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# Expanding the Spanish Classroom: The 'Art' in Liberal Arts



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**Abstract:** Supplementing the foreign language curriculum with the incorporation of art museum visits has benefits for students, faculty, the campus art gallery, and the institution. Such a collaborative program serves to expand the classroom and complement instruction by providing learners with a new space to engage in authentic practice in the target language. This simple yet effective design was also adapted to a Spanish for the Business Professions course, which is outlined in this current study.

**Keywords:** 5Cs, art/arte, curriculum design/diseño del currículo, pedagogy/pedagogía, Spanish/español, Spanish for Special Purposes, standards for foreign language learning/estándares del aprendizaje de otro lenguaje

## Introduction

Incorporating the campus art gallery as an extension of the foreign language classroom has provided a unique opportunity to address multiple stakeholders and produced a number of positive outcomes for learners, faculty, and institutions alike. Much like service-learning courses in the curriculum have offered educators a way to connect with community, to foster increased motivation, and to provide a point of departure for learning, so too can adding museum visits to the foreign language curriculum. This curricular addition helps fulfill two of the more elusive American Council of Teachers of Foreign Languages (ACTFL) goals and standards for foreign language learning.

## A Parallel to Service-Learning

Including a service-learning component to a course curriculum generally requires considerable planning on the part of the instructor. A service-learning project, in most cases, is a semester-long assignment in which students collaborate with a community partner by providing the agency with some type of service. In order for this type of assignment to go smoothly, the instructor needs to establish and cultivate a relationship with the community partner or at the very least vet the community partner to ensure that the service needs of the community partner tie to the course goals of the instructor. An evaluation of the project not only needs to match the classroom goals, but also needs to tie with the timing of the academic calendar. Designing a course that incorporates a service-learning component can be time-intensive, wrought with logistical problems, and unpredictable as the work and learning that is being done is outside of the controlled hours and environment of a classroom. The instructor who organizes a service-learning course must be willing to dedicate time and be vigilant throughout the project.

Though the demands are great, the rewards are often deemed more valuable. In studying what factors motivate and deter faculty from participating in service-learning courses, Abes, Jackson and Jones (2002) identified the five factors that most strongly motivated service-learning use: increased student understanding of course material, increased student personal development, increased student understanding of social problems as systemic, provided useful service in the community, and created university-community partnerships (4). Service-learning components provide students with a hands-on opportunity to apply the knowledge acquired in the classroom. Students forge connections between theory and application. The theoretical is applied, rather than taught. The student's focus is outward and seems to innately foster an increased motivation. The reasons that professors offer for incorporating service-learning into the curriculum mirror the benefits that incorporating the art museum into the curriculum can offer on a smaller scale.

The reasons cited that deter faculty from including a service-learning component are primarily time constraints and logistics (Abes, Jackson, and Jones 2002: 5). Professors' survey responses indicated that the time required to organize a service-learning component and to find solutions for logistical issues were difficult to balance with other professional responsibilities. The art museum visits have an advantage in this regard. Coordinating art museum visits requires time, planning, and institutional support, but to a much lesser degree than service-learning. In all fairness, one cannot possibly compare the learning that could take place over a semester with two 50-minute gallery visits per semester. Though the gallery visits are few, they can offer some of the same benefits that service-learning can. Given the comparatively reduced time required for set up, these gallery visits bypass the primary complaint of the professors organizing service-learning courses.

### State of the Liberal Arts Colleges

Liberal arts colleges and those institutions that offer a liberal education are ideally suited to incorporate such a program. The Association of American Colleges and Universities (AACU) defines a liberal arts college as a specific type of school (generally a residential, undergraduate school) that values and promotes a liberal education:

an approach to learning that empowers individuals and prepares them to deal with complexity, diversity, and change. It provides students with broad knowledge of the wider world (e.g. science, culture, and society) as well as in-depth study in a specific area of interest. A liberal education helps students develop a sense of social responsibility, as well as strong and transferable intellectual and practical skills such as communication, analytical and problem-solving skills, and a demonstrated ability to apply knowledge and skills in real-world settings.

This definition is offered to disambiguate a liberal arts education from vocational training (specific to a particular job) or higher education schools that define their degree requirements more narrowly with courses related only to the student's major.

The focus on the comparative value of higher education institutions is receiving considerable attention. "Declaring that the humanities are in crisis has become a hackneyed pastime in the academy, an unchallenged observation of the conditions we all recognize, conditions that privilege the business-minded and the economically practical while devaluing that which cannot be counted, bought, or assessed" (Carney 2013: 229). Rankings, such as those published by the *US News and World Report*, have been met with criticism in how that value is calculated, citing methodological flaws as to which factors are included in the calculation and how they are assigned values and weighted. President Obama has proposed the 'College Scorecard' set to debut by the 2015 academic year. Obama's ranking system is to measure the overall value and performance of a school based on accessibility, affordability (tuition and debt), and outcomes

(jobs and earnings) with the distribution of federal financial aid to be tied to how colleges and universities score based on this rubric.

In response to rankings, many private non-profit colleges, or any institution whose value cannot be measured by Obama's College Scorecard rubric in isolation, have felt pressure to defend their worth and respond to criticisms especially in light of the changing economic times. There is a growing need to demonstrate that a liberal arts education is not only accessible to all, but very relevant and, some would argue, more desirable. The National Association of Independent Colleges and Universities (NAICU), seeks to debunk some of the myths about private education that are pervasive. Addressing the issue of accessibility, the NAICU takes the myth that participation in private universities or colleges is relegated to only the wealthy elite, non-diverse students by citing statistics that compare the demographics of public and private institutions as being relatively equivalent. In terms of affordability, the NAICU makes comparisons of the average student debt between public and private institutions and finds the figures likewise insignificant.

For many liberal arts colleges, there is a renewed need to not only defend their accessibility and affordability, but also their usefulness. The National Leadership Council for Liberal Education and America's Promise (LEAP) developed a list of four learning outcome categories as priorities of liberal education: integrative learning, knowledge of human cultures and the physical and natural world, intellectual and practical skills, and personal and social responsibility (4). The Peter D. Hart Research Associates conducted surveys of recent college graduates and employers on behalf of The Association of American Colleges and Universities and reported their results in the document "How Should Colleges Prepare Students to Succeed In Today's Global Economy?" Their results indicate that employers value potential new hires that have "1) teamwork skills; 2) critical thinking and analytical reasoning skills; and 3) communication skills" (5). These three skills are noted within LEAP's description of learning outcomes.

This article is not meant to debate or defend the merits of a liberal arts education, but merely point out, that by definition, this type of higher education institution is primed for expanding the physical limits of the classroom. Given the current push for transparency and accountability, the ability to justify curricular innovations by describing the motivations for such changes only serve to strengthen an academic program. I would argue that liberal arts colleges have an advantage in one key area from their counterparts—their ease in approaching learning from an interdisciplinary approach as they define themselves by their interdisciplinary approach to learning. Instructors in liberal education settings are not limited on how they can approach a subject area and are often encouraged to develop thoughtful, engaging, innovative approaches that combine a multi-disciplinary, transferable approach. Those institutions that offer a liberal education are in a better position to implement interdisciplinary curricular changes.

### **Incorporating Campus Museum Visits in the Foreign Language Curriculum**

There are four main participants in the incorporation of museum visits on a liberal arts college campus: the college, the art museum, the faculty, and the students. While each of the four stakeholders attaches importance to different factors, some elements are valued by multiple.

Dickinson College, for example, describes their education by stating that it "prepares its graduates to become engaged citizens by incorporating a global vision that permeates the entire student experience, creating a community of inquiry that allows students to cross disciplinary boundaries and make new intellectual connections." For a liberal arts college that holds these types of values, incorporating museum visits in a foreign language curriculum perfectly aligns with their values. Crossing disciplines allows for exposure to a variety of perspectives and the development of a critical eye.

Mihaly (2008) argues for a renewed focus on helping students develop critical thinking skills in her article, "Stealth Approach to Critical Thinking." She suggests that by altering how classroom activities are framed or focused by the instructor, students can have an opportunity

to reflect on the cultural aspects of the lesson, thereby strengthening critical thinking skills (53). The ability to think critically is a competency that is transferable to other disciplines because the essence of the skill rests in how you approach an issue or problem, rather than something that is issue or problem-specific.

For the institution, the advantages are clear. The student is exposed to a subject from a variety of perspectives and develops what Dickinson College refers to as the “habits of mind” that allow one to participate in the broader “community of inquiry.” Students are exposed to a subject from a multidisciplinary approach that should produce a well-rounded global citizen.

The benefits of foreign language class visits to campus museums are many, but perhaps most importantly is that the campus museum becomes a known resource for students. In my personal experience teaching at a liberal arts school, the art museum visits in students’ Spanish classes represented their first visit to the campus art museum. One student from a Spanish for the Business Professions course noted that the museum visit “gave me the opportunity to explore a place on campus that I had never seen before” (Student A, email, 12 Aug. 2014). The visits fortify the connection of the campus art museum to the greater academic community and establish a foundation for building lasting relationships throughout students’ college career and beyond. The museum becomes a familiar venue, a place students can bring visiting relatives and friends. When asked about this program, Philip Earenfight, the Director of the Trout Gallery, stated:

The value of this program to the museum is immeasurable. Although the educational potential for the museum’s resources has always been recognized, the challenge has been how to make the material accessible to students outside of the college’s visual arts curriculum, as well as how to place the museum’s collections and programs into a broad range and large number of course syllabi that is meaningful and inspiring. This program provides an effective way for faculty and students to access the riches of the visual arts, more fully realizing the museum’s mission to be a vital, all-campus resource. (email, 11 Jul. 2015)

In some ways, the required museum visits for Spanish language learners reduce the perceived stereotype of aloofness that an art museum may provoke for some students; art becomes more accessible. Students are introduced to the art museum in a more relaxed, informal manner where art is used as a vehicle for learners rather than the subject of learning. Students are urged to explore the museum space, participate in the prepared activities and discussions, and are able to ask questions at any time. An Art History major reported feeling uninhibited asking rudimentary questions about an exhibition in her Spanish class because, as a Spanish student, she was not expected to know such information, but would have felt awkward asking that question in a course in her major because she felt insecure not understanding something that might be considered more fundamental to that course of study (H. Flaherty, email, 25 Jul. 2014). The Director of the Trout Gallery concurs, stating:

As museums function less as temples—to display sacred objects in silent ritual and reverence, and more as forums—to stimulate dissuasion, debate, and critical exchange—the ability for students to converse fluently within this context is essential. This fluency comes from developing the visual and verbal language skills necessary to express one’s ideas and grasp those of others. To this end, the language-based initiatives at the museum provide students with an effective way to develop their verbal and visual acuity, while learning how to decode the museum as a form of media. (P. Earenfight, email, 11 Jul. 2015)

Hiring and training student docents in aspects of the museum and education provides an art museum with another benefit. Student interns that serve as docents represent the Trout Gallery and can also promote the Trout Gallery as an accessible space on campus. One first semester Spanish student noted, referring to the student docent, that “it was cool to learn more about her involvement in the Trout Gallery and Spanish Department which led us to become even better

friends!” (Student B, email, 14 Aug. 2014). Students get a chance to see their peers in leadership roles and can serve as role models.

The interests of the college and the campus museum alone are not sufficient for a successful program. Their needs must also coincide with the needs of the faculty and students in order for successful collaboration. For a discussion of the faculty and student needs, it is appropriate to turn first to the ACTFL in foreign language instruction.

### **The ACTFL World-Readiness Standards for Learning Languages**

There are five “C” goal areas (Communication, Cultures, Connections, Comparisons, and Communities) as detailed in the National Standards for Learning Languages. The goals have articulated, measurable standards. One look at the goals and it is readily apparent that achieving the goals requires learning outside the traditional classroom. The focus is decidedly on a global competence.

Two of the Cs are thought of as more elusive in a typical higher education setting: Connections and Community (ACTFL; Mihaly 2008; Spinelli 2004). ACTFL’s definition of Connections is: “Connect with other disciplines and acquire information and diverse perspectives in order to use the language to function in academic and career-related situations.” There are two Standards associated with this goal that encourage learners to access and evaluate information from multiple perspectives while “using language to develop critical thinking and to solve problems creatively” (ACTFL). By situating the foreign language classroom in an art gallery, students are immediately transported to another discipline that is complete with its own vocabulary for identifying and describing objects. The target language is used to talk about the art in a natural, authentic setting, eliciting opinions, thoughts, feelings, etc., from students. Utilizing a campus museum would at least partially fulfill this goal and two standards.

Community, another of the 5Cs, is also considered more elusive. The standard is described as: “School and Global Communities: Learners use the language both within and beyond the classroom to interact and collaborate in their community and the globalized world” (ACTFL). Service-learning pedagogy has shown to be effective in achieving this standard (Barreneche and Ramos-Flores 2013: 217–18), especially considering the intensive time spent outside of the classroom and in the community. The first step in reaching this standard is accomplished by expanding the foreign language classroom to the art museum. The class is allowed to enter into and interact with the greater academic community and use the foreign language as the vehicle that sustains this interaction.

Connections and Community are two ACTFL goals that can be (partially) realized when compulsory art museum visits are formalized in the foreign language curriculum. If this curricular addition is supported both by the college and art museum and is situated in an environment that supports a multidisciplinary approach to learning that also complies with good pedagogy, it should be considered as an addition to the curriculum

### **The Application by Example**

The Trout Gallery, the art museum of Dickinson College, is centrally located on the campus, and has two exhibition spaces and an education center. One exhibition space, located on the upper level, is reserved for exhibitions from their permanent collection, while the space on the lower level is occupied by temporary exhibits or exhibitions on loan from other museums. Advanced students from a variety of disciplines curate many of the exhibitions with the support of the Trout Gallery’s curatorial team. The educational area is a large classroom on the lower level that is equipped with a variety of art supplies and seating options. Many of the Trout Gallery’s outreach programs to elementary schools and the community at large are housed in the education center.



Regular Trout Gallery visits have been incorporated into the Spanish language curriculum at Dickinson College since 2009. Each section of the first three semester courses in Spanish language instruction visits the Trout Gallery twice each semester. The second visit in a semester is timed such that it can work with a different exhibition from the first visit. An exhibition does not necessarily have to relate to a Spanish-speaking artist or a Hispanic theme for the museum visit to be a relevant learning experience. A comment from a Spanish student attests to this: “At first, I was unsure how it [art museum visit] would relate to class, but once I was there I found that it was a really great way to apply what I had learned in class to something that really interested me and may be encountered in a more real life situation” (Student B, email, 14 Aug. 2014). What is critical is that the programmed activity be appropriately scaffolded in terms of vocabulary and that the activity be related to what is being done in the classroom, ensuring that the activity is not overly demanding, but targeted at an appropriate level, tailored to a specific class.

For our Spanish language classes, the Spanish Language Coordinator teamed with the Curator for Education to design a program tailored to the Spanish language courses. To support this educational outreach, a mission of the Trout Gallery, the Trout Gallery hires current students as interns to serve as docents for language classes. These student interns are native speakers, heritage speakers or advanced L2 speakers of Spanish from a variety of dialects. Many interns are Spanish majors, but just as often major in other fields such as Biology, Neuroscience, etc. The interns work with the Curator of Education, with input from the Spanish Language Coordinator and faculty, to devise a program that meets the needs of the Spanish language class. The interns then serve as Spanish-speaking docents, guiding a language class through an exhibition and related activities while remaining in the target language.

The standard format for the program is straightforward. In a typical visit, the Trout Gallery’s Curator of Education welcomes the class to the Gallery, offers a brief introduction to the Trout Gallery and what it can offer, mentions upcoming events, and ends with the introduction of the Spanish-speaking student docent. The program then continues with the docent in Spanish. The docent leads the class through the exhibition offering a general description of the particular show. The focus is generally directed at a particular piece and the docent models how one might talk about a work of art. The docent might ask questions that encourage participation from the class, careful to use cognates to reduce the cognitive load and facilitate communication, especially at the lower levels (e.g., *¿Qué ves en el cuadro?*, *¿Qué ves en la imagen?*, *¿Cómo te hace sentir la imagen?*, etc.) (see Appendix A for more information).

Students are given a program handout that begins with some basic art vocabulary that a learner might need to access in order to be able to reference works of art. Initial vocabulary lists might consist of words like *cuadro*, *obra de arte*, and *el/la artista*. The vocabulary list will then expand to include exhibition-specific vocabulary that learners may or may not have previously acquired. For Susan Coe’s exhibition “Los fantasmas de nuestra carne,” the vocabulary specific to the exhibition referenced adjectives like *carnívoro/a*, *cruel*, *perturbador*, and *repulsivo/a*, verbs such as *consumir*, *matar*, *oprimir*, and *torturar* and nouns like *el chancho/cerdo*, *la sangre*, *la vaca*, and *el/la vegetariano/a*.

The reverse side of the program handout describes the activity. Activities have varied with the exhibitions but in all cases ask the learner to interact and/or respond to what is in front of them. For the Coe exhibit, third-semester learners were asked to respond to a series of questions targeting what learners saw in the images. Students were asked speculate as to why the artist might have chosen to depict one thing or another and asked to identify elements of the work that expressed her criticism (see Appendix A).

For the Frank von der Lancken’s “Articulating an American Aesthetic” exhibit, the activity entailed co-creating a poem based on the paintings in the exhibition. Classes were divided into groups and each group was asked to write a line of poetry according to different prompts. The prompts for each of the five lines of poetry were:

- Line 1. Include one word from the title of the painting.
- Line 2. Reveal the character of the person portrayed in the painting.
- Line 3. Express something that the subject in the work is wishing, in either from the first or third person perspective (i.e., 'I hope that / The man wishes + verb in subjunctive').
- Line 4. Include one word from previous line.
- Line 5. Include one word from the title of the painting.

Each group of students moved from one painting to the next, filling in the next line of poetry until all five lines were complete, thus co-creating a poem. For an example of how activities can be modified (see Appendix B) geared for first-semester Spanish language learners, that includes another poem activity for the "Spirit of the Sixties" exhibit where each student group writes a poem with a given set of parameters.

This activity was very well received by students and professors alike. The basics of this activity can be reframed for beginning language learners. The instructions can be restated to ask learners to describe, using the present tense, aspects of the piece that they could attend to at their level. Participants could be asked to describe colors, name articles of clothing, and so forth. Using the same exhibition and vocabulary lists, the reframed activity can be adjusted to accommodate other levels. Second semester students could coconstruct the poem with preterite and imperfect sentences. Third semester students could be challenged to write hypothetically utilizing the subjunctive.

Another activity that served as a preliminary activity that was successful for all levels was a program designed for a surrealism show. The student intern, after briefly acquainting the students with the works displayed, asked students to sit in the beanbag chairs previously arranged in the gallery space. To show how art and its interpretation are subjective, each student was given a clipboard and a piece of paper and was asked to close their eyes and draw something. After a few minutes of time, learners were asked to pass their paper to the person to their left. Each student was asked to finish the drawing of the person next to them with their eyes open but without conferring with their classmate. Students were randomly asked to describe their art that was started by another and finished by themselves. Of all activities, students were particularly engaged in this activity. Having asked several students about their experience, it became evident that students felt comfortable with the activity because they were easily able to understand the few directions in Spanish and felt less pressure to perform. Their eyes were closed; they could not possibly be expected to produce artwork. When students opened their eyes and saw their piece of art and that of their classmates, vulnerability vanished and laughter was heard. Students who did offer to share a description of their artwork seemed to relish in the experience and were willing to laugh at their works of art. After this icebreaker, students were then escorted to the education center to work with specific pieces of art.

### **Adaptation for Spanish Courses in Business Language Studies**

The number of language courses offered for special or specific purposes has grown in recent history. Course offerings like Spanish for the Business Professions have increased as evidenced by university/college course bulletins, the number of textbooks written for that purpose, the number of conferences, workshops etc. to support the development in this field of study. Despite, or perhaps in spite of the growth in this multidisciplinary area of study, (business, language, and culture) there is little consistency in nomenclature across the academy. To that end, Doyle (2012) proposes that Business Language Studies (BLS) be the term adapted to refer to these courses. The inclusion of art museum visits into the BLS curriculum would be an example of a method, adding to Doyle's proposed BLS pedagogy that would also partially comply with his



proposed tripartite pedagogical model that incorporates business, geographical, and cultural content (Doyle 2012: 112).

The program that was developed for this course differed from Spanish language courses in that the content was targeted to the business aspects of art. Because this type of presentation required expertise in how museums make decisions as to which pieces or collections are displayed, how art is acquired, valued, and stored, the initial presentation was given by the Curator of Education from the Trout Gallery. Students received a handout, similar to the language classes that provided learners with relevant general art vocabulary in Spanish with English translations. Additionally, the handout detailed a list of business related terms such as: *el aumento de valor* or *la apreciación*, *el deducible de impuestos*, *la donación caritativa*, *la inversión*, *la subasta*, *el/la tasador/a*, and *la valoración* or *la tasación* (see Appendix C).

After the presentation, the class was divided into smaller groups and given a scenario that allowed the group members to collaborate on a short skit in Spanish that reinforced an aspect of the information that was imparted during the initial presentation. One scenario was situated in the artist's studio with a number of other characters—from an art critic, the artist's agent to a gallery owner—each voicing their respective opinions. Another scenario was situated in a commercial art gallery at an opening reception for an artist. A wealthy art collecting couple and a 'regular' person are introduced as characters. An art auction was the backdrop for another scenario that incorporated an art dealer, a person representing an overseas investor and, of course, an auctioneer. As a side note, this scenario was particularly energetic, especially in Spanish. The final scenario was situated in an art museum. Various museum employees are discussing marketing strategies for a newly acquired piece of art that fulfills the educational mission of the not-for-profit art museum. After preparing and performing these short skits, the Director of Education invited the class to a tour of the museum's vault. The tour of the vault was not only educational, but a highlight for many as the opportunity to explore a museum's vault is generally quite limited.

### The 'Art' of Foreign Language Teaching: Faculty Perspectives

No matter which theory of SLA you subscribe to, one indisputable fact is that input is necessary for language acquisition and instructors know this. Input, or the language that a learner is exposed to, whether it be oral or written, is fundamental and essential to language learning. "Although everyone agrees that input is necessary for SLA, not everyone agrees that it is sufficient" (VanPatten and Williams 2007: 10).

Language is more than a series of conjugations and memorized words: it is a means of expression. How a message is expressed reflects culture semantically, syntactically and pragmatically. Learners need to notice, comprehend, and assimilate the subtlety of language expression. Language is inextricably linked with culture. Boroditsky (2014) states that "when you're learning a new language, you're not simply learning a new way of talking, you are inadvertently learning a new way of thinking" (8). Inviting learners to participate in authentic situations in an art museum provides additional opportunities for input.

Expanding the classroom to the art gallery allows for a change of venue that can be refreshing and revitalizing to a class that meets five days a week. Whereas the professor is present at the art museum for the visit, the professor is not leading the discussion. These visits allow the professor to participate in a supportive role. Students are able to witness the professor and docent speaking the target language. Both the docent and the native speaker could inspire others as to what their language learning could achieve. The professor's role can be that of a participant depending on the class and its needs. Gallery visits are not seen as a missed instructional day because students are actively engaged in practicing what they are learning in the classroom, whether it is colors and numbers for lower levels or working with the preterite/imperfect distinction in intermediate levels.

As one professor commented: “Our gallery visit offered a nice change of venue from the classroom. It was also nice to be in a supportive role by assisting in the program rather than leading the program. I had the chance to work with my students in a different capacity and under different conditions. The TA guides were GREAT! What an inspiration for my students!” (M. Past, email, 1 Mar. 2012). Another professor noted: “I appreciated the opportunity to bring my students to the Trout Gallery. It provided them with a real-world occasion to express themselves in Spanish. It does wonders for a student when they realize that there are actual applications from what we learn in the classroom”(E. Bartosik-Velez, email, 1 Mar. 2012).

Transporting the classroom to the art gallery allows students to have a real world opportunity to use the target language and apply what they have learned in the classroom. It answers by example, the dreaded question of “when will I ever use this language?” For many students that travel abroad, this is a fantastic occasion to model what will likely be many museum experiences abroad.

### **The ‘Art’ of Foreign Language Teaching: Student Perspectives**

This curricular change must also fulfill the needs of the learners. Museum visits allow learners to deflect focus from them to the art object. This effectively reduces inhibitions that a learner may have. Learners are not sharing something about themselves that may be more challenging for shy, quiet or introverted learners, but rather are talking about something, effectively distancing themselves personally. Seeing the object as detached from themselves, students are able to participate more freely in discussion and even debate should they have differing opinions from their classmates. One student reported that “everyone was engaged and active in group discussions. Some of these discussions turned very abstract due to the nature of the subject matter and this forced everybody to really think hard about the best way to express their thoughts in Spanish, which is very stimulating” (Student A, email, 13 Aug. 2014). The art object was used as a point of departure. Learners’ desire to communicate a message shifted their focus. Many students volunteered answers that typically would not. Their focus seemed to shift from *how* to say something to what they wanted to say. The art was used as the impetus for Spanish practice. Art provided the subject matter.

The student docent leader, by being a peer, creates a type of solidarity with learners. The docent’s enthusiasm can be contagious and if students are interested in traveling abroad, or majoring in a foreign language or education, the docents can serve as inspiration to aspiring students. Learners can see firsthand what dedication and perseverance to learning a language can lead to, and being their peer, now may see this goal as more attainable and less lofty. The docent models museum behavior and a skill set that students are able to emulate.

Students often report being surprised as to just what how much they were able to express when their desire to communicate was heightened. A first semester student commented, “I was surprised by the amount of vocabulary I knew and how it could be applied to this situation” (Student B, email, 12 Aug. 2014). The change of venue is refreshing and a welcomed change for the student as well. The new space and outward focus allowed learners to “really connect with students in a more natural way, than in the classroom” (Student B, email, 12 Aug. 2014).

### **Conclusion**

This current article began by describing the four stakeholders in designing and incorporating a program such as this into the curriculum. Each party’s needs must be considered for a successful outcome, for it is through group collaboration that an effective program can be designed. The introduction of the art museum in the foreign language curriculum taps into many of the same benefits that a longer-term service-learning project can provide on a smaller scale. Supplementing a foreign language course with an art museum visit complements current instruction and serves

to partially achieve the two ACTFL goals of Connections and Community that are typically more difficult to achieve on a college campus. The visits provide learners with a connection to the greater academic community and an opportunity for authentic language production. The extended classroom permits learners to engage and experiment with the target language that many learners find more interesting and compelling. “Because of the central position of languages in the College’s overall academic curriculum, the language-based initiatives at the museum serve as a major gateway for introducing students to the visual arts. Ideally, this begins a process by which students learn to see the museum’s resources as vital documents of human expression and the basis for critical study, research, and inspiration” (P. Earenfight, email, 11 Jul. 2015). Professors support this program because it provides learners with additional input and reinforces what is learned in the classroom. A well-conceived program that properly scaffolds vocabulary and targets the learners’ level by tying the activity to what is being done on the classroom is a recipe for success. With institutional support, the possibilities are limited to your own creativity. As Senderberg (2013), who included art museums in her German language course, concluded:

thinking about incorporating strategies from museum learning into our teaching is one way to place culture at the core of language instruction, and to provide learning experiences for our students that will stay with them after the semester is over, helping them think more critically and mindfully about the connections between language and culture, and gain skills to read the objects of cultural archives. (260)

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## APPENDICES

## Appendix A: Sample Activities for Third-semester Spanish Learners

Un día en el museo: The Trout Gallery (Dickinson College) Exhibición:  
Sue Coe “Los fantasmas de nuestra carne”

## Vocabulario:

<b>La industria</b>	<b>The industry</b>	<b>Los sentimientos</b>	<b>Feelings</b>
La fábrica	factory	Las emociones	emotions
El matadero	slaughterhouse	La simpatía	sympathy
La granja	farm	La compasión	compassion
La sangre	blood	El disgusto	disgust
Los fantasmas	ghosts	La náusea	nausea
Los animales	animals	El enojo	anger
La carne	meat	El miedo	fear
La vaca	cow	La tristeza	sadness
El chanco/cerdo	pig	La angustia	sorrow
El pollo	chicken	La culpa	guilt
La oveja	sheep	El remordimiento	remorse
Los vegetales	vegetables	El dolor	pain
El/la vegetariano/a	vegetarian	<b>Adjetivos</b>	<b>Adjectives</b>
El/la vegano/a	vegan	atractivo/a	attractive
<b>El arte político</b>	<b>Political Art</b>	repulsivo/a	repulsive
El/la artista	artist	perturbador	disturbing
Las impresiones	prints	asustado/a	frightened
La propaganda	propaganda	cruel	cruel
La sátira	satire	carnívoro/a	carnivore
El mensaje	message	<b>Acciones</b>	<b>Actions</b>
La ética	ethics	matar	to kill
La ideología	ideology	torturar	to torture
La resistencia	resistance	oprimir	to oppress
El conflicto	conflict	consumir	to consume
El impacto	impact	ganar	to profit
El cambio	change	sufrir	to suffer
La acción	action	exponer	to expose
La matanza	slaughter	cambiar	to change

## Actividades y preguntas:

- Elige una imagen de la exposición para discutir las siguientes preguntas con tu compañero.
  - ¿Qué ves en la imagen? Describe a los animales, a los humanos y la situación.
  - ¿Qué pregunta o desafío (*challenge*) presenta el/la artista al observador con esta imagen?
  - ¿Cómo te hace sentir (*feel*) esta imagen? ¿Qué te hace pensar?
  - ¿Qué elementos de crítica identificas en la imagen? ¿Pueden estos elementos crear un cambio: en el individuo? ¿En el comercio? ¿En el gobierno? Describe tu opinión.
- Vas a participar en una conversación durante una cena imaginaria.
  - ¿Eres vegetariano, vegano (ningún producto animal), o una persona que come carne?
  - ¿Viendo las imágenes qué vas a seleccionar para comer? Explica a tus compañeros las razones de tu elección.

## Appendix B: Sample Activities for First-semester Spanish Learners

Un día en el museo: The Trout Gallery (Dickinson College) Exhibición:  
“El espíritu de los años sesenta”

### Actividad A. ¿Qué ves?

Paso 1: Asociación libre. Mira las obras en las salas de la planta baja. ¿En qué palabras piensas cuando miras las obras? En español, escribe tantas palabras como puedas. Tienes 7 minutos.

### Actividad B. Los mandatos

Paso 1: Escoge una oración. Empareja (*pair up*) cada obra con la oración que mejor se relacione con su mensaje.

1. \_\_\_\_\_ *McCarthy, Peace*—Ben Shahn
  2. \_\_\_\_\_ *Surface Series*—Robert Rauschenberg
  3. \_\_\_\_\_ *Fundraising Event in a Rose Garden*—Warrington Colescott
  4. \_\_\_\_\_ *Save Our Planet Save Our Water*—Roy Lichtenstein
  5. \_\_\_\_\_ *Amnesty International*—Roman Cleslewicz
- a) El agua está contaminada.
  - b) Los políticos no son fiables (*trustworthy*).
  - c) Las prisiones son horribles.
  - d) La paz es ideal.
  - e) Las noticias importantes no están en los periódicos.

Paso 2: Escribe oraciones. Escoge cinco obras. Escribe una oración sobre el mensaje de cada obra. Usa los verbos “ser” o “estar” para cada oración.

e.j., *Save Our Planet Save Our Wilderness*, Edward Steichen: Los bosques están contaminados.

Vocabulario:

Los medios de comunicación	justo
La guerra	Los políticos
El amor	Los derechos humanos
El medio ambiente	

### Actividad C. El poema

Formen grupos de tres. Encuentren una obra con una tabla. Escriban poemas de cinco líneas (versos), basados en las obras de la exhibición. Escriban solamente una línea por cada obra, según las siguientes reglas. ¡Háganlo interesante!

- Verso 1: Incluye una palabra del título de la obra  
 Verso 2: Incluye un tema que la obra expresa  
 Verso 3: Usa el verbo “ser”  
 Verso 4: Usa el verbo “estar”  
 Verso 5: Incluye otra palabra del título de la obra

## Appendix C: Sample of Skit Scenarios for the Spanish for the Business Professions Course

Escenario 1. Escena: estudio de un / a artista. Situación: El / la artista intenta pintar, mientras que varias personas expresan sus opiniones e intereses.

Cinco personajes:

- un / a artista (pintor / a)
- asistente del pintor / de la pintora
- el agente del artista / de la pintora
- la madre del artista / de la artista
- un crítico de arte

Escenario 2. Escena: La inauguración de una exposición en una galería comercial en Nueva York que representa al / a la artista. Situación: Los visitantes discuten el arte, mientras que el propietario / la propietaria y el contador / la contadora hacen los cálculos. El / la coleccionista millonario y su esposo / a deciden comprar un cuadro como una inversión.

Cinco personajes:

- el dueño / la dueña de una galería comercial
- el contador / la contadora de la galería
- un rico / una rica coleccionista de arte privado de Texas
- la esposa / el esposo del rico / de la rica
- alguien que entra en la galería solo porque ha visto que había comida gratis

Escenario 3. Escena: Una subasta de arte en Nueva York. Situación: Los postores examinan y discuten las obras antes de que la subasta empiece. Un cuadro será subastado, junto con otras obras de arte. El / la artista del cuadro ha muerto, y como resultado, es probable que el valor de la obra sea alto. Al final, el / la postor del museo adquiere el cuadro.

Cuatro personajes:

- subastador / a
- un / una postor de un museo [no hay versión femenina del sustantivo]
- y su asesor / a
- un / a comerciante de arte que asiste la subasta por parte de un coleccionista anónimo en el extranjero

Escenario 4. Escena: una reunión de estrategia de mercadeo para una tienda de regalos del museo. Situación: El equipo de marketing de la tienda del museo tiene una reunión para la búsqueda de soluciones en grupo y propone ideas para la nueva línea de mercancía, para celebrar y promover la obra recién adquirida.

Cuatro personajes:

- el / la gerente de ventas para la tienda de regalos del museo
- un experto / una experta en estudio de mercados
- un experto / una experta en la reproducción y diseño de productos
- un contador / una contadora que sirve como asesor / a de organizaciones sin ánimo de lucro