (Candace, personal communication, March 10, 2017). She also recommended using gestures and exaggerated facial expressions when interacting with ELL students, while accepting that “you have to be willing to make a fool of yourself” (Candace, personal communication, March 10, 2017).

As the interview neared its end, I asked Candace how CMA and other museums might serve as a resource for ELLs in the community. As she thought, she pointed out that two significant ELL organizations in Columbus had closed immediately in January of 2017 due to lack of funding and politics. Candace recalled a program she founded in London for parents, specifically mothers, of ELL students in the district. The program offered childcare for young children and English language classes adults because “they [the parents] are learning every opportunity they have to go out is a learning experience and they’re learning language. They help their kids more at home. They can encourage their kids more” (Candace, personal communication, March 10, 2017). While Candace did not recommend CMA pursue childcare, she explained that there is a great opportunity for language learning on a tour with both a docent and an interpreter, at her suggestion, once a month. Docents volunteer for weekly public walk-in tours (PWIs) and I proposed that one of these tours might be conducted in English, but intended for an ELL visitor audience. Candace finished her final thought with the same amount of energy and passion she maintained throughout the entire interview. She argued, “I think the museum is the perfect place. The idea that there are no right or wrong answers—if you can get that across—that’s huge, for everybody and especially for ELLs” (Candace, personal
communication, March 10, 2017). Candace is a truly exceptional, remarkable, and thoughtful educator and docent and her ideas will greatly impact the direction and implications of my research.

I interviewed another CMA docent on Friday, March 10, 2017 again at Schokko Café at the Columbus Museum of Art. June (name has been changed) is a retired ESL teacher who immediately told me she had used art every day she taught in the classroom. When I met her, she had a colorful stack of supplies in binders and notebooks piled on the table and overflowing from a bag next to her chair. I carefully flipped through them as she began to talk about her experience as a kindergarten through sixth grade ESL teacher in Columbus City Schools. I learned from June that, while I might not have been actively acknowledging some of the hesitations I had about where ELLs might excel and struggle at CMA, I was still putting limits on their ability to participate. June’s persistent encouraging that ELLs could do ODIP and could participate in the Art and the Language of Poetry tour exposed some of the unconscious doubts I had about the ways in which CMA might invite ELLs to participate in tours and programming. The scaffolding of these experiences will just look and feel different, but that does not mean they are not possible. June shared how she had, with a class of first graders, taken the phrase “I imagine I…” and then asked student to respond while she recorded their ideas. The completed phrase was then printed and the students drew a picture that related to their idea. In the same way, June argued ODIP lends itself perfectly to English language learning because it encourages slow, careful, critical thinking. Docents are trained to never force a student to speak on a tour and, as June pointed out, “that is one of the tenants of ESL teaching. You don’t force them to talk because you don’t know what their
production level is and you’re not always sure of their receptors” (June, personal communication, March, 10 2017). June helped make visible the connections between CMA tour practices and ELL teaching philosophy.

The Art and the Language of Poetry tour at CMA is one hour and fifty minutes of students collaboratively engaging with works of art to play with language and poetry. This is a tour that I had previously thought too intimidating, long, and complex for ELL students, but June, thankfully, made me aware of my own limiting assumptions. June explained that she had first grade ELL students write poetry by using the beginning verse from a Shel Silverstein poem. She asked students to complete the poem using rhyme. These are the kinds of scaffolding structures that would enable an Art and the Language of Poetry tour with ELL students to be successful, but they must be intentionally embraced and practiced. June also explained that strategies docents currently use are reflective and supportive of the ELL curriculum. For example, she shared the kindergarten language arts standards require students to make predictions using a text and June revealed, “A lot of times what we docents do when we’re in front of a work of art is we’ll say, ‘What will happen next?’ which is prediction” (June, personal communication, March 10, 2017). Prediction, as she described, was not just a kindergarten-level skill, but important to all students learning and practicing the English language. June outlined a cumulative project she designed for her kindergartners using a work by van Gogh and another by Cezanne. The curriculum required the students write a high-level opinion piece so June grounded the writing in art by setting the selected prints side by side and by asking students to share the differences they observed. After a collaborative discussion, the students returned to their seats and had to choose which print they preferred and
provide their reasoning. June listed color and shape vocabulary to assist students in the writing process and stressed, “Obviously you never want to dumb things down. You just want to make them available to them” (June, personal communication, March 10, 2017). CMA is naturally designed for this activity to be repeated during a tour because works of art are featured in close physical proximity for easy comparison. Students of almost any English proficiency level, June argued, have the ability to compare and to observe differences in colors or shapes. Sensory imagery is also an effective strategy to help students observe and notice works of art. For example, posing questions like, what do you smell or what might you hear or touch enable students to reflect on their own senses. As June highlighted these experiences, I saw more clearly the docent practices that are already especially supportive of English language learning in the museum.

As previously mentioned, all Columbus City School fifth grade classes have the opportunity to request a “Docent in School” or DIS before their visit to CMA. June suggested that on these visits, docents review basic vocabulary students might encounter while exploring the museum. This vocabulary could possibly help all students prepare to engage in conversation during their visit, ELL and native English-speakers alike. June identified storytelling as another method for allowing ELL students the opportunity to share ideas and contribute to a collaborative narrative. June suggested, when in front of a work of art, asking a student what might happen next and then asking another student the same question until the entire group has contributed. June pointed out, “Even if it’s funny any out of sequence, they’re bringing something to the work of art” (June, personal communication, March 10, 2017). With this, however, June stressed the importance of allowing students an adequate amount of time to respond to a question or formulate a
response. June observed, “I have watched negative think time with kids and with my docent friends and they expect rapid-fire responses and ESL kids need a lot of process time” (June, personal communication, March 10, 2017). Studio activities, June recommended, are another strategy to help ELL students make connections to works of art because “they can look at the art and then, whatever their [language] abilities are, they can make something” (June, personal communication, March 10, 2017). June shared some examples of making activities she has introduced to students and families and continued to emphasize, “I think that looking at art and connecting with hands on things is key to ESL learning” (June, personal communication, March 10, 2017).

Throughout the interview, June continually asked, “Is any of this helpful?” I repeated, “Yes, so helpful.” All of the ideas and experiences June offered were practical and simple, grounded not only in ESL classroom teaching, but also in museum education. Throughout our conversation, I was able to recognize the many skills docents already practice to foster an inclusive tour experience for all students. June helped me to see these connections and highlighted the steps CMA has taken to actively welcome ELL visitors. June ended our interview by showing me some beautiful notecards she had water colored of dogs, people in parks, and flowers, quietly revealing, “I just love art.”

**CMA STAFF INTERVIEWS**

The two CMA staff members I selected to interview were Kate and Meredith. I was interested in Kate’s perspective on ELL visitors at CMA because she oversees all frontline staff, which includes CMA’s front desk staff and gallery associates. Kate helps to determine and enforce the language CMA staff uses when interacting with all visitors, which includes the accepted language to help visitors follow all safety rules of the
museum such as refraining from touching works of art. I was interested in the training or suggestions she provides to her staff around communicating with ELL visitors. The second CMA staff member I interviewed, Meredith, is Chief Engagement Officer and designs exhibits and connectors aimed at fostering a participatory visitor experience. Meredith is deeply committed to inclusion and started CMA’s Diversity and Inclusion Initiative, bringing speakers from the community to engage CMA staff in dialogue around current social issues and topics. I was most interested in Meredith’s design of connectors throughout Out Museum and her ideas on their potential to engage ELL visitors. Maciejunes and Foley (2015) describe connectors as “the strategies we devise to intentionally connect the visitor to the exhibition outcomes. Text panels, extended labels, and even seating are considered connectors” (p. 112). While I could have interviewed any number of CMA staff members, I selected Kate and Meredith because they are responsible for engaging and guiding all visitors in the CMA experience.

As I interviewed Kate, I posed the three questions I had previously included in the general survey distributed to 116 docents. These questions were; What strategies do you already use to engage English language learners (ELLs) on tours or in programs at CMA?; In what ways do you think CMA has created a welcoming environment for ELL visitors?” and how might CMA provide a more welcoming experience for ELL visitors? I was interested in her perspective and I was trying to avoid making assumptions about the ELL visitor experience at CMA. When I asked Kate about the types of services or opportunities CMA offered to ELL visitors, she replied, “We certainly aren’t doing enough” (Kate, personal communication, March 10, 2017). Kate mentioned when CMA was under construction in 2014 during its expansion and the 9th Street side entrance
served as the main entrance to the museum, she and Meredith partnered to display the word “Welcome” in multiple languages on a wall near the front desk. Kate reflected, “I think it even helped if we only got the word ‘Hello’ up there. There was an effort that we put in” (Kate, personal communication, March 10, 2017). Kate expressed her frustration with the fact she cannot get permission to repeat displaying these different translations of “Welcome” now that the museum’s entrance is located in its newly expanded, modern Walter Wing. While she has attempted to pursue this project again, she has been denied repeatedly.

In response, Kate described how she currently aims to hire diverse staff in order to accommodate ELL visitors. Kate’s staff is currently comprised of numerous Spanish speakers in addition to one gallery associate who is fluent in several African dialects of French. She also mentioned she recently hired a team member who knows American Sign Language. Kate shared she has translated some museum guides into Spanish with the help of one of her team members, Carla (name has been changed), who has also collaborated with Meredith to also translate some selected text labels throughout the museum. With these efforts, however, Kate revealed, “I don’t think we’re focusing enough on the Somali community, which is so large here, and our other refugee communities” (Kate, personal communication, March 10, 2017). Kate shared that CMA has opportunities to involve these communities, but that it comes down to the cost of creating new resources and partnerships. Translating museum guides is expensive, Kate pointed out. She mentioned she would have to consciously prioritize items in her budget so they might have sufficient funding to pilot new, translated resources. A “Highlights of the CMA Collection” in multiple languages is an idea Kate proposed that is less intensive
and costly than translating the complete museum guide into multiple languages. However, she questioned how her team might collect the data to identify which languages would be most useful. Kate said, “If someone came to me and said, ‘These are the top five languages we want to focus on,’ then I’d be like, ‘Awesome, great’” (Kate, personal communication, March 10, 2017). Allocating time and recourses to researching the spoken languages of all visitors on a busy Sunday is tedious and, as Kate inquired, “How many languages do the Somali community speak?” (Kate, personal communication, March 10, 2017). Kate reasoned, “I think our Latina community is huge and it’s growing, but as far as our immigrant refugee community, I really don’t know where to start” (Kate, personal communication, March 10, 2017). This is a real challenge that would require careful research to identify not only which languages are the most widely spoken at CMA, but also which dialects.

Kate works closely with CRIS (Community Refugee and Immigration Services) and has resources and relationships with the organization; however, Kate reported that CRIS’ numbers were cut by 50% after the January 2017 election. Kate struggled with the unpredictable sustainability and raised the questions such as, “Do we want to put funds into something that is such a small percentage of our visitors?”; “Do we want to invest especially when somebody says we don’t have the money for that?” and “Do we want to invest funds in something that might not be here in 5 or 10 years? (Kate, personal communication, March 10, 2017). Her concerns are practical and reasonable as CMA attempts to grapple with the ambiguous future of our New Americans and immigrants in the United States and CMA’s own uncertain budget and funding. There are decisions both in and out of Kate’s control that influence her ability to actively pursue and invest
financially in initiatives she feels are important to issues of inclusivity at CMA. Kate shared, “We make assumptions for our normal English-speaking visitors all the time so I can’t imagine the assumptions we are making about our non-English speaking visitors” (Kate, personal communication, March 10, 2017). Kate explained that we often expect English-speaking visitors to read signs and text labels; however, based on visitor research, we know they don’t. When Kate thought about signage at CMA, she proposed she could, instead of requesting permanently installed greetings behind the front desk, print a large standing, temporary sign with “Welcome” in multiple languages. Excitedly, Kate said, “I could do that. I can just put it in the sign and do that. I can make that happen. Now, I’m going to do that today because that’s something I can do and it doesn’t cost me anything” (Kate, personal communication, March 10, 2017). As a result of this simple conversation, Kate recognized a small step that was within her control to create a more visibly inclusive CMA.

Hiring and training are opportunities Kate chooses to focus on, but she recognized that, institution wide, diverse hiring practices have not been fully embraced or expected. Kate revealed, “We certainly have enough white faces in this institution, historically speaking, to realize that’s not how we think when we hire” (Kate, personal communication, March 10, 2017). Kate acknowledged that she has been proactively seeking staff with diverse lived experiences, nationalities, skin colors, and sexualities, and while conducting interviews, Kate asks what languages an applicant speaks. Kate stressed the importance of identifying language skills because her team interacts most frequently with drop-in visitors; however, it does perpetuate the assumption that diverse hiring is only a priority for those staff positions visible to the visitor. This concept
particularly interested me in that Kate seems to be implying only “certain” positions should be expected to hire diverse individuals, while the remainder of the museum, its departments often invisible to the visitor, are permitted to remain homogenous. From this perspective, Kate stated, “I do think we have done well ‘one-offs’ on occasion but I don’t think it is a very concentrated focus” and “It’s certainly not at the forefront of anyone’s thinking. Certainly not mine” (Kate, personal communication, March 10, 2017). Kate revealed the honest challenges she has faced in her attempt to promote an inclusive visitor experience.

Over lunch, I sat across from Meredith at her desk in the Learning Department, surrounded with colorful notes, books, and pictures of furniture design, to ask her the same three questions I distributed to all docents. Similar to Kate, Meredith began by identifying the ways in which her intentional hiring practices have helped her to build a team of people who, as Meredith said, “don’t look like me” (White, heterosexual, female, native English-speaker). During the interview process, Meredith has committed to not only asking applicants what languages they speak, but also actively seeking out only individuals who speak multiple languages. Meredith has partnered with a local organization called ETSS, (Ethiopian Tewahedo Services) to find potential applicants who are not native English Speakers. She hopes to find two other part-time staff members who speak Somali, Russian, Spanish or Arabic. Like Kate’s staff, Meredith’s team interacts directly with visitors and their responsibilities include monitoring the Wonder Room, checking the connectors throughout the museum, and engaging visitors in casual, friendly conversation. Meredith mentioned the occasion when a group of Spanish-speaking girl scouts were exploring the Wonder Room, an interactive gallery
space, when one of Meredith’s team members, a native Spanish speaker, was able to connect with them, answer their questions, and lead them on a brief tour of the Center for Creativity. After witnessing this interaction, Meredith said, “Those are some of the experiences that happen when you have people that speak different languages” (Meredith, personal communication, March 10, 2017). Meredith plans to work with CMA’s bilingual team members to develop Collective Voice recordings in multiple languages. Accessible by cell phone, Collective Voices are audio recordings from members of the community who share their interpretation of one work of art. Meredith reinforced that these actions were “very baby steps” and when she is able to record future voices, she plans to use resources at the museum to translate the accompanying text labels into the language of the recording so the experience is entirely cohesive.

When I asked Meredith how she thought CMA already supported practices that were inclusive to ELL visitors, she responded in a whisper, “I hate to say this, but I don’t think we’re doing well actually,” and added, “I am someone who is really hard on us and I don’t think we’re doing well” (Meredith, personal communication, March 10, 2017). In frustration, Meredith mentioned CMA only intentionally and actively pursues the initiatives she and Kate are committed to and, she explained, “Really in the scheme of things, that’s embarrassing. It’s really embarrassing” (Meredith, personal communication, March 10, 2017). She became exasperated by the lack of support and recalled the unexpected amount of lobbying required to approve her plan with Kate to place “Welcome” in multiple languages at the 9th Street entrance while the museum was under construction. I asked why Meredith thought there were so many barriers to implementing her idea and she said, “I just really didn’t understand. We’re so stuck in
habits in the way we do things” (Meredith, personal communication, March 10, 2017). Meredith then identified a “real, concrete block” to installing the greetings in multiple languages – CMA’s design programs do not have the capability to generate designs in languages with different characters, such as Arabic, for example. When the greetings were first produced, Meredith explained, she asked a member of her team to consult with members of the community fluent in the language in need of translation. Next, she created a word document that was exported as a PDF from which the CMA designers were able to take a photo of the translations and then manipulate the design from there. This is one obstacle, Meredith identified, to creating simple translations of a single word. Recalling Kate’s plan to translate entire guides into multiple languages, it is apparent this is a complicated, costly, and time-consuming process. Furthermore, Meredith believes these translations might not be a priority because, as she identified, “most of our staff is white, born in the United States of America, doesn’t speak other languages or need other languages and they don’t think of it. We don’t think it’s important” (Meredith, personal communication, March 10, 2017). CMA might benefit from embracing a culturally responsive pedagogy when evaluating the importance of diversity initiatives. Reflecting on the museum experience from a new perspective might enable more CMA staff to understand the ways in which their own biases shape their practice and understanding of the CMA’s mission.

When I asked Meredith what other ideas or plans she had that might impact language accessibility, she said she is committed to translating the label copy (supporting text visible next to works of art) from a section of CMA’s permanent collection into multiple languages. Meredith acknowledged that, realistically, each label copy might not
be translated multiple times, but rather “This one’s in this language, this one’s in this language” (Meredith, personal communication, March 10, 2017). Meredith would especially like to add Arabic recordings and then also provide “information at the front desk with the basic idea about how to do a museum in a couple different languages” (Meredith, personal communication, March 10, 2017). Creating label copy and recording Collective Voices are both Meredith’s responsibility and she felt, through these two resources, she might create the most positive change; however, Meredith mentioned there is cost and time involved in researching language translation services and individuals interested in Collective Voices. Meredith asked herself, “Who do I have relationships with in the community who speaks Russian?” (Meredith, personal communication, March 10, 2017). As Meredith began to brainstorm her connections, she realized she might need to expand her own sphere of resources and influences because “wishful thinking isn’t enough. You have to make the concrete steps if you want this to happen” (Meredith, personal communication, March 10, 2017). As Meredith identified, passively assuming members of the community who speak languages other than English will seek out these opportunities is not constructive. Rather, it is the responsibility of the institution to think more broadly about potential partners and take action to involve them.

Finally, another challenge Meredith acknowledged was that a majority of the initiatives she controls involve ways for CMA to communicate with ELL visitors and Meredith asked, “How do we invite them to communicate back?” (Meredith, personal communication, March 10, 2017). Meredith stressed the importance and impact of respectful two-way communication for all visitors. At the end of our conversation Meredith said she was motivated to pursue, again, advocating for multiple greetings
behind the new front desk. Because this was previously approved and achieved, it might be a simpler process to redesign and reinstall as opposed to proposing an entirely new, unknown initiative. Meredith’s perspective made me understand how many decisions must be approved and supported by layers of CMA directors and staff so that simple changes to habits become complicated. Her fierce passion, though, made me believe Meredith was determined to ensure her new diversity initiatives were recognized, supported, and ultimately realized.
CHAPTER 5: DATA ANALYSIS

Returning to my initial research question, how partnerships between museums and English language learners in the community impact issues of museum inclusivity and accessibility, I intend to outline the ways in which CMA can begin to understand its current perceived relationship with its ELL visitors and communities. As Creswell (2013) shares, data from a case study should be organized into files where the researcher can easily read through the text to make notes, forming initial codes. The data is then classified from the codes into themes or patterns from which the researcher uses direct interpretation to develop “naturalistic generalizations of what was ‘learned’” (Creswell, 2013, p. 191). Lastly, an in-depth picture of the case is presented using narrative or tables. Qualitative data collected from surveys distributed to docents who led Columbus Global Academy tours were sorted by responses to each individual question into tables to identify themes (Tables 1-3). Similarly, survey responses from the general docent survey were organized into tables separated by individual questions (Tables 4-6). It was my intention to make the range of responses to each question visible in one table.

For analyzing interviews, Creswell (2013) recommends reading transcripts and notes multiple times to “immerse yourself in the details, trying to get a sense of the interview as a whole before breaking it into parts” (Creswell, 2013, p.183). As I read through the four interviews I conducted, I made notes in the margins of observations, ideas, and key concepts I noticed. Next, I proceeded to code the data by building detailed descriptions and developing themes. As I read closely through the responses to both the
Columbus Global Academy Survey and the general docent survey, I found the correlating themes that also surfaced during my interviews. From all the research gathered, I identified the following reoccurring themes within the responses and interviews: Diversify docent preparation, adapt existing strategies, identify current resources, organize learning and training opportunities, act for inclusion, and create new initiatives. In the following section, I will explore, in depth, the implications of each theme and relate my findings to the review of the literature.

**DIVERSIFY DOCENT PREPARATION**

Docent preparation proved to be an important theme throughout the responses to both docent surveys. Docents leading tours for Columbus Global Academy (CGA) students felt either prepared or unprepared for the students’ level of English language proficiency. Many docents were uncertain about the purpose and outcomes of the CGA visit and advised that more information about the needs of the students leading up to the tour date would have been helpful. However, one docent in particular took the initiative to visit CMA the day before the visit to meet with the leaders of the program, Michael and myself, to ask questions about the students’ interests and view the students’ artwork. While this preparation took time and planning, this docent remarked that she felt prepared for the tour because she was committed to planning and organizing the tour ahead of time because of the unique audience and the length of the tour. Docents, of course, are accustomed to their own particular preparation routine and are trained to lead certain types of specialty tours. Furthermore, docents are volunteers and are not expected or required to donate endless amounts of time in addition to the generous amount of tours and trainings they are required to complete.
As docents prepare their tours, they might consider how their role relates to Culturally Responsive Pedagogy (CRP) in order to help guide and scaffold their preparation. CRP, as outlined previously in Chapter 3 by Cruz and Thornton (2013), aims to validate all approaches and styles of learning. For all learners, regardless of English language proficiency, learning will look and feel different. How might docents support learning for a multicultural audience? Docents, and all educators, understand the world through their own lived experiences and perceived reality. CRP demands that museum educators and docents become aware of how their experience might influence their practice and, therefore, the experience of the visitor (Cruz & Thornton, 2013). Vang (2010) recommends a basic understanding of some cultural characteristics, family roles, gender roles, religions, languages, socioeconomic statuses and learning styles of different cultural groups might help docents and museum educators familiarize themselves with cultures different from their own. Docents, obviously, are not expected to become experts on the intricacies and practices of all cultures, but some knowledge about the individuals they could engage with at CMA might foster a more inclusive environment. Recognizing not only the language needs, but also the cultural background of visitors is crucial to creating meaningful learning experiences as is having a plan for engaging these audiences.

Critically considering how the CMA tour experience might favor or validate a specific dominant perspective could help docents to recognize the narrative they consciously or unconsciously support when they choose works of art, ask questions, and make statements. This thinking and practice requires empathy, as the docents must seek to understand another cultural perspective and museum experience. A thinking routine
from Harvard Project Zero’s website that might allow docents to practice empathetic understanding is “Circle of Viewpoints: A Routine for Exploring Diverse Perspectives.” This routine is designed for learning in groups and asks individuals to explore a text, work of art or other topic through a point of view different from their own. Reflection questions proposed are, “What new ideas did you have about the topic that you didn’t have before?” and “What new questions do you have?” (Visible Thinking, 2017, p. 1). Structured activities such as this might help docents notice the ways in which their experiences shape how they engage students on tours.

Similar to the docent who organized and researched her Columbus Global Academy tour the day before, a plan for groups that might have different needs or experiences might help docents to feel more prepared and, therefore, more comfortable during the tour experience. While it is never possible to know all information about a group before they visit CMA, planning in advance for any type of learner is a strategy to help docents feel they have somewhere to start. When a tour arrives with three or four English language learners per group, docents can rely upon their previous practice considering the needs of this audience and organize the tour with these experiences in mind. As Gutierrez and Rasmussen (2014) assert, the diverse perspectives of English language learner visitors should be perceived as an asset to CMA’s social mission and identity. CMA can better understand its own collection through the sharing and embracing of multiple perspectives, interpretations, and narratives. What might the CMA tour experience look like if docents’ preparation focused primarily on the people in the museum instead of the art? Docents place a significant amount of importance on knowing facts and information about works of art and artists and often request training
opportunities that reflect this interest. However, as a visitor-centered museum, CMA has said it is committed to prioritizing the visitor experience and this might involve a shift in mindset and practice for how we recruit, prepare, and train docents. CMA might reimagine the ways docents are prepared to engage students with diverse learning styles, such as English language learners, and these possibilities are expanded upon in the following identified themes.

**ADAPT EXISTING STRATEGIES**

In many responses, docents recommended methods for modifying or adapting current touring strategies in order to make the experience more inclusive of diverse language needs. It is not always necessary for tours to be entirely reimagined and redesigned as there are routines docents use on every type of tour that have the potential to be modified simply and easily for an ELL audience. Docents might feel more comfortable and confident leading a tour with ELL visitors if they knew that many of the strategies they are familiar with can be modified or expanded to provide entry points into discussion for ELL visitors. Changing the foundation of the tour structure is not the intended outcome, but instead reimagining elements that might make it a more inclusive experience. Articulating the skills docents are already familiar with and connecting them with intentionally with ELL teaching and Culturally Responsive Pedagogy might make docents feel more prepared and willing to engage with new touring practices.

Docents identified slowing down conversation by paraphrasing students’ responses, allowing longer think time after posing a question, and exaggerating body language as potential strategies to incorporate in a tour for an ELL audience. As previously identified in the review of the literature in Chapter 2, Gibbons (2002) shares
that when students are unfamiliar with the sound of a word, they often “hear” it in their native language, formulate a response in their native language, and then translate their response to English so increased think time, like the docents suggested, is beneficial. Gibbons (2002) also identifies strategies docents or museum educators might use such as encouraging the learner to spell the work based on this or her existing knowledge about sounds, asking the learner to slowly articulate the word and think about the sound of each letter, or making a connection with other familiar words.

In addition, Gutierrez and Rasmussen (2014) recommend, “When new terms are used or learners contribute new ideas to the conversation, educators should document the words on a small, hand-held whiteboard, a pad, or an index card so that all members of the group can see them” (p. 156). This simple activity allows students to return back to the vocabulary whenever necessary in order to remind themselves of words and ideas previously discussed. At the end of the tour, it also provides a complete list of topics covered that can even be revisited when the students return to the classroom. Another practical strategy identified by Gutierrez and Rasmussen (2014) that might help docents to engage ELL visitors is sentence framing. A sentence frame asks learners to complete a part of a sentence by filling in the blanks. As Gutierrez and Rasmussen (2014) share, “Frames can help learners develop confidence and fluency with new language…A sentence frame can be as simple as ‘When I look at this work of art, I see ______.’ Or, it can be more complex, such as ‘When I look at this work of art, I think_____ because _____.’” (p.155). These are all simple approaches that can be implemented easily into the current structure and flow of CMA tours.
Gibbons (2002) also recommends docents and educators consider, prior to the tour, what the specific language needs of their group might be in order to prepare. While it is not possible to always know, in advance, the language needs of a group visiting CMA, docents might select some works with specific questions that aim to engage ELL audiences. Occasionally, teachers communicate with docents before their visit to CMA that there are English language learners in their group. Making connections to familiar everyday objects or experiences can help learners to connect new academic language with concepts already comprehended. Through language acquisition, ELLs engage “in bridging oral language to literacy, prior experiences to new ones, social to academic language, and one culture to another” (Gottlieb, 2006, p. 55). It is the responsibility of the educator to capitalize on the cultural resources of students while making connections to prior experiences. As Gutierrez and Rasmussen (2014) argue, “Culturally responsive teaching that honors and incorporates the everyday lives of learners and helps them to turn these experiences into academic knowledge and supports learning” (p. 151). Paying close and careful attention to words ELL students recognize and repeating them throughout the tour is another strategy one docent recommended. She shared, “If I notice they understand some words, I use them more often” (Docent # 8, personal communication, 2017). As Gutierrez and Rasmussen (2014) recommend, “While looking at art with ELLs, museum educators must be aware of the emotional responses and the changes that are seen through facial expressions or perceived levels of comfort when an artwork reflects their culture through its colors, images, or subject matter” (p. 15). If docents aim to embrace a culturally responsive practice, then they
must take into consideration the specific language needs of their students without lowering the level of academic content.

In combination with consideration of language and vocabulary, Gottlieb (2006) identifies that allowing ELLs to “use multiple modalities to express themselves, such as through actions, oral expression, or in writing, rather than being confined to paper-and-pencil tasks” (p. 112) helps to scaffold learning experiences. Modeling these types of physical responses can make students feel more comfortable and confident sharing their ideas, as June pointed out during her interview. Another docent suggested connectors and the Wonder Room as opportunities for students to connect with works of art by responding through play or making activities. Many docents already practice a number of these strategies, but focusing more intentionally on them during tours with ELL visitors has the ability to significantly impact the tour experience for the docents and the learners.

IDENTIFY CURRENT RESOURCES

Similar to adapting current strategies, this theme reflected the potential for a reimagining or reexamining of current resources for docents and CMA staff. In survey responses, many docents identified that technology might serve as a potential resource, especially translation applications accessible on phones or tablets. In addition, docents have access to tactile objects that are used for tours for the visually impaired and these objects may connect ELL students with works of art. While the objects were fabricated and have traditionally served a purpose for a specific specialty tour, reimagining their potential to impact other tours might be valuable. As Gutierrez and Rasmussen (2014) reveal, “Giving ELLs visual and tactile aids such as swatches of fabric to show texture, or
samples of art materials, such as paint brushes, a strip of raw canvas, or samples of pigment, can help them consider and question new information” (p. 150). Furthermore, there are objects permanently displayed at CMA that might help to communicate the expectations of behavior for the tour. For example, at two separate entrances, there is a brass knob within a glass case and one situated next to it that visitors are encouraged to touch in order to notice how the material changes after human oils have been transmitted onto its surface. These objects are visual and assist in the communication of the idea that works of art at the museum, for their own safety, cannot be touched, which is always a delicate rule to share with any audience. In another example, a video created by CMA’s Creative Producer plays continuously on a screen in the Atrium of CMA. This video is particularly inviting for ELL visitors because it uses simple language ad cartoon graphics to communicate ideas. As the video runs for just over two minutes, it would be simple for docents to allow students to watch it and then ask any questions.

When Gutierrez and Rasmussen (2014) reflected on their own practice at a municipal art museum in Los Angeles, “We discovered that the strategies for this approach were very complementary to the student-centered teaching strategies that we already employed in our programs and thus easily integrated into the lessons and workshops already being taught” (p. 152). Based on my research, I believe that docents might come to a similar conclusion in that many of these strategies closely relate and support CMA’s present touring practices and goals. In this case, preparing for an ELL audience might not require a complete overhaul and redesign of CMA’s tours and training, but rather a consideration of CMA’s current resources that might create a more welcoming and inclusive tour experience for ELL visitors. Many of the docents
indicated in their survey responses that encouraging more proficient English speakers to act as translators, if they are comfortable, is a way to allow all students to share their ideas. While Gutierrez and Rasmussen (2014) indicate, “Small group work also allows students of lower English proficiency to learn from and be scaffolded by more proficient or native English-speaking peers” (p. 155). In this instance, students willing to translate responses on tours become additional resources for docents.

One docent, in particular, emphasized that the way in which CMA’s exhibitions are designed makes it easy for students to compare and contrast works of art because of their close physical proximity. As June pointed out in her interview, comparing and contrasting is a routine that nearly all ELL visitors can respond to because it welcomes Total Physical Response (TPR). TPR is another method to engage beginning English language learners because it integrates verbal and physical communication. If a docent poses a comparative question like “Which work of art has more red?” students are able to point to which work of art they believe is the correct response. In addition, Haynes (2007) suggests, when giving prompts for assignments or tasks, physically demonstrating verbs and key words can go a long way in helping students understand directions. In addition to TPR, “Recording their [students’] thoughts and observations in their native language in a verbal or non-verbal form, such as drawing, can help ELLs bridge prior knowledge and new language acquisition” (Gutierrez & Rasmussen, 2014, p.151). Providing entry points that are not entirely dependent upon communicating ideas verbally in English fosters a welcoming and accessible environment for all learners.

Docents might consider which works of art they choose for a tour has the potential to significantly impact the ELL experience. Gutierrez and Rasmussen (2014)
argue, “[U]sing culturally relevant artworks, or introducing artworks from a culture that contrasts with that of the viewer, a museum educator can bridge gaps between thought and language by introducing verbal and written vocabulary when appropriate” (p. 150). On a more institutional scale, it is possible for curators to design exhibits with these audiences in mind while working collaboratively with the learning department, similar to the situation Bentancourt and Salazar (2014) experienced at the Denver Art Museum (DAM). In their research, Bentancourt and Salazar (2014) found, “Within the curatorial department, staff members have helped highlight historic and thematic connections to Latino cultures through various programs.” (p. 193). This collective effort would take significant planning, collaboration, and organization between the Curatorial and Learning Departments and a commitment to consider CMA’s collection from new, diverse, and marginalized perspectives.

Bentancourt and Salazar (2014) indicate that, as a result of their research, “Department members meet regularly to consider what further steps they could take to make the museum more inclusive of Latino audiences through visitor transactions” (p.193) and, furthermore, “Now, all bilingual members of the staff wear buttons when on the floor to indicate their Spanish proficiency” (p. 193). This focused effort has resulted in an exponential increase in the amount of bilingual/bicultural guest services and volunteers (Bentancourt & Salazar, 2014). Similar to the DAM, CMA might also visually identify bilingual employees or volunteers with buttons on their nametags that indicate the languages they speak. This is another simple solution that allows CMA to identify its current opportunities and resources that might contribute to a more inclusive museum experience for all visitors.
ORGANIZE LEARNING AND TRAINING OPPORTUNITIES

Many docents suggested a training or other type of professional development opportunity in order to help prepare docents and CMA staff for ELL visitors. Trainings, at CMA, are not mandatory because docents are volunteers. While a training requires time and planning, it has the potential to be impactful for many docents if they choose to attend. Even though a number of docents recommended that it would be beneficial, other docents revealed that they had never led a tour with ELL students and, therefore, might be less motivated to attend a training if they perceived it was not relevant to their practice. There is a significant discrepancy between docents who are advocates for English language learning at CMA and docents who believe, based on their own experience, ELLs are not a prominent CMA visitor audience. As one docent shared, framing a training as a “Language and Culture Professional Development” might make it less intimidating and threatening. This docent predicted other docents might be uninterested in the training due to their frequent defensive and indifferent attitudes toward the discussion of diversity and socioeconomic status in combination with their perception that ELL students do not represent a significant percentage of their tour audience. By proposing a training focused on English language learners, one docent remarked that it would be an active acknowledgment that Columbus City Schools, a primary partner of CMA, has many diverse language needs.

When considering the logistics of a docent training, in an article published on the blog, *The Docent Educator*, contributor Gough-Dujulio (1994) shares, “Relatively little has been written about how museum educators should teach docents, who, like all learners, are complex individuals with widely diverse backgrounds, experiences,
aptitudes, and learning styles” (p. 3). Furthermore, Gough-Dijulio (1994) argues that docent education programs might be improved if staff taught docents like they would have docents engage visitors, modeling and advocating a critically responsive pedagogy. “Opportunities to engage in activities; look, think; reflect; conclude; discuss; write; present; touch; sit; stand; and construct meaning,” (Gough-Dijulio, 1994, p. 8) are all ways to scaffold an engaging docent training session. CMA has attempted to rethink the lecture model for docent trainings; however, it has been a gradual shift as changing habits and expectations is a slow and complex process. While lectures have a place in docent training, particularly when a large number of people need to be aware of pressing or important information, Gough-Dijulio (1994) warns, “We must be careful not to confuse ‘covering material’ with ‘teaching,’ nor to lull participants into passive receptivity” (p. 9). While it is important for docents to have basic, solid, and accurate facts about works of art, artists, and art history, the most impactful way to teach facts is not to simply state them. As Gough-Dijulio (1994) suggests, any gallery activity or game can be used to facilitate docent training sessions. Culturally responsive pedagogy encourages educators to honor all learning styles and “If staff educators earnestly believe that the best learning experiences are those requiring participation, then docent training should reflect that philosophy” (Gough-Dijulio, 1994, p. 13).

Information and strategies presented at a training could provide multiple entry points for docents who have varied levels of confidence and experience with the ELL audience. While a training can present ideas for cultivating a more inclusive CMA, it would be the responsibility of the docents and CMA staff to actively and intentionally incorporate the recommended strategies in order to create real, lasting change. Trainings
at CMA typically involve a PowerPoint presentation around one topic. Most recently, Executive Director, Nannette Maciejunes led a professional development training on the history of CMA’s American collection with images and information about the acquisition of some important works of art. A training focused on CMA’s ELL visitor audience might involve a collaborative exploration of some works in CMA’s permanent collection “that are open to interpretation, that can tap into prior knowledge, and that have visual cues the viewer can grasp” (Gutierrez & Rasmussen, 2014, p. 158). As an interactive dialogue, docents and CMA staff could engage with each other to identify possible strategies, questions, and ideas for touring using these selected works of art with ELL visitors. Strategies recommended by Gibbons (2002) to help ELL students scaffold reading, writing, and listening activities (Figures 3-8) can be shared and expanded upon. Docents might benefit from having the opportunity to then practice these strategies in groups in front of works of art to further explore and collaboratively solve challenges that might arise. Group learning and training opportunities contribute to a dynamic that unites diverse learning experiences, styles, and knowledge and enables docents to engage in conversations.

At the municipal museum in Los Angeles where Gutierrez and Rasmussen (2014) conducted ELL visitor research, they discovered, “The volunteers and teaching staff we worked with needed support to teach the growing numbers of ELLs in museum programs” (p. 158). It is possible that docents and CMA staff might be interested about learning more inclusive practices, but are unsure of where or how to start with a topic that is so broad. Similar to the possibility of identifying current resources, a training could involve existing CMA partnerships. As Kate alluded to in her interview, she has
resources and contacts at organizations such as CRIS (Community Refugee and Immigration Services), and Meredith stated she works closely with ETSS (Ethiopian Tewahedo Services) to search for potential employees for her Visitor Engagement Team. Therefore, CMA already has an established relationship with these two organizations and they might be helpful places to start researching and organizing future diversity and inclusion trainings. Building relationships within the community, such as with these organizations, contributes to a mutually beneficial and lasting partnership as the organization and CMA assist each other in expanding their social missions.

**ACT FOR INCLUSION**

Through my CMA staff interviews and surveys to docents, it was apparent there was a desire for some intentional action with regards to the inclusion of ELL visitors beyond adapting current strategies and routines. One docent commented that CMA has done nothing to create a welcoming environment for ELL visitors. There are no visible signs that CMA has attempted to welcome or accommodate ELL visitors and more action is required if CMA is to pursue its social mission. This docent also shared that she had conducted tours in Italian and French for students of a wealthy local high school leading her to believe that CMA was dedicated to meeting only certain specific language needs of privileged audiences. In addition, this docent questioned why CMA had not engaged the growing Somali and Latino communities of Columbus in any significant, collaborative partnership. Instead, this docent argued, CMA was content on “inviting” this audience to visit on free Sundays. Responses that supported this theme were unsatisfied with the current opportunities for ELL visitors at CMA and advocated for an institutional
philosophy and practice celebrating the diverse languages and cultures of CMA’s visitors by actively designing programs with this audience in mind.

As one docent argued, it is ironic of CMA to design and promote a “Social Justice” gallery, while neglecting to reach out to our own ELL communities and ask how CMA might better serve their needs. In comparison, Bentancourt and Salazar (2014) identified at the DAM that, as a result of culturally responsive visitor studies involving Denver’s Latino community, fostering and nurturing inclusive visitor engagement practices remained the focus of the education department. The DAM committed to cultivating a “transformative experience where Latino audiences can feel proud of their community’s cultural contribution and where diverse audiences engage with each other” (Bentancourt & Salazar, 2014, p. 194). By actively engaging the Latino audience, the DAM was able to see their institution from a new, important perspective. Honoring and respecting the feedback from the Latino visitor panel contributed to a relationship of mutual respect and understanding. As Gutierrez and Rasmussen (2014) share, “fostering this dynamic of care and valuing others’ knowledge can transfer from a relationship between a learner and the museum educator to one between a learner and a museum or art work” (p. 151). The success of the partnership between marginalized ELL audiences and the museum depends on the willingness and commitment from CMA staff and docents to think and act with the needs of this audience in mind more consistently than just one or two times each year.

In *Learning and Teaching Where Worldviews Meet*, Rosamund et al (2003), outlines the various situations educators might encounter when planning learning experiences for students with cultural practices different from their own. As Rossmund
et al (2003) share, “The experience of education seems to be about negotiating the often turbulent interface between contrasting, even contradictory, views of the world” (p. 5). Engaging with an unfamiliar culture is important to fostering an empathetic learning environment that is welcoming of new and different ideas. The way in which this conversation is framed, however, determines whether the experience will be respectful and understanding of diverse perspectives or reinforce dominant narratives. Crum and Hendrick (2014) argue in “Multicultural Critical Reflective Practice and Contemporary Art,” “When educators lack cultural consciousness, they risk perpetuating superficial cultural narratives, limiting opportunities for critical thinking, and preventing self-actualizing experiences for learners” (p. 271). Docents and museum educators must be aware of their own cultural biases and continuously take intentional steps to ensure their view is not the only one perspective presented in a museum learning experience. This culturally responsive practice moves beyond simply acknowledging biases and asks educators to scaffold tours to honor and reflect the diverse perspectives of their tour audience. Crum and Hendrick (2014) share, “Critical reflection is a transformative process where individuals seek to expand understandings of themselves and others through consideration of multiple perspectives and values” (p. 271). Consciously and critically reflecting on our practice “will prevent educators from acting like barriers that intellectually, emotionally, and culturally separate learners from artworks while placing limits on opportunities for learners, and themselves as educators, to think critically about artworks” (Crum & Hendrick, 2014, p. 273). While it is possible to conduct trainings and introduce helpful strategies for engaging ELL audience, ultimately it becomes the
responsibility of individual docents and CMA staff members to actively embrace a culturally responsive pedagogy in their everyday practice.

CREATE NEW INITIATIVES

The final last theme surfaced illuminates the demand from some docent survey responses and CMA staff interviews that CMA pursue new initiatives and funding opportunities to actively welcome the ELL communities of Columbus. Some suggestions offered were organizing a monthly ELL family night, providing bus transportation to and from CMA and hiring bilingual interpreters for select tours. Meredith and Kate both recommended translating Collective Voices, the audio recordings detailing interpretations of individual works of art, into multiple languages as well as the physical guides to the museum. While all of these initiatives would require funding, they are necessary to promoting CMA’s social mission. Creating a resource like a guide to the “Highlights of CMA’s Collection,” in multiple languages provides the opportunity for CMA to collaborate with community organizations and build new partnerships. Many of these suggested initiatives would not require large grants to fund, but would rather take time and dedication from CMA’s staff and volunteers to design, complete, and implement.

While adaptations of current strategies can accommodate ELL visitors, there were some docents who felt that more action was needed in the form of additional, specific ELL programming.

As Bentancourt and Salazar (2014) uncovered during their research at the Denver Art Museum, there was a significant impact on ELL accessibility due to the Spanish language programs coordinator who engaged in bilingual outreach to Denver’s Latino community. These initial efforts, for the DAM, “have continuously grown to provide
new onsite and online programming, bilingual interpretative tools, and bilingual information” (Bentancourt & Salazar, 2014, p. 186). The DAM conducted bilingual Latino visitor panes that explored how Latinidad influenced the visitors’ experience and this research revealed, “Some visitors, while fully fluent in English, enjoy Spanish language materials at the museum because they demonstrate the museum’s attention to Latino’s and varying levels of English proficiency” (Bentancourt & Salazar, 2014, p. 190). If the Columbus Museum of Art were to conduct a similar panel with a select audience from the ELL community, CMA might be more aware of the visitor experience from a non-native English speaker’s perspective. A visitor panel might also expose assumptions CMA makes about its ELL visitor audience as Kate, Director of Visitor Experience, shared, “We make assumptions for our normal English-speaking visitors all the time so I can’t imagine the assumptions we are making about our non-English speaking visitors” (Kate, personal communication, March 10, 2017). Bentancourt and Salazar (2014) reveal that the impact of the DAM’s culturally responsive visitor studies initiatives extended beyond the education department and have begun to influence other departments within the museum as “staff members across departments, and at all levels, are beginning to recognize that engaging Latino audiences is their responsibility” (Bentacourt & Salazar, 2014, p. 186). The Learning Department at CMA can lead and model diversity initiatives around the inclusion of the ELL visitor audience and then collaborate with other departments to facilitate institutional change.

Similar to the steps Meredith, Chief Engagement Officer, indicated she planned to take by translating label copy into multiple languages, the DAM also successfully included Spanish translations and the exhibitions department, in collaboration with the
education department, budgeted for Spanish translations of audio guides and wall text for select exhibitions (Bentancourt & Salazar, 2014). Bentancourt and Salazar (2014) discovered, “Addressing diverse language needs in the museum is a complex undertaking” (p. 159). The DAM realized, “Museum educators must work to create and foster a paradigm in which the voices and experiences of all members of our communities are welcomed and valued” (Gutierrez & Rasmussen, 2014, p. 159). CMA must create new initiatives and opportunities in order to include the ELL community of Columbus in an authentic and meaningful museum experience. Many docents remarked that new programs or trainings were the most impactful solution for taking action and committing to CMA’s mission as a visitor-centered museum. While some of these actions might seem dramatic or costly, they are necessary if CMA is to be truly inclusive.
CHAPTER 6: CONCLUSIONS AND IMPLICATIONS

With the variety of responses collected from docents and CMA staff, it is obvious that there is a wide range of desired action to welcome and include ELL visitors. With the six identified themes from docent surveys and staff interviews, it is possible to see the various levels of potential impact partnerships with ELLs in the community might have on issues of museum inclusivity and accessibility. In addition, as revealed in the docent survey responses and CMA staff interviews, there are many different, at times opposing, understandings and perceptions of ELL visitors at CMA. Any sort of initiative that aims to invite ELL visitors will not receive lasting support unless the individuals responsible for leading it feel it serves a purpose. Some docents disclosed to me, in person, that they did not respond to my survey because they had never had any experiences with ELL visitors at CMA so they felt they could not respond. However, because these docents must have not interacted personally with an ELL visitor that does not mean this audience is irrelevant. As I identified in the “Significance of Study,” the city of Columbus and especially the Columbus City School district are linguistically and culturally diverse. CMA, as a visitor-centered museum embedded in the Columbus community, has chosen to put people first. On the journey to becoming a visitor-centered institution, Executive Director Nannette Maciejunes acknowledged,

Historically art museum professionals know a great deal about art, but considerably less about the visitors to their museums. As acknowledged experts in a field that mystifies many, we are accustomed to telling rather than asking, to
assuming we know what information our visitors need to understand the works of art on our walls (Maciejunes, 2014, p. 134).

Maciejunes went on to further explain that a close and critical reexamining of CMA’s practices revealed,

We recognized that we needed to stop thinking about our audience as monolithic or as divided into simply adults, families and schools. We had a serious art audience, but we had several other adult and family audiences just as valuable. Many visitors came to museums with others and for them the visit was a social experience. Who they came with influenced what they wanted from their visit. The answer, we began to realize, was not to replace one experience with a different one, but to create a layered experience in the galleries and with our programming that would speak to our various audiences (Maciejunes, 2014, p. 134).

As Executive Director, Maciejunes has embraced and asked all CMA staff to embrace the visitor-centered museum model. The Literature Review and collected research data reveals that inviting and engaging ELLs in the Columbus community helps to support Maciejunes’ vision. The tour of Columbus Global Academy students and the survey responses provided by docents highlighted some challenges and opportunities encountered on tours with ELL students. An additional survey that was distributed by email to all current CMA docents exposed some strategies that docents already use to engage ELL visitors on tours. Docents also suggested ideas for trainings or resources that might make increase their confidence while co-creating learning experiences with ELL visitors. As one docent shared who volunteered to lead a group of Columbus Global Academy students, “I did not feel that I had enough tricks up my sleeve” (Docent #4, personal communication, 2017). It is possible for docents and CMA staff to collaboratively scaffold a successful and impactful tour that honors the needs and abilities of ELL visitors, however; it does require more preparation than a typical museum tour on
the part of the docent or CMA staff member. As Docent #1 pointed out, “It might have been helpful to now the English words used at the school for various thinking strategies like ‘alike and different’ so we could have had this vocabulary in common” (Docent #1, personal communication, 2017). Other tours, such as the Art and the Language or Poetry tour, require some advanced planning or organizing of materials. If it is known that a tour group has a high percentage of ELL students, which is often information shared by the cooperating teacher, then docents and CMA staff could prepare vocabulary or other gallery activities in advance.

Tours will continue to bring ELL students to CMA and it is the responsibility of docents and CMA staff to engage this audience rather than ignore it. This is an audience that, as the National Education Association (NEA) and the Ohio Department of Education (ODE) state, will continue to grow and diversify. In December of 2015, the ODE prepared an “Instructional Guidelines and Resources for English Language Learners Based on Ohio’s English Language Proficiency Standards” that serves to guide educators. If CMA is to continue to be a relevant educational, historical, and cultural resource to its community, it must commit to actively embracing the immigrant and New American populations of Columbus. In a time, especially, when these communities have endured horrific hate crimes, attacks, and discrimination.

Implications for the field of museum and art education include possible steps museums might take to begin to invite their ELL communities to participate including docent preparation that modifies existing strategies, identifies current resources, organizes training opportunities, acts for inclusion, and creates new initiatives. Within each of these potential initiatives, I have included specific strategies docents and museum
educators might adopt that are also supported by research from the field of art education and English language teaching. These suggestions act as a range of possibilities for beginning and then deepening engagement with ELL audiences. For example, adapting existing strategies and identifying current resources might be realistic, cost-effective first steps to cultivating a welcoming space for ELL visitors. After these tasks are established and familiar, museum educators can pilot training and learning opportunities, or other new initiatives that require staffing or funding. While, as previously stated, CMA does not have the budget to pilot new, experimental ELL museum programs or translate all text within the museum to multiple languages, it does have the very real potential to adapt its current education models and programs to increase accessibility to ELL visitors. As Maciejunes and Foley (2015) share, “Because we depend upon repeat visitors drawn from the community and the region, we need to be embedded in our community and perceived as a meaningful resource that our diverse public can return to repeatedly for a lifetime of learning experiences” (p. 110). If this is truly the mission of CMA, then realistic steps must be taken to foster a more inclusive environment for our ELL community.

Based on the survey responses and data I collected, CMA docents and staff would benefit from an organized training or professional development focused on ways to engage ELL visitors on tours and in programming. More than a lecture or PowerPoint presentation, this training should include opportunities for docents and CMA staff to explore and practice touring strategies collaboratively in the galleries. A possible series of trainings or the opportunity to reflect as a group on discoveries and challenges would also allow docents and CMA staff to continue to learn. While a training can provide
certain information and skills, it will be up to docents and CMA staff to embrace a culturally responsive mindset that prioritizes and actively welcomes all visitors while constantly pursuing ways to become a more inclusive resource to our community.
REFERENCES:


Columbus City Schools Website (2016). retrieved from http://www.ccsoh.us/AboutUs.aspx


APPENDIX A: TABLES AND FIGURES
<table>
<thead>
<tr>
<th>Docent</th>
<th><em>What strategies do you already use to engage English language learners (ELLs) on tours or in programs at CMA?</em></th>
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</thead>
</table>
| Docent #5    | I try to provide access to the treasures of their own cultures as well as treasures of the world. Along with aesthetic enrichment, the visual intensity of the exhibits and quiet atmosphere of the setting foster close observation and concentration and the foundation for critical thinking and academic communication. I try to have the students make an emotional connection with art that represents multicultural identities.  
I try to engage students in conversation, I try to lead discussions using Visual Thinking Strategies. ODIP, See-think-wonder and other open-ended questions. I stress:  
1. *What’s going on in this picture?*  
2. *What do you see that makes you say that?*  
3. *What more can we find?*  
I paraphrase each student’s response. I try to check that all students have understood and model correct grammar and phrasing. At the same time, the act of paraphrasing slows down the conversation, allowing ESL students to better absorb what is said.  
I listen ensuring that students know that you not only listened to their ideas, but they were heard as well. I have noticed that on successful tours, docents interact with ESL students as individuals, listening carefully to each response and demonstrating genuine curiosity about the many different cultures represented in each class. The students, for their part, respond to this attention with astounding energy and engagement.  
I find that the open-ended nature of this tour style even persuades less confident speakers to join the conversation.  
I try to find art that students can connect to…like wow we have that in our city or village.  
I try to take real stuff/objects which creates extra motivation.  

Continued

Table 4: Question 1 Responses from General Docent Survey
Table 4 continued

| Docent #6 | Try to greet the student in his/her home language. I carry a notecard with common phonetic greetings in various languages in case I encounter ELLs. Even if I mispronounce the greeting, the student knows that I made the effort, and she/he is more likely to try to respond during discussions.  
Students probably understand more English than they can produce. Speak slowly. Avoid using idioms. Keep the language simple.  
Use your hands. For example, point to something in the art that is small—or large—and indicate its size with hand motions. Say “big” or “little.” Then point to something else, shrug your shoulders, and quickly use the small and large object gestures and the words. The student will probably answer with hand gestures or maybe the word. Be creative. There are many other ways to act out aspects of the art. I usually begin with representational art.  
Use exaggerated facial expressions.  
Respect cultural norms. For example, do not touch head coverings. Do not expect some students to make eye contact. |

Continued
| Docent #8 | I smile and welcome each visitor in the group individually. These are touring ways that work for me in engaging the visitors who have limited English language: Speak more slowly, using a simplified vocabulary, facial expressions, and kind of sign language movements of my hands and body language. Take plenty of time to look. Sometimes begin far away and then, with hands behind our backs, move closer. Stand back again and see what they comment on. Many will use hands to describe. I can encourage by nodding, showing I understand and that they had a good idea. When we enter a gallery, notice if they are drawn to a particular art work. If they are, go to that one. Bring along the tactile items that we have for visually impaired tours - fabric textures, flowers, plastics, like Chihuly’s glass, frame, etc. I bring non pointy brushes from my old blush and eye liner (brush strokes, detail, paint application) They enjoy the connection of these with the art works. It would be helpful to have a sample piece of canvas with thick and smooth oil paint applied that they could feel and compare. If I notice they understand some words, I use them more often. On 2 different DIS tours, I noticed that one child was translating what I was saying to the child next to him. Then the ELL speaker responded. By my waiting, the English speaker told me what the boy (I think from Yehman) answered. It was wonderful to see how eager the ELL speaker was to engage and answer questions and make observations to the group. The teacher had paired them. One came from Yehman last year and one came just recently. |
| Docent #9 | Gesturing, clear speaking, using appositives, peer interpretation, careful listening, asking them to teach me their words, rephrasing, encouraging fluency by speaking practice, modeling, allowing time |
| Docent #11 | I have never had a group or individuals that were ELL visitors, that I'm aware of. |
| Docent #12 | Because I am bilingual (Spanish/English) I have given tours where I flip back and forth between the two languages for the visitors. |
| Docent #13 | With the French-language students, I focus on the artwork by French artists. That's our usually approach for French language visitors. I'll emphasize the artist, and occasionally discuss any French words or phrases in the artwork (I look these up for myself well before the tour starts). |
Table 4 continued

| Docent #14 | As a docent I begin my engagement with all guests by listening more than I talk especially as I begin the tour. This immediately permits me to gauge if I have folks in the group that may need additional assistance to be fully engaged. I try to speak at a relaxed pace and annunciate clearly to permit the guest to more easily follow the conversation on the tour. If I have ELL guests on the tour I will ask if anyone else in the group can help me to communicate, sometimes pairing children with a peer or an adult in a mini translating effort. I speak some Spanish so this has helped and I am continuing to work on improving my ability to speak the language. The children on our tours speak as many different languages as you will find in Columbus Public Schools (hundreds) and the surrounding districts. I have a translation app on my phone and I have used that as well. |

Continued
Over the past few months it is not uncommon for teens to speak in their other languages, or to ask each other about the other languages they speak. It is not uncommon to hear something like, "what is the word for this", or "in Spanish it means this" or sometimes it is the opposite and they say, "there is a perfect word in my language for this that does not translate" when talking about a feeling or topics being discussed. The best option I have found for this is to have iPads available for teens to access to find a picture of what they mean. Teens have often discussed the trouble with bringing parents and family members to see their art. However there was a discussion this year about how one of the Mexican American students thought their father would not like their project because he looks at art and museums differently. Other students agreed about their families and having a hard time sharing their work with their families but the student with a Mexican father felt it was cultural. We have had teens and families stop by Teen Open Studio that have been from other countries and speak another language. No matter who walks into the room, as long as they are between the ages of 14-19 they are welcome. The frame of HOMAGO (Hang Out, Mess Around, Geek Out) can take a few minutes to understand and I have found that sometimes translating these three concepts can be tricky, but once again most of the teens and families that come in have a fair grasp on English. If a teen or family walks by, or says "no thank you" we do not pressure. It is possible that we could offer more entry points because we may be losing/underserving and audience that does not engage at the door. We do have groups that sometimes come to CMA specifically for Teen Open Studio and some of those groups have been from programs in ELL communities. The main strategies used with any group have played more of an affect than the ELL aspect. We had an ELL group of 30 teens come through on top of the 20+ teens already taking part in the program. This was difficult because there are so many options at Teen Open Studio and anytime you have 30 brand new teens it is hard. We have since encouraged all groups, ELL or not, to limit their groups to 10 teens with a 5/1 ratio of teens to adults. When we have groups I also work to have an easy entry activity and have found the button maker has worked well. The button maker was popular with a group of ELL students as well as the Just Dance Xbox video game. These easy access points have proven helpful and require creative movement that can be modeled over detailed verbal instruction.
Table 4 continued

| **CMA Staff #2, Part 2** | This past year I helped run the middle school program Critical Works and have helped with the end of program tour for the two years prior. These days have been the times that most directly relate to my involvement with ELL visitors that have a barrier with their English. In the Critical Works program I worked for 4 consecutive weeks, with one full day each week in the classroom working with 4 classes each day. These classes were the same each week though new students would arrive to the school during this time. We truthfully talked with the school and head teacher about techniques they used in the classroom and had found successful. This included allowing students to use cell phones to look up words. There were also dictionaries on each group of desks but I never saw a student use a dictionary, preferring for an online translator instead. The best resource were the other students, having them translate and discuss for each other worked really well. There was a strong degree of wanting to improve English in this school and I found students trying every chance they had to use their English words. I personally think it is important to have that staff bridge who has come into their school/space that then greats and helps explain the museum rules during their group visits. Pictures and symbols were universal and very helpful. Maddie took pictures around the museum of art and barriers and projected them onto a screen. We played a short game called, "Can We Touch This?" where we showed these images and asked the group to yell out their answer. Most things like paintings received near 100% "NO!" but there were things like fabric costumes, quilts and even some sculptures that were mixed with near 75/25 responses of No/Yes. This was great and allowed the students to explain why they could or couldn’t touch something. There are also things that they can touch, such as puzzles and connectors. This was helpful. The provided lunch were sandwiches and we made images of the animals of meat. Two years ago we had a picture of a steak instead of a cow and this worried the students thinking it might be raw meat inside the sandwich. This year all of the pictures were of animals and it went really well. This visit is only one day of the year and it serves 100+ ELL students. This is not a normal day and many of these things can not be seen on a typical day. One tool that can be used is a video that CMA made, I believe for children, that uses paper animation to show what you can and can not do in a museum. We showed this video on the day of the Critical Works visit and the students seemed to completely understand. A video that was created with few words and mostly actions, using large symbols for what is allowed and not allowed worked well. |

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<table>
<thead>
<tr>
<th>Docent</th>
<th>In what ways do you think CMA has created a welcoming environment for ELL visitors?</th>
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</thead>
<tbody>
<tr>
<td>Docent #5</td>
<td>The art works from around the world are inviting. The creative connections encourages people to positively interact with visual art in guided tours, hands-on workshops and discussions. Docents who have given tours to the Global Academy might be a great resource.</td>
</tr>
<tr>
<td>Docent #6</td>
<td>Treat all visitors with respect. Try to engage everyone in the group. Sometimes another student will advise you that the ELL student speak, is newly arrived, etc. Thank the student, but don’t use that as a reason to ignore the ELL.</td>
</tr>
<tr>
<td>Docent #8</td>
<td>CMA is visually welcoming. Placement of art works encourage comparing and contrasting. Many of the hands-on tables do not require English speaking. They might engage the visitors and promote their making connections with the art works.</td>
</tr>
<tr>
<td>Docent #9</td>
<td>Fundamentally, we are visitor-centered. This means we receive direction in our tours from our ELL visitors--adapting to their needs.</td>
</tr>
<tr>
<td>Docent #11</td>
<td>I think CMA is very good about acknowledging and treating all visitors with kindness, patience and respect. A pleasant smile speaks a million words.</td>
</tr>
<tr>
<td>Docent #12</td>
<td>Several museum employees and volunteers are bilingual so we are able to accommodate non-English speakers.</td>
</tr>
<tr>
<td>Docent #13</td>
<td>As noted above, we do have some docents who speak French or Spanish well. This helps our mutual understanding, and helps make the ELL visitors more comfortable.</td>
</tr>
</tbody>
</table>

Table 5: Question 2 Responses from General Docent Survey
| Docent #14 | I am not aware of anything that CMA has done to create a welcoming environment for ELL visitors. The docents are sorely in need of diversity training in general; perhaps language and culture professional development would be a less threatening place to start to broach the subject for as a group I have found them to be defensive and worse indifferent when it comes to the topic of socioeconomic status and the obstacles that presents in terms of differences. We could conduct tours in Spanish and Somali by hiring translators. These services are available in Columbus. We currently offer tours in Italian and French to exchange students at Watterson High School. I know because I have led them. If we are accommodating the more elite why aren't we stepping it up for the large and growing still Latinx and Somali communities in Columbus? Does the museum truly wish to expand its membership in those communities or are we satisfied with permitting the “great unwashed” not my description, to visit on free admission Sundays? It is ironic that we have a gallery dedicated to social justice at CMA but we are not truly reaching out to talk to our diverse communities to ask them what they need. Historically we’ve done a poor job of engaging the Black Community and have miles to go there let alone examining other populations in Columbus |


<table>
<thead>
<tr>
<th>Docent</th>
<th>How might CMA provide a more welcoming experience for ELL visitors?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Docent #5</td>
<td>Acquire folk art so ELLs can gain more connections to their specific cultures. Offer a family night with family activities on a Thursday night throughout the year. Provide bus transportation to and from the museum from various populations of underserved children and their families. Provide bilingual interpreters to empower families to become active participants in their children’s educational development. The gallery with all the photos floor to ceiling is a great kick-start. A picture’s worth a thousand words: When having a shared vocabulary is a problem, photographs can serve as important springboards for conversation and sharing content. I know many ESL teachers are challenged with conveying subject content (like history or science) to students who are behind in English language skills and images are one way to share information without having words as a boundary.</td>
</tr>
<tr>
<td>Docent #6</td>
<td>Provide training: Invite native speakers of various language groups to speak to docents about cultural differences and what to expect. Columbus Public could provide a list of possible speakers. Hands-on experiences: We usually don’t have time to visit the Wonder Room on a tour, but the Monthly Coordinator could be sure to suggest visiting the WR to the teacher organizing the tour.</td>
</tr>
<tr>
<td>Docent #9</td>
<td>Provide a short list of &quot;art/ process words&quot; on cards in various languages for docents--with phonetic helps and definitions.</td>
</tr>
<tr>
<td>Docent #11</td>
<td>To try and communicate clearly and patiently and to listen carefully. We can show by our expressions, an interest in what the EEL visitor is experiencing and seeing. The visual aspect of an art museum is universal. The interpretation is individual. That is where communication and discussion and listening is so important. As a roaming docent we can interact with all visitors and make them feel welcome.</td>
</tr>
<tr>
<td>Docent #12</td>
<td>Tough question because many would involve additional cost. Perhaps existing cell phone tours could be translated into other languages. Maybe more universal symbols like those used for male/female restrooms, restaurants etc. could be used to guide visitor through the museum.</td>
</tr>
<tr>
<td>Docent #13</td>
<td>A few ideas: translate the liner notes for each art work into both Spanish and French. Should we also include Portuguese? Shouldn't we do more for Arabic language speakers than we do now, which isn't much, as I understand it? I don't know of any museum staff who speak Arabic. I wonder if some art works could be uncomfortable for Muslims. We should check into that.</td>
</tr>
</tbody>
</table>

Table 6: Question 3 Responses from General Docent Survey
Table 6 continued

<table>
<thead>
<tr>
<th>Docent #14</th>
<th>We put on big smiles but there’s a disconnect at CMA when it comes to welcoming ELL visitors at all.</th>
</tr>
</thead>
<tbody>
<tr>
<td>CMA Staff #2</td>
<td>Just as the best tool for Critical Works are the other students who can clearly communicate and translate together, the best tool may be the teens we currently have. Some teens speak another language. Many teens outside of the ones above have talked about their parents speaking a different language or being from another country. These teens are a true connector between their families/communities and the museum. We may be able to better prepare teens that want to bring their families and allow these teens to explain uncertainties.</td>
</tr>
<tr>
<td>Observations/ Notes from Responses</td>
<td>Key Ideas</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
</tbody>
</table>
| Uncertainty about the group and their purpose at CMA | - More information pre-tour to feel comfortable  
- Unprepared | - Docent preparation                                                      |
| Surprised by the low level of English proficiency | - Expectations of English language proficiency were inaccurate | - Docent preparation                   |
| Students were interested, cooperative | - Students’ behavior is somehow related to their language ability? | - Student preparation and expectations |
| Not surprised due to preparation | - Individual docents need different levels of preparation for specialty tours | - Docent preparation                   |
| Students pretended they understood | - Students tried to help docents, but didn’t know how  
- Students were unsure of goals or purpose of visit | - Strategies for student engagement   |
| Unclear what they learned or took away from the experience | - Outcome of tour experience was uncertain  
- Must docents always know outcomes? | - Strategies for student engagement   |
| Themes within their artwork were surprising | - Serious nature and perspective of “power” in student artwork was mature for the age of the students or the language ability? | - Identifying student interests        |
| Surprised by how shy students were, making it hard to decipher whether they were enjoying the art and the experience | - Because students were communicating less, docents were unsure of students’ reactions | - Strategies for student engagement   |

Table 7: Question 1 Responses Analyzed from Columbus Global Academy Docent Survey
<table>
<thead>
<tr>
<th>Observations / Notes from Responses</th>
<th>Key Ideas</th>
<th>Themes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction in Auditorium was helpful (mini-DIS)</td>
<td>-More information pre-tour is helpful if it is mandatory and easy to access (read or attend)</td>
<td>-Docent preparation</td>
</tr>
</tbody>
</table>
| Games and activities that were prepared were useful | -Additional resources, if used, can be helpful, but required additional preparation  
-Simple activities that do not require much practice or background knowledge  
-Easy to grasp | -Strategies for student engagement                                           |
| Chaperones helped to facilitate discussion | -Other adults can be resources (parents, teachers etc)  
-Know the needs of students and are more familiar with their learning styles | -Identify current resources                  |
| Students not comfortable sharing their ideas | -Students did not have the production ability to share what they thought the docent wanted to hear  
-What can students share or what are they willing to share?  
-Adapt language to appropriate level | -Strategies for student engagement                                           |
| Students helping each other translating | -Students can be language resources for each other | -Identify current resources                  |
| Non-verbal connections (body language, smiling) | -Body language should not be overlooked  
-Easy and simple, but highly effective  
-Using movement to make connections with art and with each other | -Strategies for student engagement                                           |

Table 8: Question 2 Responses Analyzed from Global Academy Docent Survey

Continued
Table 8 continued

<table>
<thead>
<tr>
<th>Needs of students were not clear</th>
<th>-Expectations were not clear and language needs were not communicated</th>
<th>-Docent preparation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not enough tricks up my sleeve</td>
<td>-Group was not responding to typical tour strategies</td>
<td>-Docent preparation</td>
</tr>
<tr>
<td></td>
<td>-Need for more routines</td>
<td></td>
</tr>
<tr>
<td>Comfortable using visual cues from previous experiences</td>
<td>-Using previous experiences with similar groups</td>
<td>-Docent preparation</td>
</tr>
<tr>
<td></td>
<td>-Repetition of using strategies creates comfort and confidence</td>
<td></td>
</tr>
<tr>
<td>Observations/Notes from Responses</td>
<td>Key Ideas</td>
<td>Themes</td>
</tr>
<tr>
<td>----------------------------------</td>
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<td>--------</td>
</tr>
</tbody>
</table>
| Know basic vocabulary learned at school for comparisons | -Communication with schools/teachers about vocabulary recently learned that might be helpful  
-Building relationships pre-visit | -Identify current resources |
| Back to basic strategies learned in Foreign language class/abroad | -Using prior experiences  
-Perspective-taking and empathetic practice | -Connecting experiences |
| Training would be impactful | -Ways to prepare for not just this one instance, but multiple tour experiences  
-Entire group of docents might benefit from carefully and collaboratively considering the needs of this audience | -Docent preparation |
| Art as a tool for language acquisition | -Utilizing the visual environment to make connections to vocabulary and prior experiences  
-Opportunities to practice words and language | -Strategies for student engagement |
| Experience at the museum can build confidence in language ability | -A risk-free environment without testing and assessment of responses  
-Opportunity to practice, fail, and learn | -Connecting experiences |
| More information about the needs of ELL students | -Resources to access strategies or other information on English language learning and teaching  
-Another resource to help docents prepare if they choose | -Docent preparation |

Table 9: Question 3 Responses Analyzed from Columbus Global Academy Docent Survey
<table>
<thead>
<tr>
<th>Resource of suggested strategies</th>
<th>-Access to activities or strategies that work well with this audience</th>
<th>-Create new initiatives</th>
</tr>
</thead>
</table>
| “How to” class for engaging ELL visitors | -More in-depth training opportunities  
-These cannot be mandatory, choice to commit the time | -Create new initiatives |
| Docent preparation for the tour impacted success | -Docents can take the individual initiative to prepare for specialty tours (special audiences not covered in other trainings) or meet with their teams to discuss ideas and strategies  
-Collaborate | -Docent preparation |
| Clarifying tour needs with leaders/teachers of ELL students | -Communicating with teachers or leaders before visit  
-Knowing expectations and needs of group  
-No surprises means docents can be more prepared | -Identify current resources |
<table>
<thead>
<tr>
<th>Observations/Notes from Responses</th>
<th>Key Ideas</th>
<th>Themes</th>
</tr>
</thead>
</table>
| Visual thinking strategies (ODIP, See, think, wonder, open-ended questions) | -Using familiar strategies  
-Repetition and confidence | -Identify current resources |
| Paraphrasing students’ responses for repetition | -Repeating phrases and responses back to students helps them to hear their own responses  
-Modeling correct grammar and sentence structure | -Adapt current strategies |
| Slow down conversation by allowing think time | -Adapting touring routines to ensure students have enough time to generate responses  
-Less pressure | -Adapt current strategies |
| Keep language simple and avoid idioms | -Be conscious of language and vocabulary  
-Adapt language for audience, not content of tour  
-Avoid ambiguous phrases or ones with fixed, rooted meaning that is difficult to decipher | -Adapt current strategies |
| Exaggerate body language and hand gestures | -Physical body language can help communicate questions and ideas  
-Exaggerate and don’t be afraid to look foolish | -Adapt current strategies |
| Respect cultural norms | -First, must recognize or be aware of cultural norms in order to respect them | -Create a safe space |
| Use movement to engage | -Use gestures and body language to communicate questions and ideas  
-Allow students to respond using gestures (Total physical response) | -Adapt current strategies |

Table 10: Question 1 Responses Analyzed from General Docent Survey
| Notice if students are drawn to a certain work of art | - Allow students to have a voice in what works of art to discuss  
- Respect student interests when possible | - Adapt current strategies |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Bring tactile items used on visually impaired tour</td>
<td>- Utilize other ways to engage the senses without relying upon language</td>
<td>- Identify current resources</td>
</tr>
</tbody>
</table>
| Bring unusual materials like make up brushes to feel texture | - Expanding resources typically used on tours  
- Consider all senses | - Adapt current strategies |
| Use words they seem to understand more frequently/repeatedly | - Listen carefully and notice what words students are reacting to  
- Pay careful and close attention to student responses that might be non-verbal | - Adapt current strategies |
| No experience with ELL students on tours            | - Not an audience that needs attention or any special focus                     | - ELL audience not prevalent |
| Create space that welcomes conversation and vulnerability | - Model risk-taking and create a safe space for students to feel their ideas are heard and valued  
- Mutual respect | - Create a safe space |
| iPads to translate words                            | - Use technology docents are already familiar with using in a new way to help facilitate learning | - Identify current resources |
| Using button maker/Xbox to engage, easy to demonstrate | - Introduce materials and resources that can be easily demonstrated and repeated  
- Gives students ownership and the ability to start making right away | - Identify current resources |
<table>
<thead>
<tr>
<th>Task</th>
<th>Action</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Show or watch Jeff’s video of things to do/avoid doing in a museum</td>
<td>- Use resources already available to help prepare students before the tour (DIS or brief watch in CMA Atrium)</td>
<td>- Identify current resources</td>
</tr>
<tr>
<td>Annunciate clearly and gauge audience’s level at beginning of tour</td>
<td>- Assess students’ language ability and potential needs at beginning of tour to scaffold remainder of tour</td>
<td>- Adapt current strategies</td>
</tr>
</tbody>
</table>
| Ask other students in group if they are comfortable helping to translate | - Ask other students to assist in translating  
- Ensure it does not distract either student  | - Adapt current strategies                                                                                                               |
| Some ability to speak Spanish and motivated to keep learning         | - Docents have skills and are motivated to continue to learn in order to meet the needs of CMA’s diverse visitors  
- Language skills, potential to learn collaboratively  | - Organize learning and training opportunities                                                                                           |
| Acknowledging that CCS represents hundreds of languages              | - Recognizing the needs of CMA’s visitors  
- Knowledge about CCS population is important, due to Artful Reading  | - Organize learning and training opportunities                                                                                          |
| Taking advantage of translation apps on phones                       | - Use technology to assist students and docents  
- Can be a tool to help get unstuck if the language app has been practiced before and does not add to the frustration  | - Identify current resources                                                                                                           |
<table>
<thead>
<tr>
<th>Observations/Notes from Responses</th>
<th>Key Ideas</th>
<th>Themes</th>
</tr>
</thead>
</table>
| Inspire creative connections, interactions and positive discussions | -Art can create connections  
-Dialogue grounded in art invites all responses, not right or wrong | -Identify current resources |
| Art is inviting                  | -If a safe space is fostered, art can inspire responses and connections free from judgment | -Identify current resources |
| Engage ALL students              | -No matter the English language ability, students should feel they can respond  
-Students should not be forced to respond verbally if they are uncomfortable | -Identify current resources |
| Use placement of works of art for “Compare and contrast” | -Use the physical design and layout of the museum to engage students in visual comparisons of works of art  
-Museum is naturally established for asking students to notice differences/ similarities  
-Can involve Total Physical Response | -Identify current resources |
| Use connectors to encourage ELLs to make connections with the art | -Use the resources of the museum to allow students to engage in hands-on experiences  
-Easily available and not time-consuming or challenging to explain, can be modeled (ex. puzzles) | -Identify current resources |
| As a visitor-centered institution, CMA should adapt to all needs | -CMA’s mission needs to support ELL visitors and not neglect their needs (within reason)  
-Adapt for other specialty groups | -Act for inclusion |

Table 11: Question 2 Responses Analyzed from General Docent Survey
<table>
<thead>
<tr>
<th>CMA excels at treating all visitors with respect, kindness and patience</th>
<th>-CMA staff makes an effort to treat all visitors with respect, what does this look like for ELL visitors?</th>
<th>-CMA is welcoming</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bilingual staff members and volunteers help to accommodate ELL visitors</td>
<td>-Specific staff members are designated for accommodating this ELL audience -Other staff members and volunteers do not need any special training or strategies</td>
<td>-CMA is welcoming</td>
</tr>
<tr>
<td>CMA has done nothing to create a welcoming environment</td>
<td>-As an institution, there are no visible signs that CMA has attempted to welcome or accommodate ELL visitors -Any efforts are not visible or known</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td>Docents are in need of diversity training</td>
<td>-Docents interact with students and give a majority of tours, should be prepared</td>
<td>-Organize learning or training opportunities</td>
</tr>
<tr>
<td>Language and culture professional development is less threatening</td>
<td>-Framing of training or PD will make docents more willing to attend and engage -Complex audience to engage</td>
<td>-Organize learning or training opportunities</td>
</tr>
<tr>
<td>Defensive and indifferent when discussing socioeconomic status and obstacles this raises</td>
<td>-Asking docents to engage in new learning that is different from what they are accustomed to is challenging -Firm in their beliefs and perspectives</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td>Tours could be conducted in Spanish and Somali, translators are available in our community</td>
<td>-Make connections and find resources already in our community -Understand that CMA is avoiding representing other languages the are prevalent within Columbus</td>
<td>-Act for inclusion</td>
</tr>
</tbody>
</table>
Table 11 continued

<table>
<thead>
<tr>
<th>Table 11 continued</th>
<th>-Accommodating specific language needs of privileged audiences</th>
<th>-Act for inclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accommodating the elite by giving tours in Italian and French to Watterson students</td>
<td>-Accommodating specific language needs of privileged audiences</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td>Why isn’t CMA stepping up for the Latina and Somali communities?</td>
<td>-Other cultures that have been overlooked or ignored deserve attention and respect</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td>Is CMA content with permitting this audience to visit on free Sundays?</td>
<td>-CMA’s mission applies to only a privileged few</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td></td>
<td>-Designate certain days and times to say that CMA does invite all audiences but does nothing to actively welcome</td>
<td></td>
</tr>
<tr>
<td>Ironic that CMA has created a social justice gallery but does not reach out to our own diverse communities to ask them what they need and what CMA might offer</td>
<td>-CMA has a gallery dedicated to social justice but is hypocritically not acting on it</td>
<td>-Act for inclusion</td>
</tr>
<tr>
<td></td>
<td>-Reaching out to communities to become a sanctuary space</td>
<td></td>
</tr>
</tbody>
</table>

142
<table>
<thead>
<tr>
<th>Observations/Notes from Responses</th>
<th>Key Ideas</th>
<th>Themes</th>
</tr>
</thead>
</table>
| Acquire more folk art            | -Type of art in the collection can connect more effectively with ELL visitors  
|                                  | -Art is the foundation of the museum experience | -Create new initiatives |
| Offer an ELL family night on Thursdays | -Designate a time and space when CMA can invite a community of ELLs  
|                                  | -Increase comfort with the space | -Create new initiatives |
| Provide bus transportation to and from museum | -Assist ELL audience in finding transportation to CMA  
|                                  | -Practical access information, hours, buses | -Create new initiatives |
| Provide bilingual interpreters   | -Hire outside interpreters to translate CMA tours  
|                                  | -Begin a partnership with these resources | -Create new initiatives |
| Provide training                 | -Docents and CMA staff would attend a training if they felt it was relevant to their practice | -Organize learning or training opportunities |
| Invite native speakers of many languages to train docents/CMA staff | -Collaborate with other resources outside CMA  
|                                  | -Expand sphere of influence | -Create new initiatives |
| Hands-on experiences like visiting the Wonder Room | -Focus on resources already available at CMA  
|                                  | -Reimagine purposes or possibilities | -Adapt current strategies |

Table 12: Question 3 Responses Analyzed from General Docent Survey
| Short list of “art/process words” on cards for reference with phonetic helps and definitions | -Create additional resources specifically for the ELL audience that all docents/CMA staff can access  
-Ask docents to collaborate on design/function so they are useful and reflect CMA’s mission | -Create new initiatives |
| Communicate clearly, patiently, and carefully | -Focus on verbal communication and how it might be modified to accommodate ELL audiences  
-Not just vocabulary, but speed of speech | -Adapt current strategies |
| Many would involve additional cost | -Resources required funds from somewhere or time | -Create new initiatives |
| Translate cell phone tours into multiple languages | -Adapt structures already in place for a wider audience of ELL visitors  
-More time, less cost | -Adapt current strategies |
| Use more universal symbols to guide ELL visitors throughout the museum | -Consider adapting some of they general way-finding techniques within the museum to the ELL audience  
-Help to guide visitors using images and symbols | -Adapt current strategies |
| Use interns, volunteers resources already available and familiar with CMA’s mission and philosophy | -Avoid making assumptions or generalizations about ELL audience  
-CMA has resources that are already connected to this community, including staff and volunteers | -Adapt current strategies |
| Faking it, big smiles but a huge disconnect to welcoming all visitors | -CMA pretends that it is reaching out to ELL community by relying on sporadic tours in French and Spanish -Not doing nearly enough to meet the needs | -CMA is not welcoming |
APPENDIX B: DOCENT ELL RESOURCE DOCUMENT
STRATEGIES FOR ENGAGING
ENGLISH LANGUAGE LEARNERS
ON TOURS AND IN PROGRAMMING

IDENTIFYING ELL VISITORS:

English language learners (ELLS) are defined as those individuals whose native or home language is other than English and whose limitations in English language proficiency inhibit their effective participation in educational programming (Ohio Department of Education, 2017). ELLs were previously identified as English as a Second Language Learner (ESL), however, there has been a shift to ELL because often English is not always an individual’s second language, but rather their third or fourth.

RESOURCES:

http://www.visiblethinkingpz.org: A variety of thinking routines to engage all learners.
http://education.ohio.gov/Topics/Other-Resources/Limited-English-Proficiency/ELL-Guidelines: The Ohio Department of Education’s resources for teaching English language learners.
http://www.nea.org/home/32346.htm: The National Education Association’s resources for teaching English language learners.

HELPFUL QUESTIONS AND LANGUAGE:

What’s going on in this picture?
What more can we find?
What would you like to tell us about?
What do you see that makes you say that?
Can you say that again?
I don’t quite understand. Can you tell me that again?
Tell me a little more.
Can you explain that a little more?
Could you explain it again?

Figure 9: Page 1 of ELL Resource Prototype for Docents and Museum Educators
PROFILE OF ENGLISH LANGUAGE LEARNERS IN COLUMBUS, OHIO:

Columbus City Schools has an enrollment of 53,000 students in grades K-12. In the 2015-2016 school year, there were an estimated 7,000 English language learners in CCS, which is an equivalent of four ELL students per classroom. The most widely spoken languages within CCS are Spanish, Somali, Arabic and French. Over 100 languages are represented within CCS.  

STRATEGIES FOR TOURS AND PROGRAMMING:

An important and simple shift when museum educators or docents reflect upon experiences with ELL visitors is avoiding the use of deficit language such as “My students couldn’t…” or “My groups struggled to share any ideas about…” or “The students can’t…” Instead, it is beneficial to focus on the tasks the students or visitors could complete, the ideas that surprised you, or new things you had learned from the experience.

-Bring notebooks and pencils for students to write or draw their responses to questions or their observations. This gives students a chance to practice writing and reading their English before sharing with the larger group which can be intimidating. (Keeping in mind that free writing without a prompt might be overwhelming for beginning English speakers.)

-Tablets or phones can be used to access Google Translate if students get stuck translating a word or do not understand a question.

-Token Response Game or other interactive, multimedia activities.

-Students often understand more English than they can produce. Keep the language simple and avoid using idioms.

-Use body language and exaggerated facial expressions.

-Respect cultural norms. Do not expect some students to make eye contact.

-Paraphrase students’ responses to slow down conversation and allow students time to absorb information.

-Actively listen and respond to students with curious, clarifying questions.

Artful Reading is a partnership between CCS and CMA and based on the number of ELLs enrolled in CCS, Artful Reading alone will bring approximately 700 ELL students to CMA each year. The number of ELL visitors to CMA will only continue to grow as the National Education Association predicts, “By 2025, one out of every four students in public schools will be an English language learner” (2015).

Figure 10: Page 2 of ELL Resource Prototype for Docents and Museum Educators