
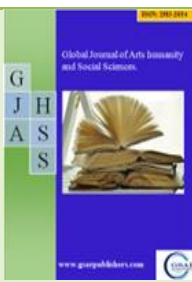


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Teaching vocabulary and terminology to arts students in a general English course

By

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Abstract

The article suggests a new approach to vocabulary and terminology teaching to arts (and possibly other specialties) students within teaching them general English (GE). Teaching English for specific purposes (ESP) is normally viewed as attainable at B2 or higher levels of English proficiency. However, teaching GE at higher education institutions (HEIs) may be de/unmotivating for students. That is why the article suggests teaching 'pre-ESP' to GE students to increase their motivation and engagement. A qualitative study – an interview of 10 English teachers working at three Georgian HEIs delivering arts programs – was conducted. Purposeful selection of interviewees was applied. The obtained results reveal that teachers confirm de/unmotivation of many arts students while studying GE, which is explained by the lack of links with their future professions. The teachers try to compensate it by introducing themselves arts-related topics, vocabulary and terminology and arts-based activities. This is why they believe that an art-oriented GE textbook would help them to teach more efficiently. However, they expect a possible resistance of administration based on the desire of following the existing practices and rigid curricula/syllabi. The article may be interesting for both practitioner teachers and researchers of teaching languages at HEIs.

Keywords: ESP, English for arts students, vocabulary teaching, terminology teaching, motivation to learn general English

Introduction

The contemporary trend in higher education is to teach English as a Foreign Language (EFL) in two stages: General English (GE) in the first year and English for Specific Purposes (ESP) in the second year. Correspondingly, to take an ESP course, a Bachelor student is expected first to pass the level requirements according to CEFR (Council of Europe, 2020) corresponding to B₂ level (West et al., 2020). Those students who already possess a B₂ level can immediately start ESP, skipping the study of GE. However, this attitude often causes boredom among students with English levels lower than B₂ who are not majoring in English and whose main motive to study at a university is the field they have chosen (Kruk, 2016; Li et al., 2021; Li, 2021). Students generally want to study English in a way that will enable them to use it for professional reasons. The attitude to vocabulary teaching in GE courses that would benefit students in tackling their professional needs will be suggested in the current paper.

There are people who believe that arts students do not necessarily need to study ESP, as, compared to specialties like engineering, business, law, chemistry, medicine, etc., they do not really need to

study ESP, as the language used by arts specialists (except probably art researchers and critics) is not scientific, and studying only GE will make a sufficient basis for arts students to use English after graduation. However, discussing arts requires understanding of a lot of terms, some of them, like arts directions, are common for various arts, and some are specific to fine arts, sculpture, architecture, performing arts, etc. Besides, as Bromley (2002) states, each sphere has vocabulary typical for it, and this vocabulary can/has to be taught in the process of general English teaching.

Textbooks to teach English for arts students exist (e.g., Khaghaninejad, 2016; Amalia et al., 2025). These books teach English for arts students as ESP, which is mentioned in their preamble, and they apply the following activities to teach vocabulary and terminology: multiple choice, gap filling, finding synonyms of the given words in the text, matching the word with the synonym/definition, word formation (filling in the gaps with the derivatives of the given word), flashcards, word thematic and grammatical classification, and semantic mapping (Amalia et al., 2025; Khaghaninejad, 2016; McKenna, 2006). These activities



may be useful for word/terminology memorization, however, do not trigger motivation, especially dealing with professional needs. Harmer (2007) believes that these activities may be functional, but they fail to create a meaningful connection between real-life needs and student's mental lexicon. Besides, they are mostly bound to teaching reading and writing. Some authors (Labrocca, 2015) suggest hand-on engagement as a more motivating activity linking the vocabulary with the objects it represents. The approach that the researcher suggests in the current article deals with teaching vocabulary in GE courses oriented on arts students professional interests.

The systematic approach of arts in GE teaching at higher education institutions' arts programs remains a gap in the existing literature dealing with using arts for teaching vocabulary and arts terminology, which this article is trying to bridge.

Literature Review

"People say a picture paints a thousand words, but for a language teacher, it seems intuitively true that a picture might elicit a thousand words in ways that vocabulary research suggests are best for tasks for vocabulary learning, especially activities that encourage students to search the vocabulary they have already studied and use it creatively in new ways" (McGuire, 2016, p. 1). Art can be used as a pedagogical tool for improving English as a native/second/foreign vocabulary learning even while teaching school and even kindergarten children whose English level is just A1/A2 (Alifia, 2022; Arciniegas Mafla & Zárate Cantillo, 2024; Ferrugia, 1990; Pineda-Herrera & Troya-Sanchez, 2025; Rivas Ballesteros et al., 2020). When arts are integrated in language classes, students' attention is transferred to them, thus they experience less language anxiety compared to purely linguistic and communicative activities; learners become more self-directed, and critical thinking skills are developed (Rivas Ballesteros et al., 2020).

McGuire (2016) discusses an activity which he calls visual thinking strategies (VTSs). The activity applies seemingly simple questions: What do you see in this ...? What do you see that makes you think that? And What more can you find? He emphasizes that VTS question/answer activities enable students to express freely (on a low language level this ability is limited by the scarce language repertoire, however, the desire may be so strong that students take the trouble to find independently the needed vocabulary to express their ideas and feelings) their perception of pieces of art. Images are anyway applied in general language teaching, so, our suggestion is to apply drawings, paintings, photos of sculptures and architectural monuments, videos of arts installations and theatrical performances more actively while teaching GE to arts students? Students begin with simple description naming objects, animals, plants, furniture, in the painting and then try to speak about the emotions the painting causes. McGuire (2016) describes cooperative learning applied when dealing with artworks in the process of vocabulary learning and underscores that it develops students' learning strategies and teamwork skills. Eventually, it further promotes students' aesthetic

development. McGuire (2016) links visual thinking strategies with Bloom's taxonomy (1956). The knowledge of vocabulary deals with presenting a word and either explaining its semantics in this or that way (object, picture, synonyms, antonyms, definitions, context) or helping students elicit the meaning of the word independently, based on verbal and/or visual context. Comprehension, then, is assessed during various test-like activities (gap-filling, matching, multiple choice, true/false). Application is achieved through speaking or writing tasks which require using the new vocabulary. Analysis requires using the vocabulary under study to analyse a given art work. Evaluation of a work of art demands that students express their opinion of it. And, finally, synthesis enables students to make presentations or write articles about the work of art. The questions teacher may ask to lead students through these stage are: Can you name the... . Describe what happened at.... What was the main idea...? How was this similar to...? Can you defend your position about...?

Gerngross and Puchta (1992) provided many picture-based tasks based on artwork (e.g., Picture dictation, p. 72 and Would you call that art?, p. 133). We might offer comparison of two paintings with the same plot but different authors or same author but in different periods. Unfortunately, these resources are not normally offered as a coherent course and can only be made up, found, or selected by an enthusiastic language teacher. For lower-level language learners describing still lives or landscapes can be recommended.

As mentioned by McGuire (2016), the Ministry of Education in Japan requires that school graduates have to be able to fulfil such tasks as explain, present, report, and describe. Dealing with art objects perfectly fits with the task. McGuire (2016) describes Nation's (2007) four strands approach to language learning: meaning-focused input, meaning-focused output, language focused learning, and fluency development. For meaning-focused input, in the process of GE learning by arts students listening and reading texts dealing with arts, but simplified according to their level of English skills, can be used. For meaning-focused output, students may write some arts pieces description (writing in this case is easier than speaking, as they can use dictionaries and even AI help), further present it orally (it will not be spontaneous, still useful), and only after some time do spontaneous oral presentations. On language-focused learning stage the above-enumerated 'boring but useful' activities may be used, but in artistic context, which will make them reasonably attractive. Hulstijn and Laufer's (2001) Involvement Load Hypothesis, also analysed by McGuire (2016), on the other hand, is based on three main factors involved in vocabulary learning: need, search, and evaluation. When language students of arts majors are asked to write or speak about some artefact or performance of their choice, they will experience the need to do so. They will be glad to search the corresponding information on the internet, evaluate its contents and language, and modify them according to their language abilities and artistic viewpoints.

Swain and Lapkin (1998) recommend negotiation of meaning to teach terminology. There is no need to teach artistic terminology actively on the GE teaching stage, but some minimum needed to



speak about arts such as portrait, still life, marinist and animalist painting will only help to overcome the boredom while dealing with non-artistic topics like meals.

Yenawine (2003; 2013) recommends selecting artworks according to the following criteria: it must be interesting, have a potential to create a story (at least several sentences-long), and enable interpretations. Arts students may know the history behind a famous artwork (how it was created, perceived by public and critics, etc.).

Alifia (2022) mentions that artworks enable students participate in debates and discussions, stimulate thinking and communication. They activate students' right brain responsible for emotional reactions and thus increase memorization. Based on Garner's Multiple Intelligence Theory (1983), involvement of art in language classes increases those students' learning efficiency who belong to visual-special, body-kinesthetic, and musical intelligence groups, depending on the type of arts applied in teaching/learning. Dual Coding Theory (Paivio, 1971) supports the creation of a link between imagery/sounds and concepts/words/terminology in the process of language learning.

To overcome boredom and to experience achievement, according to Control Value Theory (Pekrun, 2006), using arts in language classes is an effective approach, especially when students' majors is arts. "Boredom is assumed to be induced when a learner perceives an ongoing activity or learning material as lacking in relevance, importance, or subjective value" (Li, 2021, p. 4).

Describing objects, people, or landscapes may be a boring activity for university students, however, when an art student is describing a painting/sculpture/building/theatrical or movie episode, they act like a museum guide or an art critic, and the activity becomes meaningful and authentic. To help students describe, the teacher can ask descriptive questions: who, when, which, where, how, and what - to describe the sensuous properties of the work: colour, line, shape, and texture (Ferrugia, 1990, p.6). To teach arts terminology, teachers can apply concept-attaining and concept-formation approaches. Concept-attaining is preferable for students who are good at inductive learning (examples → concepts), while concept-formation for students good at deductive learning. Therefore, language teachers may give several works of art that illustrate a concepts, e.g., three paintings which are still-lives, and ask students what is the Georgian (or another native language, according to the audience) for a still-life. She/he may then ask students define the term without teacher's definition. However, sometimes, readymade definitions may be given in the process of new vocabulary presentation, and then students can be asked to fulfil a term/definition matching task.

Naming objects, body positions, and actions, describing light and colours, various tactile perceptions is useful while speaking about painting. Making up semantic maps, uniting the used words in thematic groups is recommended to organise the words in the mental lexicon (McKenna, 2006). Role play is suggested by McKenna (2006) to help memorise vocabulary/terminology through communicative activities. She offers to play out a situation

when one interlocutor announces to a detective that that his/her work of art was stolen and describe it. The detective has photos of several art objects found, and he/she has to guess according to the description which object was stolen. Speaking about favourite (or disliked) works of art/artist explaining the reasons of the student's attitude is a good way to develop speaking skills as well as the ability to do some critique.

Method

An online interview was conducted via Google Meet with ten English instructors teaching GE to arts students. Two of them were males and eight females, which approximately corresponds to gender distribution at Georgia higher education institutions among English teachers. The interviewees were selected purposefully, as they had to be aware of how teaching GE is done in arts programs. All participant were volunteers. The interview was recorded and then transcribed. The participants were informed about the anonymity and confidentiality of the results, the possibility to quit from the study at any moment without any negative consequences for them, and the goals of the study. They confirmed their agreement in the beginning of the interview. The interviewees came from three different public higher education institutions where arts students are engaged. Content analysis was applied to the transcript. The answers were coded as themes and sub-themes. The themes were preselected according to the questions asked, while the sub-themes (categories) were partially pre-defined and partially defined based on the interviewees' answers. The questions asked were:

1. How motivated are your students to learn general English? What are their motives?
2. If some students are unmotivated or demotivated, what reasons do they name?
3. Does the textbook of general English used in your program offer activities professionally useful and/or interesting for arts students?
4. Do you try to modify the materials offered by the textbook and make them more attractive for your arts students? If so, what do you do? Does it make your students happier?
5. Do you think that students' English proficiency levels A2 and B1 enable (is enough for) students to listen, speak, read, and write on arts-based topics?
6. Would you like to have a textbook of general English which contains more vocabulary useful for future ESP learning (useful to discuss art)?
7. If there is a General English textbook, so to say, on Pre-professional basis (art-oriented), do you foresee any possible problems related to its application?

The teachers were codified as T1fU1 (MA) (a female teacher from university #1, holding a Master's degree), T2fU1 (PhD), T3fU1 (PhD), T4fU1 (MA); T5mU2 (PhD) (teacher male from university#2), T6fU2 (MA); T7fU2 (MA); T8mU2 (PhD); T9fU3 (PhD) (teacher female from university #3), and T10fU3 (PhD). The obtained results are presented in Table 1.



Table 1.

| | Themes | Sub-themes (categories) | Answer examples |
|---|--------------------|--|--|
| 1 | Student motivation | Level: moderate to high | <p>T9fU3 (PhD): At my university students possess medium to high motivation to learn General English. They realize the need to learn it, but some are too lazy.</p> <p>T1fU1 (MA): My students have a moderate motivation to learn General English. This is not exactly what they expected at university, too similar to learning at school.</p> |
| | | Type: Intrinsic (personal development) and extrinsic (career prospects); instrumental (global communication; future academic opportunities; access to art resources) and integrative (becoming part of international artistic community) | <p>T2fU1 (PhD): Some are really motivated learners; they want to learn to the maximum of their capacity. They just enjoy learning. But such students are few.</p> <p>T8mU2 (PhD): They want to communicate with foreigners abroad and at home, for profession and during travel.</p> <p>T6fU2 (MA): Their main motives include understanding international literature on art, participation in international exhibitions, and collaborating with artist across the globe.</p> <p>T3fU1 (PhD): Career prospects – this is what most</p> |

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| | | | <p>of them care about.</p> <p>T10fU3 (PhD): They are eager to participate in exchange projects like Erasmus+. For some of them this is the major reason to study at a university.</p> <p>Tf4U1 (MA): In creative industries nowadays, whether staying at home or going abroad, you cannot make a step without English.</p> <p>T5mU2 (PhD): They want to listen to artistic news on mass media and read on the internet with better comprehension.</p> |
| 2 | Reasons for un/demotivation | <p>Lack of connection with their profession</p> <p>Textbook is quite boring</p> <p>Low level of their own language skills (lack of self-confidence)</p> <p>Time constraints</p> <p>Lack of possibilities to apply language authentically</p> | <p>T6fU2 (MA): Lack of direct connection between the English lessons and their artistic interests.</p> <p>T7fU2 (MA): Textbook content contains too many materials that are not interesting for them either personally or professionally. They are often outdated.</p> <p>T9fU3 (PhD): Lack of self-confidence, especially if they feel behind their peers. They think if they couldn't learn English well enough in 11 years, what can they learn in one year?</p> |

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| | | | <p>T5mU2 (PhD): Lack of practice opportunities in real-world or practical contexts (exhibition presentations, writing art critiques).</p> <p>T3fU1 (PhD): They are so busy with other subjects that they can't dedicate much time to English, which is not directly linked with their profession.</p> | | | <p>Students are more engaged when the teacher manages to relate the lesson topic (e.g., meals) to activities dealing with students' interests: describing food on still lives and comparing contemporary meals with the meals presented in classical paintings.</p> <p>T9fU3 (PhD): I add discussions about famous artists where the topic under study permits, for instance, when the topic is describing a person appearance, I ask students to describe theatrical costumes or portraits.</p> |
| 3 | Textbook assessment | <p>Lack of materials and activities interesting for arts students</p> <p>They offer insufficient vocabulary that can be used while listening/speaking/reading/writing about arts</p> | <p>T1fU1 (MA): These are not ESP textbooks, so they are too general, not tailored to arts students interests. Only some texts deal with architecture, painting, and music.</p> <p>T10fU3 (PhD): They offer limited vocabulary connected to visual or performing arts. This often leads to low engagement in class.</p> | | | |
| 4 | Teacher's contribution to making GE classes more attractive to students | Materials and activities adaptation | <p>T2fU1 (PhD): Teachers at my university often adapt textbook materials to match to students' artistic backgrounds.</p> <p>Tf4U1 (MA): Teachers add materials from the internet, especially videos related to students' artistic specialties.</p> <p>T7fU2 (MA):</p> | | | <p>T1fU1 (MA): A2 and especially B1 provide a basic foundation. For A2 students description are Ok, even if they need to look up some words in the dictionary. B2 level students can engage in expressing their opinions.</p> <p>T8mU2 (PhD): The lack of language means sometimes is a good stimulus for students to work harder, but they are glad when they achieve success. Vygotsky's Zone of Proximate</p> |
| | | | | 5 | Relevance of English proficiency levels A2 and B1 to teach art-related vocabulary and terminology | <p>A1 and B1 levels enable students to engage in arts-based activities, however, they may limit the depth and complexity of their communication. Learners may struggle with more detailed content and expression</p> |

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| | | | development (tasks a bit more difficult than what students can) really works. T10fU3 (PhD): Some teacher scaffolding helps to overcome the language barrier. |
| 6 | Teachers' desire to have a GE textbook more adapted to arts students' needs | Having such a textbook would decrease teacher-preparation time and increase student engagement Pre-ESP instead of GE textbooks for teaching at university is a great idea | T2fU1 (PhD): Having such textbooks would make life easier for teachers and more interesting for students. T5mU2 (PhD): To make language teaching at university efficient, this is the most relevant approach. Not only for arts students, for engineering students, business students, etc. This increases motivation, gets rid of boredom, raises engagement. T9fU3 (PhD): This type of textbook should use visual art vocabulary, descriptive language for colours, textures, materials, and techniques. Phrases for critique and analysis would benefit them, too. Having such textbooks would support the smooth transition from school GE to university ESP. Tf4U1 (MA): It would better prepare students for English for arts |

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| | | | students ESP course. |
| 7 | Possible problems to using such textbooks | Teacher lack of competence in arts vocabulary and arts as a sphere of study Students may have to struggle Rigid curriculum/syllabus | T6fU2 (MA): Teachers may lack training or background knowledge and need special training. T7fU2 (MA): Some students may think it is too difficult. T3fU1 (PhD): Administration may resist using such textbooks as not 'fitting' to the standard approach. The teacher will have to struggle to prove the need in such an approach and to overcome rigid curricula and syllabi. |

It is possible to see that the interviewed teachers perceived the idea enthusiastically, they even asked to share with them some practical materials, especially activities.

Discussion

Limitations and future research directions

The limitations of the article include the sample size (only 10 teachers from three universities) and geography (only in Georgia). They are also related to the subjectivity of interview as a research method. In the future it would be desirable to apply triangulation (teachers', students', and administrators' views) as well as enrich the research methods (a survey, observation, and test-retest experiment). The scale of the research needs to grow, too. However, the already obtained results provide enough materials for starting to think about the suggested approach and applying it practically.

Conclusions and recommendations

The interviewed teachers mentioned that, although their students realize the importance of high-level English skills for their future profession, they may be un/demotivated by studies too similar to those at school. They normally have expectations that their studies at HEIs will lead them to their professional success. The teachers express the opinion that students find GE textbooks not containing vocabulary and activities beneficial for students' fields of study, which makes the study boring for them. Teachers have to compensate this on their own, and this initiative may be disliked by the administration.

Even this limited samples enables the researcher to recommend for the moment teachers of arts students (and other ESPs) to incorporate some arts-based (or other specialties-based) activities into their GE teaching in order to motivate students and increase their engagement in the educational process. In the future, it is desirable to design textbooks that by level would be A2 and B1, mostly taught as GE, however, oriented on arts (or other fields), to cover the gap between teaching general English at school and English for specific purposes at HEIs.

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