

Chicago Arts Partnerships in Education
Contemporary arts practices As a Learning Process in Classrooms
Design Seminar 2010 Evaluation



Research and Evaluation Report

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Table of Contents

Topic	Page
Preface	4-6
Chicago Arts Partnerships in Education (CAPE)	
Background And Approach	4
Overview and Purposes of Design Seminar	4-5
Intended Impact of Design Seminar on CAPE, Communities, and the Arts Field	5-6
Introduction to the 2009-2010 Design Seminar Research And Evaluation Report	7-10
Overview	7
Introduction to Research Questions	7-8
Research and Evaluation Methods	8-10
Research Question 1: How do teaching artists define and practice a contemporary orientation to artmaking?	11-17
Teaching Artist profiles	11-13
Contemporary Arts Practices (CAP) Defined	13-16
Response to Research Question 1	17
Research Question 2: How Do Contemporary Arts Practices Become A Key Process For Learning In Design Seminar Classrooms? Curriculum Considerations	18-37
Components of Design Seminar	18-19
Overview of 2010 Design Seminar Professional Development	19-21
2010 Arts Integrated Curriculum	21-26
CAP and the 2010 Arts Integrated Curriculum	27-36
Response to Research Question 2	36-37
Research Question 2 (con't): How Do Contemporary Arts Practices Become A Key Process For Learning In Design Seminar Classrooms? Insights About Outcomes	38-49

Teaching Artists	38-43
Teachers	43-44
CAP and Student Learning: Participants' Viewpoints	44-46
How Design Seminar Supports Learning	46-48
Response to Research Question 2	48-49
 Research Question 3: How Can Teaching Artists and a Contemporary Art Making Process Potentially Impact A School Environment	 50-55
Coherence between Design Seminar and Partner Schools	50-51
Partnership features that are fertile for whole school engagement	52-53
Characteristics of effective partnerships in Design Seminar schools	53-55
Response to Research Question 3	55
 Recommendations	 56-57
 References	 58-59

Preface

Chicago Arts Partnerships in Education (CAPE) Background And Approach

CAPE seeks to advance the arts as a vital strategy for improving teaching and learning, as well as increasing students' capacities for creativity, critical thinking, and academic success (www.capeweb.org). This is facilitated through CAPE's arts integrated partnerships, which focus on professional development, collaborative practices and curriculum, leadership and community development. CAPE's partnerships are distinctively collaborative. Rather than an arts residency in which artists work independently with students, CAPE teachers and teaching artists collaborate to create arts integrated curriculum that stems from content area academics such as language arts or science. "Cape has re-defined the roles professional artists of all disciplines play in schools. By viewing the teaching artist as a peer to the classroom teacher, CAPE encourages artists and teachers to co-plan and co-teach curriculum that includes rigorous and exciting arts experiences based on serious academic content. Building on the history of "artists-in-residence-programs, CAPE actively seeks to move arts learning beyond a time-limited experience to an important element in teaching and learning for all students" (Rasmussen, 2003, 2004). In the process of this collaboration, Cape staff encourages teachers and teaching artists to draw upon the resources present in their particular school communities. They also support teachers as they develop the potential to become advocates for arts integration in their school buildings. It is in this way that CAPE works to foster a sustainable community dedicated to whole school improvement through the arts. The knowledge generated in the "living laboratory" of the CAPE partnerships will be used to build a network of educators, artists and stakeholders committed to this practice (Rasmussen, 2004)

Overview and Purposes of Design Seminar

Design Seminar is intended to teach Chicago Public School teachers and Chicago-area artists to effectively collaborate and to "serve as a conduit for initiating new partnerships. The Design Seminar uses CAPE's successful partnership model to teach Chicago public school teachers and Chicago area artists and arts organizations to effectively collaborate in order to develop arts integrated curriculum within a partnership structure (Burnaford, Aprill & Weiss, 2001, xxvii, xxxvi). These partnerships enable participants to co-design and co-teach "thoughtful and effective programs that connect rigorous learning in the arts to rigorous learning in the rest of the academic curriculum" (Rasmussen, 2003, 2004). Design Seminar staff members actively recruit African American and Latino artists and arts organizations in order to reflect and serve the student population of the Chicago Public Schools.

Through Design Seminar, CAPE has sought to:

- Provide high quality arts experiences for students that are integrated within the overall school curriculum
- Improve students' art skills in all art forms
- Increase the capacity of artists and arts organizations to partner effectively with schools

- Provide professional development for artists and teachers
- Disseminate CAPE's successful arts partnership models to other artists and schools
- Assist educators in tapping the cultural resources available in their community
- Assist artists and teachers in contextualizing art making within the framework of the school curriculum through consultation with university based professionals

Table 1: Design Seminar Participation History

Year	Total number of schools invited (new and continuing)	Schools continuing from previous year	Schools completing Design Seminar Cycle
2003	10	0	7
2004	12	7	11
2005	12	0	12
2006	12/12/12	12	12
2007	6	0	6
2008	6	6	5
2010 (current)	7	0	7

(Note: each partnership cycle is 2 years. A "0" in the "previous year" column indicates a new partnership cycle).

Design Seminar recently completed the first year of its fourth cycle of 2-year partnerships. Table 2 indicates that Design Seminar school partners remain stable over the 2-year period, even when there is teacher or artist turnover. Turnover has a significantly impacted school reform efforts such as arts integration. The data presented in Table 1 indicate that CAPE staff can effectively recruit and maintain school partnerships and that there is leadership within design seminar schools to support the arts, at least through the 2-year partnerships. Design Seminar staff members have been supportive of teachers and artists who are new to the Seminar and enter the program at various points, indicating that CAPE accommodates and inducts new teachers in appropriate ways. Induction is thought of as "relational" rather than "something we do to people", and "differentiated" in that CAPE staff can serve different people at different times (Aprill interview, 2007-8 Evaluation Report). This is achieved through site visits. CAPE staff members visit each partnership team at least once a year, but also offer ongoing onsite consultation.

Intended Impact of Design Seminar on CAPE, Communities, and the Arts Field

As stated in Design Seminar final reports, Design Seminar staff hopes to impact CAPE, the surrounding community and the arts field. Design Seminar is designed to support CAPE's overall mission of expanding and improving arts integrated teaching and learning in Chicago through a "structured approach" to the replication of its arts partnership philosophies and methods to Chicago Public Schools, and by integrating existing programs, such as the Veteran Partnerships, as a support network for Design Seminar participants. Design Seminar seeks to impact communities by spanning school/community boundaries as participants incorporate outside resources for the arts in their schools and to serve the diverse needs of their students as well as improving teachers/teaching artists personal knowledge about classroom practices such as student

inquiry techniques. Finally, CAPE's methodology for improving student learning through arts integration has served as a model for arts partnership programs throughout the country and around the world (Rasmussen, 2003;2004).

Introduction To The 2009-2010 Design Seminar Research And Evaluation Report

Overview

The purpose of this program evaluation is to assess the current state of partnerships within Chicago Arts Partnerships in Education's Design Seminar Program, with the intent that these partnerships, and those in the future, will be strengthened as a result. The focus of this inquiry is on contemporary arts practices (CAP) and art making as a key process for learning in classrooms. This evaluation seeks to better understand the influence that teaching artists have in fostering contemporary arts practices as a key resource for learning in classrooms and how that can potentially impact the whole school environment. Specifically, CAPE will explore whether and how teaching artists' and teachers' content and pedagogical knowledge has changed as a result of their participation in Design Seminar, and the potential implications for the whole school.

Through a focus on contemporary art making practices as a resource for learning in classrooms, the current evaluation will facilitate recommendations and strategies for continued development of partnerships, the growth of the Design Seminar professional development program components, and the evolution of arts integrated curriculum.

Introduction to Research Questions

1) How do teaching artists define and practice a contemporary orientation to artmaking?

Current data concerning the impact of arts integration on learning has indicated that the arts change learning experiences (Fiske, 1999). Specifically, the arts reaches underserved students in ways that are not being reached, it transforms the environments in which students learn, it provides learning opportunities for the adults in children's lives, and it creates possibilities for authentic learning that is reflective of the world of real work. CAPE would like to build upon these findings with research focused on contemporary arts practices (CAP), its potential for solidifying partnerships between teachers and teaching artists, and how it serves as a resource for learning in classrooms.

Through partnerships and selection of teaching artists for the 2009-2010 evaluation, CAPE staff identify the following as "contemporary arts practices":

- Artists actively employ *interdisciplinary* arts strategies in order to achieve arts/non-arts integration within the k-12 classroom context.
- Art engagement is situated within the socio-cultural contexts reflective of the k-12 students communities and is *concerned with the contemporary issues* that impact these students' present and future lives.
- Contemporary arts practices emphasize *collaboration* between teaching artists, teachers and students. Contemporary arts practices facilitate discussion and dialogue between teachers, artists, students and the surrounding community.

- Contemporary arts have a focus on *practice*. Contemporary arts practices *integrate the processes and production of artmaking* as well as the art product itself.
- Teaching artists, teachers and k-12 students employ a *critical* and analytic stance towards their artmaking, reflect on their experiences and what they have learned through the arts integration experience.

Using case studies of focal teaching artists, this research will explore how these professionals navigate between their work as artists actively thinking and making art outside of school and their work in school as educators helping students and teachers incorporate arts learning within core academic subjects.

2) How do contemporary arts practices become a key process for learning in Design Seminar Classrooms?

The evaluation will examine art activity and the process of artmaking as a vehicle for learning. The evaluation will explore how contemporary art making as defined and practiced by teaching artists builds upon CAPE's understanding of arts integration (Burnaford, Aprill & Weiss, 2001); how teachers take up this practice and expand classroom practices and its potential to deepen student learning. CAPE will also explore how working within a contemporary arts practice impacts teaching artists' abilities to collaborate with teachers, and the potential for teachers to employ cross disciplinary strategies to foster student learning.

3) How can teaching artists and a contemporary art making process potentially impact a school environment?

This evaluation will explore how the professional learning community facilitated through the Design Seminar program impacts the school as a whole. This information will serve as a foundation for CAPE staff as they examine how to continue working within each school, building on their successes and understanding the barriers.

Research and Evaluation Methods

Seven Chicago Public Schools participated in data collection for the 2009-2010 academic year. These schools were Stockton, Ryder, Whittier, Vaughn, Reilly, Lindblom and Durkin Park. Teaching artists were the primary participants. Classroom teachers and school principals also participated in interviews.

This research employs multiple methods for data collection, insuring a rich and comprehensive account that will potentially foster a deeper understanding of contemporary arts practices as a key resource for learning in classrooms. The primary sources for data were ongoing and intensive interviews with three focal teaching artists. Description of this methodology is described below (page xxx).

After the residency was complete, one teacher was interviewed to facilitate reflection on her experiences collaborating with a teaching artist and the Design Seminar staff, her ideas about arts integration, and her understandings of how contemporary arts practices can be a resource for learning in classrooms.

Following the residency the principals of partnership schools participated in a brief interview.

Finally, the curriculum artifacts created by teachers, teaching artists and students were analyzed to document contemporary arts practices and the impact of Design Seminar on the learning environment.

Table 1 provides the research methodology, including the instruments to be used, the participants, and the schedule of administration. Instruments are included in the appendices following this proposal.

Table 2: Research and Evaluation Methodology

Instrument	Participants	Schedule
Teaching Artist Interview Protocol: Case Studies	3 Teaching Artists	<ul style="list-style-type: none"> • After Professional Development • Before/During Residency • Following Residency
Principal/school leader interviews	Principals In Design Seminar Partner Schools	<ul style="list-style-type: none"> • End of residency
Teacher Interview	<ul style="list-style-type: none"> • Classroom Teacher 	<ul style="list-style-type: none"> • End of Residency
Content Analysis of Design Seminar Curriculum Artifacts	<ul style="list-style-type: none"> • Design Seminar Artifacts 	<ul style="list-style-type: none"> • End of Residency

Case Study Methodology

As accountability policies continue to impact the dwindling presence of the arts in school lives, teaching artists become a fundamental source for students' artistic experiences. They also play an important role for teachers. It is through collaboration with teaching artists that teachers are exposed to artistic and creative processes as potential resources for their classrooms. Yet ironically, research about teaching artists is scarce, as are insights into how they prepare for work in classrooms (Saraniero, 2009).

Because this current research emphasizes how CAP expands the arts integration curriculum, a focal source of data is the teaching artist. This evaluation seeks to better understand the influence that teaching artists have in fostering contemporary arts practices as a key resource for learning in classrooms and potentially impact the whole school environment. The methodology for doing so is through case studies of three focal teaching artists. Through ongoing and intensive interviews and observations the perspectives of three teaching artists' will illuminate the Design Seminar research questions.

Drawn from ethnographic techniques, the lens for these case studies is the “insider” or emic perspectives of these teaching artists who were involved in the specific cultural phenomena being studied: incorporating a contemporary arts standpoint within school curriculum (Cresswell, 2006; Lincoln & Guba, 1985). Through teaching artists’ perspectives and lived experiences (Van Manen, 1990) working as both artists and educators CAPE staff can continue to support and mentor teaching artists, learn about the impact they are making in the classroom, and better understand the potential for arts integration partnerships to impact the whole school setting.

Saraniero (2009) suggested that teaching artists develop through stages, and that this has implications for their education.

Teaching artists begin at an “improvisational” stage where they utilize key concepts from theatrical improvisation – learning through doing; being in the moment; and connecting with others (Johnstone, 1994; Spolin, 1963). Some move to a “growth” stage where they explore and develop their teaching artist work and then to an “established” stage where teaching artist work is mature and focused (pg. 5).

Three teaching artists at different stages of their careers and with different levels of experiences with CAPE were interviewed at critical points during the Design Seminar year. One has worked as a teaching artist with CAPE and in the Design Seminar Program for over 5 years, one has worked with CAPE in other projects but is new to the Design Seminar program, and one is new to CAPE, with no prior experiences working in other CAPE programs or Design Seminar. Two teaching artists were interviewed three times over the course of Design Seminar: once following the Design Seminar professional development sessions and in the beginning of their residencies, once midway through the residency, and once following completion of the residency. The remaining teaching artist was interviewed twice: once midway through the residency and once following completion of the residency. Table 3 below summarizes the teaching artists’ profiles and the interview schedule.

Table 3: Teaching Artist Interview Schedule

Teaching Artist	Career Phase	Design Seminar Experience	Number of Interviews
RP	More than 5 years as a teaching artist in the public school setting	Prior experiences as Design Seminar Teaching Artist	3
AS	Less than 5 years as a teaching artist in the public school setting	No prior experiences as a Design Seminar Teaching Artist	3
AH	No prior experience as a teaching artist in the public school setting	No prior experiences as a Design Seminar Teaching Artist	2

Research Question 1: How do teaching artists define and practice a contemporary orientation to artmaking?

The ways in which staff and teaching artists define and practice a contemporary orientation to artmaking was explored through interviews. While there are signature characteristics of Contemporary Arts practices in the literature (references) and as described on page xxx, CAPE's research rationale is to better understand how Design Seminar staff and teaching artists define and practice contemporary artmaking because it is through them that contemporary arts practices become a resource for learning in classrooms.

This section will provide a brief profile of each of three focal teaching artists' practices, their working definitions of contemporary artmaking, and a synthesis of contemporary arts themes derived across data sources.

Teaching Artists' Profiles

RP: Veteran Teaching Artist:

I am asked to not make an audience, but to make artists.

RP has been practicing contemporary art for over 20 years. He described his artmaking as interdisciplinary:

I am very interdisciplinary. I have several kinds of work I do personally ...I draw and paint. It is a personal language I do...making images to convey ideas and stories...I make paper, which is an ancient craft I am learning about. I make books out of photographs. And then I make large drawings that I call "drawings to walk in", so they are like labyrinths...one path in and maybe the same path out. And they become large. I can make my own and then I can make a community effort...go into community a school a town an art center or theatre or historic site/tribal center and make a story for them with them.

RP describes the contemporary arts practices important to his work: *The skill of being able to express preliminary ideas which is an art in itself and become artifacts of the stories that lie before us. You create a story of what you did that informs the future.* In discussing the educational beliefs grounding his work as a teaching artist, RP offers a relational view: *You have to have a relationship with the material, knowledge of each other as collaborators and knowledge of the space.* He acknowledges that helping teachers and students learn to integrate the arts is a hands-on endeavor *"How can they see something that isn't there? Whether a dancer a performer, or any artist...you are pulling from ideas and expressing them in another way...you can't communicate that (verbally).* He states that he invites *students into a process that is totally alien to them..uncharted space for them.* As he inducts them into this new practice, he learns about classroom management: *It doesn't take a lot to see the social dynamics as it plays out in classroom...who needs attention, etc. That early investment is what helps them to turn on...so first couple of sessions is conversant...to level the playing field..getting everyone to a similar place.*

RP discusses the challenge he faces when balancing his professional lives as an artist and as an educator: *It is difficult to balance that .Teaching artist has to be your work for awhile...those teaching exhibitions have to be my work for awhile...if you just go and punch a clock (at the school) you lose it.* This comment conveys that education is art. In order to maintain high professional standards in both art and education fields, the artist's engagement within the school and the art work created in community are all valued aspects of the professional artist, not merely a supplemental source of income. RP maintains that young artists often have difficulty balancing creating "their own" art and working in schools. This provides insight into the professional learning curve of teaching artists, something that CAPE staff could explore as they support teaching artists' professional development.

AS: The Experienced Teaching Artist

In a way I help them learn for themselves and how to create for themselves.

In her filmmaking AS uses experimental genres for "representing reality through filmic processes". She believes her role as an educator is to support students to become independent learners: *A teacher doesn't just teach and talk a teacher can guide the students. I avoid giving lectures. I try to engage them in discussion....that emerges from what the students say. At this point, my role is to help them learn more about their subject or explore their subject...or create a better project. I provide them conceptual assistance, technical assistance, give them feedback.* She does this through a culturally and personally relevant curriculum focus (Ladsen-Billings, 2009): *it helps when I show them material that they enjoy given their age group and their exposure to contemporary art. Part of the positive I am getting is because I am tailoring the material to the age group and that they are urban students as well. And how it is related to other material they are working with. It is helping them to think about china in a localized way. All of those things have produced a very inquisitive, engaged interactive classroom.*

AH: The New Teaching Artist

Moving the art and artist from the museum into the public realm

As an artist, AH believes that art is participatory, expressed in many ways and that it exists in multiple contexts. She builds art experiences in the company of others. *My practice is a social arts practice... and working with communities in general....working with audience in general. It blurs the lines of who is artist and who is audience.* AH is new to teaching artist work and has limited familiarity of the American educational system. However, through her participatory work, she has articulated an educational style: *my style is a more coaching and facilitator style...and to address some of the practical issues as well.* She understands that bringing art into public spaces requires some education and also logistical issues for which she takes responsibility.

Each artist guides his/her teaching artist practices through varied and personal perspectives. For AS, academic content is a focal point. She sees her role as providing artistic assistance for students as they blend conceptual ideas into experimental films. AH also takes on a facilitator role, using her expertise to address the practical issues that arise when arts and non-arts are integrated in the curriculum. RP distinguishes creating art audiences from creating artists. He believes that while students may develop a greater appreciation for the arts, what is most important is their learning to use artistic and creative processes, becoming artists in their own right. RP discusses the elements of such an authentic curriculum: establishing a relationship with materials, understanding how to use the space provided to support artmaking, and learning about one another to expand collaborative possibilities.

Contemporary Arts Practices (CAP) Defined

Teaching artists were asked to describe their ideas about contemporary arts practices. These were compared to a variety of other sources, such as discussions with design seminar staff, teacher interviews, observations of professional development sessions, and document analysis. Patterns were identified across these data sources, and then themes were developed. Table 4 below provides a summary of the data. A corresponding summary of the themes begins on page 15 below.

Table 4: Contemporary Arts Practices Defined

<u>CAPE Staff</u>	<u>Teaching Artists (interviews and surveys)</u>	<u>PD</u>	<u>Teacher Interview</u>	<u>DS Project Plans</u>
Ongoing and as much about process as end product	art is both getting to the final product and the final product..so much is about process It is ever evolving and growing and changing.	(team presents the work of the collaboration)..what they produced and what they learned by producing it	It is a process and it is ongoing	
Physical Setting	it's really about seeing changing that (classroom) space so that it is like a studio...open studio...it becomes a workspace...not like typical instruction where students sit...it's about engaging with social activity		We used the entire classroom because we needed the space. It was more like an installation	

<u>CAPE Staff</u>	<u>Teaching Artists (interviews and surveys)</u>	<u>PD</u>	<u>Teacher Interview</u>	<u>DS Project Plans</u>
Interaction between art and social/cultural landscape	<p>Becomes a part of the language that moves society along</p> <p>Being in relationship to our environment</p> <p>Re appropriation or re contextualizing is an idea that is still very much in use by many contemporary artists; it's just an old idea made new.</p> <p>The way in which artists and their work relates to contemporary life. This means using tools that contemporary society would utilize, dealing with here and now issues and along with conveying messages that relates to today rather than the past. It is not about make pretty things which sole purpose is decorative or functional.</p> <p>art that includes and incorporates the world around it is the most beautiful and thought provoking.</p> <p>I think contemporary arts practices challenge us to think in new ways about age old questions; what motivates us, how do we learn, what do we care about, why do we believe what we believe, how do I better understand myself, the people and world around me, etc.</p> <p>what we mean by contemporary art is that it is happening "now" (whenever that is), it is what we know as the "fine arts," it is not kitsch, commercial, or craft art (unless re-appropriated in a self-conscious contemporary arts context), and it is usually not folk art or traditional art.</p>		<p>Art is not just traditional materials of paint...can use found objects.</p> <p>that art can take on this form or that form was interesting to me.</p> <p>Different ways of making art from a conceptual standpoint..not just something that you create and put on a wall.</p>	<p>What social conditions influence or force people to move and How are people affected by migration?/</p> <p>Can you get students to understand the difference and similarities in cultures by creating a new culture using the varying backgrounds of the students in your class?</p> <p>How do plays and film "art and artists" document history differently than text? How is Art a reflection of life and so is History?</p>

<u>CAPE Staff</u>	<u>Teaching Artists (interviews and surveys)</u>	<u>PD</u>	<u>Teacher Interview</u>	<u>DS Project Plans</u>
Dialog: creating a space where exchanges happen		Maintaining collaborative relationships Ongoing discussion Inquiry is curiosity and questioning as a way of understanding your teaching and your students learning.		How do we communicate with each other and those around us?
<u>Temporal/ historical</u>	A contemporary arts practice is art made in the present. A practice that has a immediate response to today's visual culture. It is something not easily categorized by a date, style or time period. any artist who is creating work in this very moment of time. Building on basics/fundamentals and on historical approaches.			
<u>Relevance</u>	<u>It is keeping your art relevant to yourself, your audience, and your students.</u>	Arts Integrated Collaboration begins with individual and personal curiosities which are then explored and developed into a shared inquiry that can anchor the Arts Integrated Curriculum	The teaching artist brought in the integrity of the lived experience of what she believed.	What story do you want to tell?

Several core themes emerged across these data sources:

Contemporary Arts Practices balance process and product. In contemporary arts practices, the “art” is considered to be the creative process used for artmaking as well as the art product or form itself. Therefore, contemporary art is considered an issue of *practice*.

In Contemporary Arts Practices, there is an interaction between artmaking and the social/cultural landscape surrounding it. While contemporary arts may build upon historical methods, it is embedded in the context of contemporary life. There is

also a critical aspect, offering opportunities for artists and participants to question, examine and respond to political, social and cultural aspects of contemporary society.

In Contemporary Arts Practices, the physical space is configured to support artmaking, collaboration and discussion. Oftentimes, artists work in community settings such as community centers, parks and schools and alter these spaces to facilitate collaborative artmaking opportunities.

Contemporary Arts Practices are ongoing. The contemporary artmaking context was defined as organic and dynamic: ever growing and changing. An original concept may change as the artist works, as new ideas emerge. A contemporary artist often incorporates these new ideas, changing the original form.

Contemporary Arts Practices are dialogic. Artmaking processes facilitate and strengthen opportunities for exchanges to occur between artists, artwork, and other participants. These exchanges are considered to be more than reactions to art; rather, contemporary artists view exchanges to be an integral aspect of the art.

Contemporary Arts Practices are personally relevant to all participants. An important foundation to contemporary arts practices are that they begin as personally relevant endeavors to the artists and to their participants, and that this aspect of relevance is revisited throughout the artmaking process.

There are several “big ideas” related to CAP and these are shared across multiple Design Seminar participants and activities. These themes are enacted by the design seminar staff and participants as they collaborate during design seminar. As such, teachers and teaching artists develop shared understandings, which become Common Knowledge in the classroom setting, accessible to students for their learning.

Common Knowledge has been defined as the “shared understanding between teachers and pupils” (Cazden, 2001; Nystrand, 1997). This occurs as teachers and students “negotiate common curriculum goals” and “incorporate students wider experience and interests into what is taught” (Edwards & Mercer, 1989, p. 2).

Through the teaching artists and the activities of Design Seminar, CAP becomes a part of the knowledge that *is shared* and *then potentially “taken up” or used for learning in the classroom*. When teachers, teaching artists and students integrate this common knowledge of CAP through the Design Seminar curriculum, they can “achieve a new level of understanding beyond that which they had “ (Edwards & Mercer, p. 3). As such, they create the conditions for contemporary artmaking to become an ongoing resource for learning in the classroom.

Response to Research Question 1: How do teaching artists define and practice a contemporary orientation to artmaking?

Several themes related to contemporary arts practices emerged across data sources, and these themes build upon and enhance arts integration. In the arts integrated environment, students learn art methods and also the *creative processes* used when producing artwork. Because the artmaking is embedded in aspects of contemporary life, there is great potential to bring in students' funds of knowledge as well as provide them with opportunities to examine contemporary and cultural aspects of their world. The physical setting becomes potentially more conducive to collaboration and creative production, making it authentic to art studios. In these ways, contemporary arts practices can offer alternative environments for students to learn academic concepts. Students have the potential to see professionals "practice what they preach", living by the beliefs that they express through their art.

Research Question 2: How do contemporary arts practices become a key process for learning in Design Seminar classrooms? Curriculum Considerations

Design Seminar staff have purposefully and strategically incorporated contemporary arts orientation to arts integration through the teaching artists they have recruited and through their professional development program. Research Question 2 explores how contemporary art making, as defined and practiced by teaching artists, builds upon CAPE's understanding of arts integration (Burnaford, Aprill & Weiss, 2001); is integrated in Design Seminar classrooms, and becomes a vehicle teaching artists', teachers' and students' learning.

Research Question 2 is divided into two sections: Curriculum Considerations and Learning With and Through Contemporary Arts Practices (page xxx). The first section is organized into the following topics:

- Components of Design Seminar
- Overview Design Seminar Professional Development 2010
- 2010 Arts Integrated Curriculum
 - Foundations of the 2010 Arts Integrated Curriculum
 - Arts Integrated Curriculum Defined
- Contemporary Arts Practices and the 2010 Arts Integrated Curriculum:
 - Contemporary Arts Practices enhance arts integration

Components of Design Seminar

The three main components of Design Seminar are Professional Development, Resource Support and Access to Mentors.

Professional Development

Design Seminar provides “hands-on” training for artists and teachers wishing to engage in arts integrated teaching, learning and curriculum development” (Rasmussen, 2003, 2004). Partner teachers and teaching artists participate with CAPE staff in a 2-year professional development process. The content of Year One: Introduction to Arts Partnerships, includes partnership techniques and development; philosophy of arts integration; techniques for implementing arts integrated units; documenting curriculum implementation and assessing student work; and developing an arts integration plan. Year Two content: Documentation and Action Research Portfolios, is devoted to deepening documentation practice; curriculum writing and assessment through portfolio development; and dissemination topics such as techniques for sharing and critiquing arts integration processes and products.

Resource Support

Teachers and teaching artist teams receive a planning and implementation stipend to support teaching artist fees, material expenses and teacher planning time.

Access to Mentor Sites

Mentor artists and teachers participating in other CAPE activities such as Veteran Partnerships serve as resources to Design Seminar participants. Design Seminar participants work with mentors within design seminar activities and have the opportunity to see mentors' works at CAPE events such as Convergence.

While the Design Seminar methodology has evolved, these components have remained consistent over time. Regardless of funding stream or partnership cycle, CAPE has not abandoned the Design Seminar methodology.

Overview of 2010 Design Seminar Professional Development

Four Design Seminar Professional Development sessions were held during the 2009-2010 academic year. Tables 5 and 6 provide the topics, big ideas and instructional strategies used during the sessions.

Topic	Big Ideas or Issues Explored	Instructional Pedagogies Used	Key Artifacts
Overview of Design Seminar Program What is Arts Integration Planning for Arts Integration	In Arts Integration, inquiry stems from personal curiosities	Lecture/Discussion with Design Seminar Staff Discussion/Examples facilitated by a teaching artist Supported/Facilitated Planning Time	Planning Form for Teachers and Teaching Artists: 1. What areas would you like to develop as teacher/artist? 2. Where do you intersect? How might you integrate your interests? 3. What overarching themes or topics do your combined interests connect with? What are your BIG IDEAS? Inquiry Questions 4. What are your roles? How will you collaborate? 5. What will your unit look like?
What is Collaboration	Arts Integrated Collaboration begins with individual and personal curiosities which are then explored and developed into a shared inquiry that can anchor the Arts Integrated Curriculum	Discussion/Examples of collaboration facilitated by a mentor teacher/teaching artist team Facilitated Hands-On Activity: Collaborative Artmaking Activity	Activity Plan handout modeling a collaborative artmaking process: 1. Individually reflect about your curiosities 2. Connect how these curiosities exemplify your academic or artistic interests or specialties 3. Discuss individual curiosities and group and create a way to combine them into a statement that serves as the basis for a collaborative artwork 4. Agree on a big idea that links curiosities together for the artwork 5. Collaboratively create the piece 6. Group Sharing

Table 5: Design Seminar Professional Development Sessions 1 and 2

The two first Design Seminar Professional Development sessions help teachers and teaching artists establish team relationships and an overall learning community. As teams explore their interests they find common ground that fosters collaborative teaching. As a whole, the teachers, teaching artists and CAPE staff also form a learning community that enables members to share ideas, experiences and challenges; support one another and learn from one another. The notion of teacher research is introduced and will be built upon during Year 2.

Table 6: Design Seminar Professional Development Sessions 3 and 4

Topic	Big Ideas or Issues Explored	Instructional Pedagogies Used	Key Artifacts
What is Inquiry Why Documentation	<p>Inquiry is curiosity and questioning as a way of understanding your teaching and your students learning.</p> <p>Documentation serves as the “third teacher”:</p> <ul style="list-style-type: none"> • Documentation supports teacher as researcher • Documentation helps teachers plan curriculum • Documentation tells the compelling human story of learning. • Documentation is a source of professional development <p>Documentation supports collaboration</p>	<p>Lecture/Discussion</p> <p>Facilitated Hands On Activity</p> <p>Refining Inquiries</p> <p>Sharing/Modeling of participants samples of documentation</p>	<p>Inquiry Scaffold Handout:</p> <ol style="list-style-type: none"> 1. State/write your inquiry question 2. Share your writing with two other participants who provide feedback: what can be clarified, explored further? 3. State your revised inquiry question
Sharing/Showcase and Exhibition of work	<p>Peer Learning: Exploring the possibilities</p> <p>Exemplifying how teams interpreted and implemented arts integration</p>	Poster/Gallery Session	Key artifacts from each Design Seminar Team including powerpoints, images, movies, sculpture

In sessions 3 and 4 (Table 6 above), teachers and teaching artists learn that arts integration begins with the framing of inquiries. They also learn documentation techniques. They are encouraged to use artifacts such as images and video to reflect on

their curriculum and to examine student participation. Through their reflections, they are gaining insights into the importance of keeping documentation *for themselves* (personal communication, June 2010). In session 4, participants share their documentation and experiences implementing the curriculum.

Year One of Design Seminar Professional Development orients participants to key features of arts integration: collaboration, inquiry and documentation. Multiple instructional strategies are used, including modeling of processes, interaction with mentors, hands-on activities, and discussion/presentation. Through these models, CAPE staff support teacher and teaching artist teams as they become collaborating teachers co-implementing an arts integrated curriculum.

2010 Arts Integrated Curriculum

In Design Seminar Professional Development, teachers blend their common interests as the basis for an arts integrated curriculum unit. They then frame the big ideas and inquiries that will provide anchors for classroom strategies and activities.

In this section, the Design Seminar teams' shared interests, big ideas and curriculum inquiries be examined.

Shared Interests: A foundation of the arts integrated curriculum

The Design Seminar Planning Form is the foundation of the arts integrated curriculum. It scaffolds collaboration through the following guiding questions:

- In what areas of your professional practice as teacher or artist would you like to develop
- Where do your areas of interest for growth intersect
- How might you integrate your interests
- What over arching themes or topics do your combined interests suggest?
- What are your BIG IDEAS for the unit?
- What is you inquiry question?
- What are your roles for collaboration?
- What will your unit look like?

These questions ask each team member to explore individual interests and from those frame a collaborative inquiry. In so doing, team teaching and a balance between arts/nonarts learning is fostered. Table xxx displays the synthesis of teachers' and teaching artists' integrated interests:

Table 7: Shared Interests

- | |
|--|
| <ul style="list-style-type: none"> • An <u>interdisciplinary approach</u> to exploring other cultures including our own. We would like to collectively draw on the disciplines of art, filmmaking, and history. • Learning <u>language through</u> songs • storyboarding and screenplay ideas with the students. • mutual interests in the arts and education as well as <u>our desire to help</u> students learn how to <u>analyze, interpret and evaluate a concept from multiple perspectives</u> is our point of intersection. |
|--|

- combining our love of art with the Language Arts Curriculum
- Biological Fashion Show, Science and the environment, Energy and how we use it.
- designing a unit that allows students to be active in their own learning, has clear parameters or boundaries, but gives them freedom
- We are going to do a bookmaking project with students marbled paper and everyone making a different type of book with their own story in it.
- Integrating children's ideas and thoughts and letting those ideas guide us in our teaching. Finding multiple ways in which to present, model, teach in new and effective ways so that ALL students understand and can participate.
- Developing student voice and developing the atmosphere where students feel comfortable to experiment and try new things.

The shared interests depicted in Table 7 exemplify how artists and teachers work together to harness the potential of the arts integrated curriculum. It is clear from these above statements that teachers and artists are blending each other's knowledge as resources for building focused learning experiences with their students in mind. Their dialogic explorations make robust arts and content area learning possible.

CAP perspectives also guide the collaboration. Students are learning content *with* and *through* art, suggesting an emphasis on both process and product. Multiple perspectives are brought to bear through interdisciplinary approaches that foster an interaction between artmaking and social/cultural contexts. Dialogic interchanges facilitate student voice and their thinking becomes a part of the curriculum. There is potential for the curriculum to be personally relevant to students, as many of the teachers and artists express a strong desire for students to actively participate in project development and to tell their own stories.

These shared interests form the foundation for the 2010 arts integrated curriculum, which is discussed in the next section.

The 2010 Arts Integrated Curriculum

Design Seminar teams implemented the following Arts Integrated units (Table 8)

School	Big Idea	Inquiry	Arts Integration
Durkin Park	Bridging the cultural divide	Can you get students to understand the difference and similarities in cultures by creating a new culture using the varying backgrounds of the students in your class?	Language Arts/Theatre Arts: <u>writing</u> about family histories and cultures and developing a class culture / <u>staging and performing</u> class pledge or credo that students created
Durkin Park	Solar System and Creating art from a conceptual standpoint.	How are we connected with the universe?	Science/Visual Arts: <u>Factual understanding</u> of planets/ <u>creating collaborative sculpture</u> and representation of universe through installation
Lindblom	Community Formation and Migration Patterns/Displacement/ The artist's/anthropologist's inherent responsibility in how she chooses to represent what she has learned about the community of study.	What social conditions influence or force people to move and How are people affected by migration?/ How can we as collaborators reflexively explore the problematics of representing reality in film and video?	Social Studies/Filmmaking: <u>Understanding cultural migrations</u> from a personal perspective/ <u>shooting and editing experimental films</u>
Lindblom	Awareness of linguistic and non linguistic elements of communication	Why are there different varieties of Arabic?	Foreign Language/Music: <u>Learning Arabic dialects/Creating musical compositions</u>
Ryder	The importance of water	How does water connect us?	Science, social studies, language arts/filmmaking: <u>Research, writing, scriptwriting/creating storyboards and sculpture for animations used in film</u>
Ryder	1. Systems operate on multiple levels. 2. Complex systems share common characteristics. 3. The components of systems must be complementary in order to function effectively.	How complex is a complex system? Exploring pathways from action to reaction	Language Arts/Theatre Arts: <u>Writing process/theatrical scripting and performing</u>
Stockton	Perspectives (point of view)	How does changing perspective change the viewers/reader's understanding of a subject (writing or photography)?	Language Arts/Photography: <u>Writing stories</u> from different perspectives/ <u>creating photographs</u> from different points of view
Stockton	How does energy get transferred	What is energy? Where does it come from? How	Science/drawing, sculptures:

School	Big Idea	Inquiry	Arts Integration
	from one place to another?	do we transfer it	Rube Goldberg <u>Machines/sculpting and building</u>
Vaughn	What power do we have over our own history? History has to do with storytelling	How do plays and film “art and artists” document history differently than text? How is Art a reflection of life and so is History?	Geography and History/Acting: <u>examining historical events</u> with alternative outcomes/ <u>theatre games</u> and techniques
Vaughn	telling a story from start to finish.	What story do you want to tell?	Visual Arts/Bookmaking and Installations: <u>storyboarding</u> and concept development/ <u>making paper and multiple representations of books</u>
Whittier	communication	How do we communicate with each other and those around us?	Language arts and social studies/Theatre: <u>writing and performing</u>
Whittier	change	How do things change and why do things change?	Language and bilingual education/dance: discussion and <u>idea development/performing ideas about change</u>

Table 8: 2010 Arts Integrated Curriculum

Arts integrated units employ arts processes and disciplinary concepts as instructional strategies. Arts integration suggests that “ school classroom could and should use the processes often embodied in the art forms as tools for learning and engaging students” (Burnaford, 13-14). In other words, arts integration enhances the potential for students to make synergistic connections between arts and non arts content, achieving interdisciplinary learning.

In an arts integrated learning environment big ideas and inquiries frame the arts integrated curriculum. Therefore, they were examined to assess how effectively they facilitate interdisciplinary learning. For this Year One evaluation, constructs from an artifact rubric created to evaluate arts integration documentation (Smolin, Burnaford, April, 2006) were used to provide an accounting of “the ideas” and types of inquiry questions the Design Seminar teams posed for their arts integrated units

Big ideas are broad conceptual themes that enable students' access or entry points for learning (Burnaford, Aprill & Weiss, xxx). The following constructs were used to examine the Big Ideas incorporated into the arts integrated units:

- Big Idea Supports questions that lead to multiple answers
- Big Idea Supports Inquiry
- Big Idea represents a Challenging Theme
- Big Idea is Interdisciplinary
- Big Idea Requires Critical Thought

Determination was based on whether or not a construct was explicitly stated within a Big Idea, not the *potential* for it to be realized. Seminar participants might judge their Big Ideas differently than the researcher since they have insider knowledge. However, the researcher provides an alternative, objective perspective for CAPE staff and Design Seminar teams. Table 9 describes the percentage of units that exemplify each of the above constructs.

Table 9: Percentage of units fostering qualities of big ideas

Construct	Percentage of Units Fostering Construct
Big Idea Supports questions that lead to multiple answers	100%
Big Idea Supports Inquiry	100%
Big Idea represents a Challenging Theme	75%
Big Idea is Interdisciplinary	58%
Big Idea Requires Critical Thought	58%

All of the Seminar participants' big ideas supported in-depth inquiries and the possibility for students to frame multiple answers. Some big ideas raised were too general or lacked specificity, creating the possibility that students' might not be challenged. For example, the big idea "communication" is very broad and ambiguous. How will students know what is to be learned? How will teachers know that students have learned?

Less represented were big ideas leading to interdisciplinary connections or critical thought. For example, the big idea "How does energy get transferred from one place to another?" draws mainly from the sciences. It would be challenging explore other content areas beyond a surface level. "Telling a story from start to finish" and "History has to do with storytelling/What power do we have over our own history?" are potentially rich inquiries, but the latter idea is much more conducive to critical thought.

Design Seminar participants' inquiry questions were also examined because they facilitate arts integration in multiple ways. Inquiry facilitates the arts integration process and collaborative teaching between teachers and teaching artists. They anchor each of the lessons and provide students with direction. A meaningful inquiry can create a holistic, cohesive experience for teachers, teaching artists and students. A weak inquiry leads to ambiguity and diffuse student learning.

Participants' inquiry questions were evaluated. Inquiry questions facilitate arts integration in many ways. They facilitate the collaborative relationship between teachers and teaching artists. They anchor lessons and provide direction for students. Robust inquiry questions prolong students' engagement, their complex thinking and the potential for higher order learning. They can engender a holistic and cohesive learning experience for students, teachers and teaching artists. A weak inquiry leads to ambiguity and diffuse student learning.

The following constructs were incorporated into the inquiry analysis:

- Inquiry questions are Abstract
- Inquiry questions are Metaphorical
- Inquiry questions are Literal or Concrete

When abstract or metaphorical, inquiry questions tend to be conceptual and provide greater access points for “organizing the concepts and processes that invite students’ active engagement” (Burnaford, Aprill & Weiss, 2001). When inquiry questions are literal or concrete they explicitly state content or subjects to be covered providing pathways for learning but less creativity.

- Inquiry Questions are content based
- Inquiry Questions are Pedagogical
- Inquiry Questions are Interdisciplinary
- Inquiry questions focus on student interests

The above items refer to the arts integration process, particularly the balance between arts and non-arts integration. They exemplify whether a pedagogical approach is implicitly stated (i.e. “Can movement help students understand cultures”), or if an inquiry is student centered (“how can students interests be incorporated into the creation of a personal planet”).

The following table summarizes the percentage of participants’ inquiry questions that fostered the constructs discussed above.

Table 10: Percentage of units emphasizing qualities of inquiries

Abstract:	67% of Inquiry Questions
Content based:	67% of Inquiry Questions
Interdisciplinary:	50% of Inquiry Questions
Metaphorical:	33% of Inquiry Questions
Literal or concrete:	25% of Inquiry Questions
Student Interests	16% of Inquiry Questions
Pedagogical:	8% of Inquiry Questions

Results indicated that many of the inquiry questions emphasized abstract academic concepts that offered students rich learning opportunities. Fewer inquiries reflected the student perspective (such as “what story do you want to tell”). Very few questions were

pedagogical (such as How do you get students to understand the difference and similarities in ...”).

Although the Design Seminar teams’ incorporated student ownership and voice into their planning form statements (pages 21-22), this construct did not carry over into their inquiry questions. Perhaps this is a more challenging concept to integrate within the curriculum. This could be a discussion point during professional development.

The lack of pedagogical inquiries raised by participants may be due to their lack of experience with action research. This is not an unusual finding or concerning, as this topic will most likely be addressed in greater detail in year 2.

Design Seminar staff and participants can this analysis of inquiry questions in multiple ways:

- Results of the inquiry question analysis can be compared to student artifacts created during the unit, yielding possible insights into the effectiveness of the curriculum, and informing instructional decisions for future unit implementations.
- CAPE staff can use the results of this inquiry analysis (table xxx) as formative information guiding their development of the Design Seminar curriculum.
- The current analysis provides baseline data: as CAPE staff develop the Design Seminar curriculum they can use this baseline to assess the impact of their instructional changes on future participants’ inquiry questions.

Contemporary Arts Practices and the 2010 Arts Integrated Curriculum:

The following interview excerpts from interviews exemplify how the three focal teaching artists’ definitions of Contemporary Arts Practices guide their unit ideas:

RP

We’re making books..we’re inventing books. My intention is to honor their voice as well as giving them lessons or workshops with tools and language,skills. (I am) Showing them examples of other books and how books function. To look at the world from the historical sense of books...scroll, playing cards, tablet, accordion books, kodex bindings. What else in our society or cultures come out of that (same) history? My job is to include everybody and move everybody along...seems easy but there are a wide range of skills...kids that can’t hold tools to those that want to move fast.

AS:

My role is to work with students to create an experimental documentary about the community in which the school is immersed. I think that researching and producing a documentary with and about the students’ local community will assist them in understanding migration and change in other parts of the world like China, the subject of the class with which I am working. We are also going to

be looking at a critical history of representing reality in film and video through theory and practice. History is not linear; nor should the document that we produce be – an experimental format is much more conducive to the task of representing changing realities and shifting perspectives.

AH

Our project is about how we all are connected...but the way we chose to work with it is with the solar system...with me we are building planets, but we are working in groups so we have to discuss ideas to come up with a group product...has to do with the environment. A contemporary aspect is that...their personal planet has to do with their contemporary life.

These artists are strongly committed to sharing their practices with students. They use interdisciplinary processes as bookmaking and historical thinking, experimental filmmaking and geography, science and community arts practices. In the following section, several artifacts were analyzed to examine the relationship between parallel processes and contemporary arts practices. The specific contemporary arts practices used, as defined on page xxx, were:

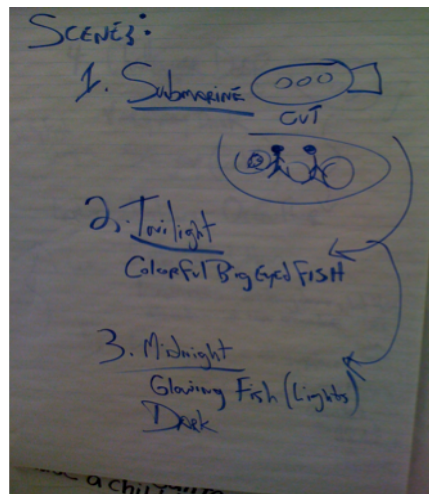
- Balance between process and product
- An interaction between artmaking and social/cultural contexts
- Reconfigured physical space
- Dialogic forms of interaction
- Personal Relevance

Contemporary Arts Practices Build Upon Parallel Processes and Expand Classroom Practices

- CAP Balance Process and Product and are ongoing

In Image 1 below young students' collaborated with their teachers and teaching artist to create a film about the importance of water.

Picture 1: Storyboarding Ideas for Film



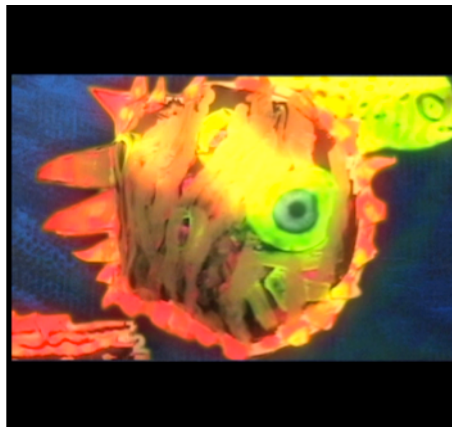
Picture 2: Student drawn object for film: Colorful Big Eyed Fish



Picture 3: Film: Student Narrators



Picture 4: Student Drawn Object incorporated in film



The film displayed the various depths of the ocean, giving students a platform to discuss environmental adaptations of fish to changing levels of light at varying ocean depths. Pictures 1 and 2 show phases of the process: storyboarding and creating objects for animation. Working with their teacher/teaching artist, students began by storyboarding their ideas (picture 1). Picture 2 displays one of the objects the students created for film animation. Pictures 3 and 4 show screenshots from the final product: the actual film incorporating aspects of the storyboard and the objects created as props for the film.

In CAP, there is an interaction between artmaking and social/cultural landscape

Picture 5: Mockup of Planet War



Picture 6: Planet War



The above images are from a project that explores “how are we connected to the universe”? In small groups, students planned and created “personal” planets. These planets were to be based on a conceptual theme rather than specific facts about the actual planets. Students’ planets represented a wide range of themes, including the foods they love to eat and the importance of recycling. Images 5 and 6 show one group’s planet based on the Iraqi war. The juxtaposition of the flag and a soldier holding a gun make a political statement, as does the planet’s vivid red color.

Contemporary Arts Practices reconfigure physical space



In the above images, students used the classroom space in order to combine their personal planets into a universe. The classroom became a transformed space, built to emulate an entire universe. Students invited classmates and parents to visit their universe, encouraging interaction between artists and audiences in the designed space.

Contemporary Arts Practices are Dialogic



In this project students explored the concept of democracy and systems through theatre games and exercises. In the above activity, students had to discuss various options for moving desks into a pattern, vote on those ideas, and then implement their plan. Following the exercise, they reflected on how successfully they communicated. Students learned that democracy is an interactive and social process that leads to tangible outcomes. They also practiced new ways to communicate with one another and were able to gauge how effectively they did so.

Contemporary Arts Practices are Personally Relevant



These screenshots from a student's experimental film depict a personal experience with migration. The filmmaker, a high school student, documents her return to a house from which she and her family recently moved. She incorporates many of the film techniques she learned in the arts integrated curriculum, such as perspective taking, soundtracks and embedding old photographs into film scenes to create an emotional pentimento of sadness and loss. Through the processes of filmmaking and personal history, this student learned in a culturally relevant way that migration impacts individuals and groups of people.

These artifacts exemplify that contemporary arts practices build upon the arts integration process. CAP provides direction and participation structures for learners to engage in arts integration. These practices facilitate a common language of practice. As such, CAP stimulates curricular transformations. They deepen the fundamental questions that guide curriculum implementation, they potentially change the roles and hierarchies between learners and teachers, and they alter the ways in which materials are explored during learning activities. Through the artifacts depicted above, as well comments made by teachers and teaching artists during interviews and professional development sessions, the following transformations were evident as a result of Design Seminar:

Transformation 1: Student voice and Ownership

One teacher noted she was able to see her students in new ways, learning more about their capabilities and their interests: *what I found fascinating...sharing with parents at the showcase...how much they talked about what they did and what their ideas were. They were very protective of their work...come and see mine, this is mine They were able to articulate what they were thinking when they made each planet.*

Transformation 2: Making academics accessible

Teachers and teaching artists discussed the techniques that they used to make learning more accessible for the students. One teaching artist discussed the importance of helping students understand early in the lessons the concepts that would drive the curriculum. *First few weeks getting them (students) to understand the concepts.* Another described the importance of the writing process: *In the listening log assignment...they listen to music and write a reflection on where they think it comes from.* One teacher discussed that helping students become more independent learners requires teachers to think about which concepts within one discipline affords learning in another: *We are trying to give them the tools to do this on their own...the concepts of theatrical performance that would connect with helping them do academics.*

Transformation 3: Collaboration

Many voiced the importance of collaboration: *We have been working hard to build community...I think they did that.* Collaborative processes were evident in the designs of the arts integrated curricula as well. Whether students had to share ideas and negotiate, select one idea to be used in product design, or whether they drew upon discussion and critique in order to shape their individual designs, students had ample opportunities to collaborate with their teachers, the teaching artists and one another.

Transformation 4: Personal Curriculum

Contemporary arts practices provides opportunities to structure curriculum around students own personal interests and stories. For example, one planning form explicitly articulated: *Students will be guided to shoot and edit an experimental documentary/autoethnography that will creatively examine the students' personal familiar history of migration.* Upon reflection of the unit, the teaching artist maintained that her students *were able to express themselves thru video projects...that personal*

component is important...that is what contemporary arts practice can offer to academic curriculum that is more impersonal. It validated their perspective on things...as opposed to the objective fact based curriculum. Another team described that through their unit they were trying to make world connections between students and their world.

Transformation 5: Emergent Curriculum

Teaching artist AS discussed a phenomena shared by other Design Seminar participants: the dynamic and emergent development of the Design Seminar curriculum unit.

Teachers and teaching artists often adapted the curriculum in the midst of implementing it to facilitate their students' engagement in the creative process. One teaching artist stated: *logistically it (the curriculum) was going to be difficult and we wanted to make it more reflective of the students. The name of the course was "Movement in Culture: China...we changed that to explore movement in the personal lives of students. So they could explore different neighborhoods that they moved to, interview parents, etc.*

Curriculum was often modified and refined or created anew during the residencies. One teaching artist described this as *Scrapping Planning: Each week we would plan together and each week it would change. We were changing inquiries based upon student outcomes: We don't want to just teach them stuff, we wanted them to be creative. We weren't seeing students using their creativity. So from there we went to having the students create their own cultures. We went back to the list of what culture is and asked them to use that in creating their own cultures.*

One teacher noted that she had to learn to let go because of the emergent quality of the arts integrated curriculum. *By December, I was able to let it go. There were months of time before we started (between the fall PD sessions and when curriculum began). By that time the kids had worked with the solar system, so I am not sure where that went. The notion of community and living together came through (as the teaching artist and teacher planned the curriculum), but we veered off from that to the solar system...that came from the kids.*

These curricular transformations are significant. They enable teachers, teaching artists and students to create "new learning environments" that prepare students for their futures. Table 11 provides a comparison of traditional and new learning environments:

<u>Traditional Learning Environments</u>	<u>New Learning Environments</u>
Teacher-centered instruction	Student-centered instruction
Single-sense stimulation	Multisensory stimulation
Single-path progression	Multipath progression
Single media	Multimedia
Isolated work	Collaborative work
Information delivery	Information exchange
Passive learning	Active/exploratory/inquiry-based learning
Factual, knowledge-based learning	Critical thinking and informed decision-making

Reactive response
Isolated, artificial context

Proactive/planned action
Authentic, real-world context

Table 11: Essential Conditions for New Learning Environments
(ISTE, 1998:

http://www.iste.org/Content/NavigationMenu/NETS/ForStudents/1998Standards/NETS_for_Students_1998_Essential_Conditions.pdf)

In traditional classrooms, learning is conceptualized as a purely behavioral process in which teachers gives facts and information as *input* for students to receive. Traditional teaching practices emphasize skills over conceptual, complex thinking. As a result, information is presented to students in decontextualized, fragmented ways (Perkins, 1995). In new learning environments, cognitive conceptions of student learning drive classroom interactions and strategies. Students become the center of the curriculum, and their active engagement is as valued as the instructors, the focus is on their understanding rather than memorization, and their “funds” of prior and personal knowledge are incorporated into the curriculum (Cooper, 2005; Moll, et. al, 1987; Shuell, 1986). These principles have been recognized as necessary for preparing students for their futures (21st century partnership, ISTE, NCREL).

It is clear that the curricular transformations evident in contemporary arts integrated units reflect these “new learning environments”. These practices facilitate the success of the Design Seminar program, have the potential to influence whole schools and contribute to the field of curriculum as well.

Response to Research Question 2: Curriculum Considerations

Through Design Seminar Professional Development and the collaborative curriculum implementation process artists and teachers use their shared inquiries to harness the potential of the arts integrated curriculum and impact student learning. Contemporary arts perspectives inform this collaboration. The artifacts that the students produce provide evidence that they are learning content with and through art suggesting an emphasis on both process and product. Interdisciplinary approaches foster an interaction between artmaking and social/cultural contexts, fostering students’ exposure to multiple perspectives. Dialogic interchanges are fostered as student voice and thinking becomes a part of the curriculum. There is potential for the curriculum to be personally relevant to students, as many of the teachers and artists express a strong desire for students to actively participate in project development and to tell their own stories.

The contemporary arts practices enacted through Design Seminar build upon the CAPE arts integration processes by providing direction and participation structures in which learners can engage. Because of this, Design Seminar stimulates curricular transformations within their partner classrooms. These transformations place students at the center of the curriculum by facilitating their voice and choice and incorporating their personal histories and contexts as resources for learning academics. The arts processes make academics more accessible for the students, providing them with tools that they can

use to make sense of content. As such, the curriculum becomes emergent and collaborative.

Research Question 2 (Con't): Insights about Outcomes

This section will examine what the teaching artists and teachers have learned as a result of their Design Seminar Experiences. Their perspectives on what students have learned are also discussed. This section is organized into the following topics:

- Learning in the CAP arts integrated curriculum
- How Design Seminar Supports Learning

Learning Through CAP arts integrated curriculum

Teaching Artists

The focal teaching artists' were asked to reflect and discuss what they learned in Design Seminar. They addressed issues of collaboration, their growth as educators, and how the educational process impacted their work as artists.

Learning about collaboration:

Negotiating Roles and Responsibilities:

The teaching artists reported they learned much about collaboration, particularly the balance of roles and responsibilities. AS had preconceived notions coming into the process: *I would have preconceived ideas every time I work with a teacher. And you don't know what's going to happen, and you just take on certain roles and responsibilities...so at first I thought we could co teach, but they became my students (of filmmaking) and they facilitated concepts (of China)...I learned to approach it with no preconceived notions about how to work as partners.*

RP believed that one important role of the teacher is to help the teaching artist learn about the students: *The teacher and I talk after class... I always ask how did I do? What could I do better ? want to make sure I am on it..that's one of the layers in the learning environment...to move students along.*

AH maintained that the early lessons of the arts integrated curriculum are just as much for the teachers as the students. In the first few weeks, she informed the teacher about her roles and how to interact with students in the arts integrated environment. *in this case I have had to focus a lot on the concept in the beginning to get the teacher to understand how to work...that students had to think and ask questions (during the lessons). AS discussed one of her challenges: Sometimes you need to be a bit tough with teachers...with video there is a lot of logistics...unlike teaching where you can type everything up...with video you have to have things set up ahead of time. I don't think the teacher realized the importance of setting up that logistical stuff. In a conventional teaching context it is based on a whole different set of factors (planning). I would fear that becoming a bit tough would hurt our relationship but it didn't. I learned about being more firm with boundaries. I can't travel an hour and forty minutes and not have things set up. "I need you to be ready". She got better with the logistics, taking more responsibility for it.*

Collaboration is emergent

AS learned that collaboration is an organic process: *What was interesting was hammering out the conceptual process...it is just a changing relationship. We work together, we define what's going to happen in the next class. My favorite part, hammering out the syllabus and ideas, is coming up with content together. The teacher came to me with China and Movement and said we want to create a film class with that. She chose that because movement is broad but specific enough.*

It is such a daily thing...we sit down to talk about the next class..it is an organic process. We talk informally after class and through e-mail. She is really accessible.

Benefits of collaboration

The teaching artists discussed a range of outcomes from the collaboration. RP discussed the artistic transformation that results from from working in community: *we each have expertise and I want to understand each other's expertise. Every time I rewrite the curriculum, I could do the projects by myself and make a beautiful thing but I like the investment of the community....there is a transformation that is involved when people build the installation and they see the wonder that's produced...one of the aspects is seizing the moment as it happens and that it won't happen again....the product that they make embodies the experience.*

AS experienced greater curriculum coverage. *Teachers helped conceptually and helping with technical aspects and passing out cameras. The teacher would help facilitate discussion, she would ask questions of me but also ask questions of the class...so she became a neat dynamic. I was able to cover so much more material because of the co-teacher. I was able to do way more than I normally do. It allowed me to cover more material or in a different way or explore different issues that I haven't thought of.*

AH experienced difficulty in the early phases of the collaboration. Because of that, she learned the value of compromise. She described the teacher/teaching artist collaboration as an *arranged marriage*. While she has *done a lot of collaboration or participatory projects, I already had some experience*. Yet, she discussed the teachers' lack of artistic experience as a barrier: *I think that to some extent there was some limitation to what we could do. The perspective of the teacher with lack of knowledge or interest in art made it hard to set big goals...things had to be very concrete. My initial experience was not that great...there was a communication gap...I wasn't sure whether I was making myself clear...we were talking across each other. It made me a bit skeptical and I thought it would translate to the original project ...but once we met it got better. She was just on a different page than I was and she was expecting something completely different. Once we got started she was able to see what I was doing. so when you work together and even if I had big and lofty goals, we had to compromise and meet in the middle ground...that middle ground was more her perspective than mine.*

Growing As Educators

Each teaching artists was asked to describe their growth as educators. Through each perspective, one can begin to understand the relationship between career stage and

developmental focus. The veteran teaching artist seeks challenge, the practicing teacher artist experiments with curriculum, and the new teaching artist develops more effective communication skills.

The Veteran Perspective: Challenging oneself and Learning about students

RP sees himself as a teacher as well as an artist, and recognizes the importance of growing as an educator: As a teacher I like to challenge myself to use things I am not familiar with. He also expresses interest in learning about the students as individuals: The students would come with their skills and I would use my skills to help them develop...there is a wide variety of educational issues in the class: cognitive to behavioral. I wanted some of that background from the teacher as much as she could offer...so that I could approach them (the students) where they were. I didn't want the students to feel overly challenged. Where the students were behaviorally, etc... that's not my background. I did learn about that, and it tended to happen when the teacher noticed I was talking with them one on one. She tended to do other things when I was working with kids. (grading papers, etc).

The Practicing Teaching Artist: Learning how to apply her instructional repertoire in new contexts

AS reflected on multiple ideas related to curriculum: her pedagogical style, the impact on students whether they complete a project or not, and expanding her knowledge of culturally relevant pedagogy. She discussed the ways in which she applied her university level teaching style into the high school classroom: The students were new to an intensive artistic learning experience. When you come into a classroom you stand up and lecture and present...I tried to avoid that structure and have a less hierarchical structure....so I would sit down amongst the students, and I found that that was conducive to class discussion. With standing in front they get a bit silent and freaked out...and I was freaked out. I tried to take the ideas of the university setting to the high school. I learned how to mix in art history, technical lessons ...so all those components that I talked about such as screening videos, studying experimental film, workshopping student work, teaching the technical aspects...all those things I learned how to mix them in more efficiently...a readers digest version of what I usually do. At the high school I did theory first the first few lessons and then did the studio/technical stuff.

AS discusses how her thinking about process and product within the curriculum evolved. Not all had a finished product. I don't think it's necessary. Students culled a lot from the class as a whole... they are much more literate with media..much more media savvy and aware of their environment, much more critical. But I think that the final project ...and I know that CAPE places an emphasis on the process... students that did finish the work and finish it well there was a sense of pride and accomplishment..they took on conceptual and technical hurdles, they developed that sense of accomplishment. To be realistic the society we live in measures that final product as a sign of success. Effort isn't enough in our society. Even though the process was rewarding, I think that the final product is important...not more or less but in its own way.

Design Seminar provided a context for AS to learn about a new curricular strategy: *Through this class I equated myself with culturally relevant teaching even more...so this class prompted me to look at that technique and use it more in the future. This was a test, an experiment. Will this idea of cultural relevant teaching work? and in my instance it did. I learned so much from the students' life experiences...and you will see that in some of the videos. And how when it is personal and expressive it can be very productiveI thought it was great that the students could bring their personal lives into the classroom and that it became a part of the curriculum. I think it was really productive.*

AS feels that contemporary arts practices in the classroom can *open up the conventions and the confines of academic subjects...because the possibilities get greater. what it did was it showed students and teachers that there are other ways to approach an academic subject...we looked at heavy-duty theoretical things. The students were able to grow because the nature of contemporary arts enabled them to do these things. Same with teachers, they will grow as teachers because next time they do a class they will do it differently. For example there will be more emphasis placed on subjectivity and culturally relevant teaching vs. looking at facts written by historians. Projects will include more of the students' own experiences.*

The New Teaching Artist: Becoming a better communicator

As a new teaching artist, AH had limited prior knowledge about working in schools and she didn't consider herself an educator. This lack of experience created worries and made the early phases of the program difficult: *I didn't know what to expect. I was worried about how many students were in the class and the neighborhood and were there issues with a person coming in and doing a specific project.* Design seminar provided her with *hands on experiences being the educator and more insights into what is going on.* Her early difficulties with collaboration helped her to learn some valuable lessons: *This has made me think much more about how I get my message across to other people... trying to step back and figure out where people are at before I present my concept or idea. Because the teacher doesn't have an art background..so you have to become better at communicating your ideas as an artist. Your concept will be easier to approach from all sorts of backgrounds and not a specific background. In working with the school, you get good at reading when to pull back and let things work themselves and when to come in and work through things.*

Classroom orientation was problematic for AH, and it impacted the climate of the classroom. *There was never an introduction to the kids... maybe it would have been a better idea for me to learn names and get to know people instead of having to fast forward...getting to know people has to do with building trust...if I do it again, this will be important. Part of the goofing round was about impressing somebody, but if you know everybody than you would not have to do that...it would have been win win.*

Teaching Artists Grew as Artists:

Each of the teaching artists discussed how their classroom experiences impacted their work as professional artists. For the veteran, working in classroom communities is his artistic work. The practicing teaching artist applied a new concept into her artwork as a

direct result of what she learned in the classroom. The new teaching artist refined her understandings of collaboration, and that will change the way in which she practices her social artmaking processes.

RH discussed how his work as a teaching artist is integral to his work as an artist: *through contemporary arts practice, my art is the story and the relationship to the work.. That's more a geographical or relational thing. I am developing a relationship with a group of kids rather than a gallery...the structures are certainly different, but it is the same relationship. My work is my work and part of the value of doing the teaching artist thing is I get to exhibit this work as my work . It is a way of telling a story or interpreting the world.*

Through Design Seminar, AS became more aware of how she learns, and incorporated that into her own artistic practices. *I don't think I have changed substantially as an artist but the experience did remind me of my own learning processes and the lessons I try to teach my students I don't always follow so I learned how to follow my own advice. It was a reminder of my own learning processes.* She also felt that the experience impacted her artwork: *The latest project I am working on I had a breakthrough because I was reminded of the lessons I was teaching...the emphasis on subjectivity and how I could incorporate myself more and how that is a legitimate perspective on things. I am exploring academic rituals in postsecondary institutions and how that informs professional identity. I don't want it to be dry...I want to explain how I feel about these things...how it can convey what my brain is experiencing and what I am feeling.*

AH described the impact that the Design Seminar experience had on her work, particularly her ability to let go: *in the CAPE project it is not so much about the final project...it is about the whole process and opening up the mind and letting things come in, so that is starting to come into my work. I definitely see that I am approaching my work or collaboration differently. I feel like it helped me get more insight into working with teachers and children.*

She also learned about compromise: *to maybe take things as they come and be more open to meet at a middle ground.* She learned an important lesson about arts integration: *having to work with both kids and adults that do not come to same point of view as yourself. It makes me consider it a bit more when I am working with others on other projects. Not everyone is at the same point of view. Artists tend to live in their own world, but we live in the same world and there are ways we can connect and we can share some things or some goals...we do things differently but we can learn with each other.*

When asked how this will inform her work as an artist, she maintained *I am definitely going to be applying it in my art practice because I am going to work with other people. When I work with others find a middle ground, a common starting point that you can go out from. All in all, design seminar has helped to find that starting point and go out or work from there. Sometimes the starting point might be differentit is always going to be different because everyone is different. Design Seminar helped shine a light on*

it...now I can focus on that. She discovered that starting point through conversation and dialogue: Recently I have a knitting project with teenagers...obviously they are older..and now I had a better idea of what they went through to get where they were at. I used my Design Seminar experience to find that starting point with them so there was more comfort at starting point vs. more hostility because I don't look like them or I will not working on what they had done before. I floated around and asked them questions and through some conversation I was trying to find a starting point where we could go from.

Design Seminar impacts each of the artists in different ways. For the veteran, it is his artistic practice. For the practicing teaching artist, design seminar offers her opportunities to articulate her learning processes so that she can incorporate those into her art practice and grow professionally. For the new teaching artist, the Design Seminar experience has helped widen her worldview and establish common ground when working with others.

Teacher Learning:

M, a middle school teacher, provided the teacher perspective concerning Design Seminar outcomes. This was M's first experience working with a teaching artist. She reported that through her Design Seminar collaboration, she learned things that she *never would have thought of*. The first was an instructional strategy emphasizing creativity: *the use of visualization and guided imagery to help students think of being on a planet*. She also learned a conceptual approach to content instruction: *I thought that we would create planets by making proportional models using round balls. The teaching artist said let them create their own planets*.

When asked about what she learned, she stated that she often collaborates with other teachers. However, through her collaboration with AH, she learned about *letting go*. *I hovered a little bit and kept the kids reigned in content wise*. She discusses the students behavior and corroborated what AH described as the detriment to not knowing the students: *I am not sure if it is a time thing and that AH doesn't have the time to develop rapport with them...have to figure that out a bit more*.

Teaching artists also discussed the changes they saw in their teacher's practices:

AS described what teachers can potentially learn in the arts integrated classroom: *in a way they are becoming a student. That was interesting to me, that teachers learn*. She didn't expect this outcome prior to Design Seminar. Her view of collaborative teaching was that she and the teacher would co-teach all aspects of the curriculum, side by side. However, there was a division of labor that unfolded in which she taught the filmmaking and her collaborating teacher taught the geography and history. *It was different than how it was portrayed in the Design Seminar PD. We came up with the concept together, then I taught the video stuff with them, and she would work on the china stuff with them. (labor issues, environmental issues)...the facts but the facts can be explored through artistic perspective. The teachers they would be like my students...they would participate in my discussions...this was different than what is encouraged in design seminar*.

AH believes that exposure to arts integration offers new perspectives and learning for teachers: *The teacher has preconceived ideas as to how things are and what art is. She realized that was thinking inside a box and realized that there were other ways. As an artist you are always questioning and seeing things from other perspectives...and so this aspect she has taken up...she says she is learning as she goes along...she listens in to learn.*

RP maintained that through their preservice education and professional roles, teachers *have drawn out of them that they can't do art.* In this regard, he sees his teaching artist work as political: *Imaginative creative, explorative...teachers do come to that place through workshops very quickly...this collaboration helps teachers remember what it is to draw...they are scared of that. And then they transfer that to their students. So with teachers that is the political change I can make.*

The teacher and teaching artist interviews indicate that much can be learned from Design Seminar. Teachers can learn to use multiple perspectives when creating curriculum. They can expand their views about art making, who can make art, and how they can use it as a strategy for learning. Finally, they can learn to “let go”, enhancing their potential to learn from their students.

CAP and Student Learning: Participants' Viewpoints

The focal teaching artists and the teachers were asked to describe how contemporary arts practices impact student learning. Several themes emerged and could be explored in more detail by CAPE staff during future Design Seminar cycles.

Enhanced Student Creativity

Participants noted that students think critically and divergently through an arts integrated curriculum.

I think certain contemporary arts practices can assist the student in thinking critically and unconventionally – which are the hallmarks of creativity – this is valuable in an information-based urban world where the economic value of creativity is increasingly crucial (AS, Interview).

In the beginning it seemed overwhelming..now that they have a good idea as to what they are doing...it is better....now are coming up with new ideas that are out of the box(AH, Interview).

They learned to be creative and to think outside of the box a little bit (M, Classroom Teacher Interview).

Critical Thinking

Participants noted that because student voice was valued in the Design Seminar curriculum, they began to question curricular issues and their experiences. This helped them to think about content in different ways.

I think that it is helping them see things that maybe one would take for granted. It makes them more aware of their environment. They thought about movement in urban space, and everyone had an example of that. For example I told them you could make a short video of your commute on your train ride to school. It helped them think of their everyday environment in a different way...seeing it conceptually or poetically It helps them think more critically about the physical environment...now they know the formal language of cinema and how they manipulate you...so now they say they will never watch TV or movies the same. They know how it's made and its made to make you think and see in certain ways..so that media literacy they will take with them the rest of their lives (AS Interview).

Educating the whole child

Participants thought that curriculum became more holistic through CAP. *I think that it can help make a student's education a holistic one, in that it offers a glimpse into human ingenuity in areas other than math, science etc. Scientists like Einstein believed that an artistic creativity is essential in imagining and visualizing unconventional possibilities like the theory of relativity.*

Fostering Student Ownership

Students benefitted from a sense of ownership, which teachers noticed resulted in more active participation: *We discuss what they are good at and go from there as to what they can contribute. Gives them ownership. The big thing about this project in general..When people feel they have ownership they have more pride and get more invested (AH, Interview).*

Engaging in New and Emergent Practices

One teaching artist reported that some students experimented and took more risks. This certainly can broaden students' learning repertoire. *One of the young men paints all the time...his practice ...he paints Michael Jackson and other famous figures and he does it quickly and he has it down. With the book project I noticed last week he wanted to be bored a little bit. I reminded him you can do anything on this book that you see. So he saw eyes in the fold...and asked can I do that? I said absolutely..and he did an about face and started charging towards this thing that he saw. I think he knew he was getting bored and the contemporary practice is he is in relation to his work and his environment...when he paints he is alone that was his old practice...but in the class I have them work in a circle RP, Interview)*

That's where it happens..that's where the transition from mistake to ..the mistake is a belief system that has to be transformed for the artists (and they are artists)...that's the threshold of a step to new choices ...the transition to a bigger better broader and at the same time smaller more specific work (RP, Interview).

Improved Collaboration and Dialogue

The teaching artists' confirmed the students had learned to work together, to persist in the face of challenges, and to use one another as resources. They were talking with and learning from one another. They were developing trust. These attributes signal enhanced functionality and growth of the learning community.

The class has been great in terms of a lot of conversation. It is kind of like a theory, seminar practice class...the students ask lots of questions and are not afraid to ask questions. They were more inquisitive, less reluctant to ask questions or to make comments, so they are more confident in that. This (experimental filmmaking) can be intimidating...and it can be very personal and that was something that was very noticeable. They became more willing to discuss situations and answer difficult questions that I asked. And now I get hands to answer...which wouldn't happen the first or second day of class. The discussion became more complex. The students told me that they became more conscious of their environment (AS, Interview).

Within that class there were groups that worked well together and some that didn't. the whole dynamic of functioning/nonfunctioning and who took the lead...there were differences in groups. Those who were successful couldn't do the same level of work alone. They were good at bouncing things off of each other and then when stuck with an idea elaborated on it and everyone had input. They discussed why they chose to do it this way and not another. They discussed throughout all of the lessons. At the end we did just one whole installation in classroom and you could see groups that had it together worked better at working within the whole room...those that didn't work well, they weren't sure what to do, they would go along with things, but couldn't be independent enough to say I am going to do this and I need two people to do it with me (AH, Interview).

We have been working hard to build community...I think they did that. They went to one another's houses.. Learned maybe how to work together. A couple learned that they needed to change groups. They knew they needed to move away from working with friends but they didn't. When they looked at what other groups had done, they learned when others worked better together than they did by looking at the final products (M, Classroom Teacher Interview).

How Design Seminar Supports Learning

Through their professional development program, CAPE Staff builds a community of practice (Wenger, 1998). These communities are developed as *individuals* create social networks through common goals and practices. CAPE staff provides concrete and varied opportunities for these networks to become established and sustained:

Time during PD

Design Seminar Professional Development routinely devotes approximately 20% of the time for the teams to plan their curriculum. In this way professional development is highly interactional. Planning time helps teachers and teaching artists understand one another's' professions and educational orientations. Through the dialogic process they

develop a more sophisticated understanding about artmaking as well as its potential to deepen classroom learning: *I was intimidated by the artist because of my background, and seminars helped that. What is considered art was so interesting and helpful.*

Modeling Arts Integration Strategies

CAPE staff provide participants with hands-on experiences, schemas of curriculum planning and models instructional activities that can be directly applied in the classroom. AS defined this as *workshopping the process*, and AH maintained that *vital also was the workshopping of our ideas*. For example, one aspect of curriculum development is framing a “big idea” to anchor the curriculum. During one professional development session, the CAPE staff offered a hypothetical topic and a corresponding big idea for the groups to explore: Native American Poems with the “big idea” “what makes a home a home”. AS described how this strategy helped her as she and her co-teacher developed their curriculum: *when students can explore a culture that they are not connected to...the situation with my class was there were not Chinese students in my class...so that one thing that we were asked to think about helped me to make the topic that was abstract for the students and make it more relevant for the students by exploring social phenomena...or exploring more local phenomena. It could help them make conceptual links. So the concept of the big idea was helpful to me.*

Support of CAPE Staff

CAPE staff were viewed favorably by participants. They were noted to be *inclusive*. AH uses a metaphor to describe the support structure that CAPE staff provide: *Design Seminar is like when you go bowling and take down the guard rails...Design Seminar was like the guard rails. Just to insure that everyone would be stuck in your own lane...you knew your parameters, the guards would be there...you could bounce your ideas off of that.* One CAPE staff member describes this as *playing with clear boundaries...and that the boundaries can generate freedom* (Field Note, August 2010).

Classroom as Laboratory

CAPE staff recast failure as learning and provide participants with support to experiment and take risks. These are essential qualities for innovation (Huberman, 1995). *Design Seminar was a good reminder that I was the artist and that was my role... and also that things may not always go your way because you are working with teachers and kids.* AH describes the learning environment: *It's kind of like taking theory and watching how it is applicable and not applicable...we (teacher and teaching artist) are encouraged to integrate our teaching in each class...but it didn't work out that way for us, but the ways in which we worked did work out. Design Seminar was great in terms of preparing us for using the classroom as a laboratory and giving us time and space to do the design seminar class. We were given the time and space and strategies to apply or not apply with the teachers. I had lots of time to meet K and learn about her and workshop our ideas. There is no way we would have arrived at our project without that Design Seminar PD...that was central to our working.*

Planning scaffolds

This is a really really good program. This is well organized, thought out and done (classroom teacher).

The above comment illustrates the effectiveness of Design Seminar. While many of Design Seminar sessions emergently unfold through participants questions and sharing, CAPE staff provide scaffolds and participation structures to insure that the teams grow as a learning community and that their arts integrated lessons become developed, organized and refined. Therefore, participants learn and express their accomplishments: *In mid I was saying this is impossible, I am not doing this again, and by end I loved it. It was a huge leap.*

Teachers and teaching artists noted that certain aspects of the Design Seminar process were ambiguous and this was challenging for them. “Dancing in the dark” is a metaphor used to describe beginning partnerships, when partners are “focused on tasks and outcomes, forgetting to examine our dance steps” (Borthwick, pg. 23). To understand Design Seminar participants must understand its collaborative and curriculum development *processes*. This is perhaps most difficult for new partners. Some participants expressed a desire to learn about specific aspects of curriculum implementation from past Design Seminar teams. For example, one teacher noted: *It would have been nice to see a lesson plan...what day would you have done this, what is your timeline, etc. I would have liked to have seen more examples of what was done. ... in the beginning that would have helped me.*

Both teaching artists and teachers discussed the possibility of having one separate professional development session for teaching artists and one for teachers in order to share ideas, challenges, engaging in collaborative problem solving. CAPE staff have done this in the past and should consider doing so again.

Response to Research Question 2: Viewpoints about Outcomes

Teaching artists learned multiple dimensions about collaboration. They learned that collaboration is emergent based upon negotiating roles and responsibilities. They improved their abilities to set boundaries. They wanted their teacher colleagues to help them better understand the students. They understood that part of their roles were to help their colleagues better understand arts integration. Each teaching artist interviewed grew as educators, and how each developed could relate to their level of experience as educators. The veteran teaching artist sought challenges and had a great desire to learn about the students. The practicing teaching artist grappled with applying her instructional practices in a new setting. The new teaching artist learned how to be a better communicator. Each of these developmental tasks should be explored in greater detail by CAPE staff as they further develop their professional development program with teaching artists in mind.

The Design Seminar experience also impacted the teaching artists art practices. They all reported that they incorporated what they practiced in the classroom to their most recent artworks, whether it is a subjective voice or finding common ground.

In the future, more needs to be learned about the teacher perspective, developing insights into how teachers let go of their existing assumptions and routines of teaching and become transformed through Design Seminar.

Design Seminar participants noted areas of student learning. They documented that their students began to experiment and raise questions, resulting in greater creativity and critical thinking. They engaged in more collaboration as they began to understand that their peers are resources for their learning.

Participants explained that CAPE staff acts in concrete and tangible ways to facilitate learning in the Design Seminar program. The professional development sessions focus on “workshopping” the arts integration processes. CAPE staff provide participants with planning time, scaffolds and support during professional development sessions. They modeled arts integration strategies so that the participants can experience them from the student perspective as learners. Finally CAPE staff recast failure as learning and encourage participants to experiment and take risks. Through these norms, participants grew as artists and educators.

Research Question 3: How can teaching artists and a contemporary art making process potentially impact a school environment?

CAPE's partnerships are reflective of Joint Ventures: they are more complex and long-term interactions in which a school and an arts organization work together to define students' needs and appropriate arts education initiatives. (Remer, xxx). The literature on arts partnerships is rich, defining core principles: shared goals with an emphasis on the needs of students and schools, communication between partners and joint program planning, program documentation, evaluation, and quality improvement, leadership roles played by key stakeholders (e.g., principals, teachers, parents, community leaders) and adequate funding, resources and support. CAPE has been at the forefront of this literature, contributing to the knowledge base through action research and program evaluation. Through these efforts they continually strive to attain and learn from each of its partnership programs.

The purposes of their current research inquiry is to build upon what CAPE already knows and practices by examining the potential for a contemporary arts focus within the partnerships to impact the school as a whole. Insights from teaching artists and school leaders will help CAPE staff build upon their successes and understand the barriers, essential information for strengthening their partnerships.

Coherence between Design Seminar and Partner Schools

In effective partnerships, there is coherence between each organizations' goals and interests. CAPE staff are interested in identifying the qualities of their partnership schools that are mutually supportive to their own interests and goals. During interviews, school leaders were asked why CAPE is an important partner for their school and where they see synergist possibilities for partnership growth. The following areas were articulated:

Culture of Collaboration

An ethos of collaboration was noted by school leaders.

- *we like people who collaborate; we have a faculty that is open and trying new things working together.*
- *I am about shared leadership..I wanted our art teacher to be a part of spreading arts integration in the school. I am trying to empower my art teacher to take leadership..I want it to be her thing that she is part of running or leading in the school.*

Arts integration serves a School Need

Often, schools establish partnerships with external organizations to address needs not being met by their current staffing patterns and curricular programs.

- *as a small school we don't have a huge arts program. Their exposure to anything in the arts is important.*
- *It is important to give kids other experiences. This was an opportunity for our kids to experience something besides music. They were able to really enjoy the*

program and learn a lot. They wouldn't have known how to take pictures or design a visual art piece.

School Vision: Educating Students for the Future

School leaders asserted that artmaking serves the vision of their schools.

- *We want to have well rounded people, that is why is CAPE important.*
- *part of mission is that we are educating the whole student. With students with disabilities their education is deficit driven..we want to make sure that the students have access to education as a whole person. I see CAPE as helping to develop the whole person.*

Art Fosters New Perspectives

School leaders content that artmaking brings new perspectives and lenses through which to understand the world.

- *Artmaking provides different ways to see the world. Art is a universal language and it provides a new way to see the world. It can enlarge students' world views.*
- *I don't even know if the kids thought they were learning but while learning they were having a good time. When parents come in and teachers saw it ...all of a sudden people are interested in photography. and the students had to read to do it, so kids found reading interesting.*

Enhancing Classroom Practices

Leaders discussed curricular realities that make makes the partnership a promising enterprise for enhancing classroom practices.

- One leader noted that *with teaching you do the same thing every year*, acknowledging that for some, teaching becomes routine. The partnership was noted to *break the cycle of boredom* teachers sometimes experience from teaching the same grade and curriculum year after year.
- Alternatively, some leaders afford their teachers flexibility. *Our teachers have a lot of freedom to design the curriculum so that gives them opportunity to integrate the arts...they have flexibility to get to the standards.*

As Design Seminar moves into Year 2 of its partnerships, these can become topics for further exploration. For example, CAPE staff can examine how these “areas of fit” can become explicit *scaffolds* for strengthening the partnerships. For example, CAPE staff and school leaders can debrief the residencies and look at student artifacts together, using evidence to expand opportunities for educating students for their futures. CAPE staff can also pull these ideas as themes through professional development, enagaging participants in dialogue about how to expand on these ideas through the residencies. For instance, they could discuss specific classroom strategies that can be used during the residencies to foster alternative perspective-taking.

CAPE staff could also reflect on whether and how each of these areas is important for their own professional growth, as well as the growth of the organization as a whole.

Partnership Features that are Fertile for Whole School Engagement

The photojournalism program....the kids would stand next to their picture and “say this is what I did” They were proud of what they did and continued to talk about it once they did it. They were beaming with pride. Whenever you see a child proud and contributing to their school, they were just a joy (School Leader Interview, August 2010).

CAPE’s partnerships support “whole schools in becoming places for artistic expression and creativity, involving and transforming parents, communities and school leaders as well as students, teachers and artists” (Burnaford, Aprill & Weiss). The above comment by a school principal provides testimony that CAPE’s commitment to students is visible to multiple community members. At school level sharings, the students’ voices and their artifacts take center stage and through their efforts they educate the surrounding community. In essence, CAPE helps schools to become places “where youngsters can keep company with interesting and powerful adults, who are in turn in alliance with the students’ families and local institutions” (Meier, 2000, pg. 19). Through Research Question 3, CAPE staff are interested in examining the specific and observable ways in which the Design Seminar learning community, implementing a contemporary arts focus, can potentially impact the whole school. The perspectives of teaching artists and school leaders informed this inquiry.

Based upon their experiences in the Design Seminar schools, teaching artists noted that the following influences occurred as a result of the infusion of contemporary arts practices.

- Cross disciplinary focus as an alternative to traditional pedagogy. All of the artists grappled with the fit between contemporary arts practices and the school curriculum. AH was able to see *the connection to the academic portion*, and that tying her art background to an academic topic was a new experience for her. She also noted that a contemporary arts practice provided her collaborating teacher alternatives to traditional teaching methods. AH noted that *a class like this (Design Seminar) will help the arts grow in the school.* As alternative methodologies become practiced at the classroom level, they can become a source for professional development within the larger school community. In fact, the Design Seminar sharings provide such opportunities for specific professional development related to cross-disciplinary curriculum approaches.
- Expanded use of materials and resources to support the curriculum. AS noted that the Design Seminar curriculum can help *technical facilities will grow.* Through the artform of filmmaking, the Design Seminar pushed the boundaries of the technical facilities within the school, creating more flexible use of resources throughout the school day.
- Opportunities for students to connect with curriculum on a personal level and to learn about the world around them. AH noted that contemporary arts practice *has to do with now ...it is not a focus on the past.. Famous artists from past are what people know..whereas if you bring an artist fresh off the street...there is more*

hostility because you don't know what they will be doing, but there is more to connect with then the older stuff. There are so many different areas that have to do with everyday life, and there are parallels that can help them (students) reflect on what is going on in their own lives, whereas looking at a painting from the past is like an escape. From her perspective, the contemporary arts provides the full perspective of the world, and getting some perspective on that from the art world...it is better experience for students than someone telling you this is how it is.

- Teaching as an art. RP adds that for the whole school, CAPE helps provide the true artistic expression of teaching, and provides teachers with opportunities for research and to develop ideas and keep it contemporary and new.

As Design Seminar continues its program in schools during Year 2, they should continue to document these aspects of contemporary arts practices, articulating specific strategies or methodologies for spreading these practices beyond the classroom level.

Characteristics of Effective Partnership Present in Schools

The above “whole school” opportunities brought upon by the Design Seminar partnerships, including expanded resources, enriched curriculum and teaching as art, were discussed with school leaders. Four school leaders were interviewed in order to identify the characteristics of effective partnership present in their schools, and to describe in detail various aspects of the partnership from their perspectives. Each school leader was asked to rate whether or not certain characteristics of effective partnerships were evident in their schools. Their ratings were aggregated in order to whether any patterns emerged across the schools. Table 12 depicts the results.

Table 12: Characteristics of Effective Partnerships in 4 Design Seminar Schools

Present: Some schools	Present: Most schools	Present: All Schools
Opportunities for participating teachers to present their new strategies to their peers.	We are attempting to spread the program equitably.	You can see evidence of innovative teaching strategies that facilitate student engagement in their own learning (participatory learning, hands-on learning, student reflection, analysis and critique).
Local governance or local school councils have a clear commitment to the work of the partnership.	There is clear evidence of participating teachers internalizing arts skills.	There is significant contact and ongoing collaboration between teachers and teaching artists.
	There is clear evidence of new and productive collaborations between teachers as a result of their work with the partnership (i.e. peer mentoring, team teaching, collaborative curriculum development).	There is clear evidence of ongoing planning of partnership activities
	There is a clear and productive relationship between the CAPE Design Seminar partnership activities and the larger vision of curriculum development and	There is clear evidence of increased teacher capacity to develop and implement new teaching strategies as a result of their work with the partnership.

	school improvement.	
	There are opportunities for participating teachers to develop arts integration leadership skills.	There is clear evidence of effective planning to sustain the partnership (such as identifying teacher leaders to maintain the integrated units, commitment of school dollars to ongoing artists fees, etc).

Indeed, patterns emerged. Certain characteristics of effective partnership had a strong foothold across all schools. These related to teacher growth, enhanced classroom practices and ongoing collaboration between teachers and teaching artists. These provide an important foundation for continuing the Design Seminar partnerships during Year 2. Leaders reported that they not only give teachers the time and space to collaborate, but protect this time over the course of curriculum implementation. They acknowledge the *organic* nature of the collaboration must grow from the teachers, not be dictated by the school leader.

School leaders noted that collaboration is a school value, but described increased collaboration, beyond the residency curriculum itself, as “emerging”. At this point, they not noted teachers independently applying what they learned in Design Seminar to other curriculum areas, nor are they collaborating with other teachers beyond the residency. Finally, school leaders reported that several characteristics conducive to sustaining partnerships were also emerging. These include sharing of arts integrated practices within the school and opportunities for teachers to develop arts integration leadership skills. These areas typically become more evident during the second year of partnership, and it will be important to visit these ideas in Year 2 professional development.

While some leaders actively communicate about the partnership to the community, this was not common to all partnerships. Various communication strategies were employed by some of the schools, and included:

- Reporting the work of the partnership to the local newspaper
- Including information about the partnership and student work on the school website
- Discussing the partnership at Local School Council meetings
- Teachers observing one another in each other’s classrooms and writing their reflections about the experience
- Design Seminar teachers share their work at grade level and staff meetings
- Teachers discuss the partnership in their classroom newsletters to parents
- Student work was displayed work in main hallway at the end of the project for parents and other teachers to view.

Each school leader discussed the barriers to “more school” or “whole school” involvement. These barriers included finding multiple ways to weave arts integration into curriculum, developing strategies for recruiting new teachers into the partnership, and securing ongoing funds to continue the partnerships. As these are not uncommon barriers to school reforms, CAPE staff could encourage more experienced CAPE school leaders to share their strategies for addressing these barriers.

Response to Research Question 3: How can teaching artists and a contemporary art making process potentially impact a school environment?

School leaders identified connections between their school ethos and the Design Seminar program: they value collaboration, an emphasis on exploring new and sharing new instructional practices, creating learning environments that foster new perspectives. The teaching artists discussed how the Design Seminar program nurtures school growth: it provides an interdisciplinary focus as an alternative to traditional pedagogy, it expands the use of school materials and resources, and it focuses on students and their learning.

School leaders reported clear evidence of collaboration, the use of innovative teaching strategies, and protected planning time. They noted areas of emergence: communicating about Design Seminar beyond the classrooms and into the community as well as supporting teachers to become advocates and leaders for arts integration within the school.

Recommendations

1. Several themes exemplifying Contemporary Arts Practices emerged across data sources, and these could serve as professional development topics. For example, CAPE staff could explore ways to help teachers use Contemporary Arts themes for other curricular projects.
2. As the contemporary arts themes were noted to provide direction and participatory structures for arts integration, CAPE staff could look at ways in which to make these themes more explicit during professional development or develop some interactive activities based upon them. For example, how might they help participants experience and become more comfortable with emergent curriculum? Could each professional development session devote a portion of time to a curricular theme that can be returned to and evolve over the course of professional development sessions?
3. The contemporary arts themes could be useful as a tool to document and investigate arts integrated curriculum, teacher lesson plans, and student products.
4. Each teaching artist reported unique areas of growth. CAPE staff should build upon this knowledge and investigate in greater detail the professional growth of teaching artists at various stages in their careers. For example, one teaching artist discussed the challenges balancing art production and teaching artist work. Knowing that this might be more difficult for new teaching artists, CAPE staff could provide new teaching artists with support and resources that address challenges such as this. Another teaching artist suggested more guidelines about the arts integrated curriculum, with the understanding that these would not have to be followed completely.
5. Teaching artists recommended that CAPE staff identify and share some “critical incidents” possibly drawn from past Design Seminar cycles. These discussions could describe the incident, share the outcomes, and provide ideas for alternative ways to handle the incident.
6. The teaching artists and teachers who participated in this study suggested they receive an overview of Design Seminar professional development topics and big ideas at the beginning of the year.
7. Participants appreciated seeing a variety of ways that teachers and artists document their work. Along those lines, participants recommended seeing some examples of lesson plans, timelines and artifacts from past Design Seminar projects earlier in the year.
8. One school leader provided feedback from his teacher participant. It was recommended that CAPE staff focus more on the concrete ways to collaborate as

opposed to the theory or rationale behind it. While this topic is addressed with specificity during professional development, perhaps it is an issue of balance and the logistics concerning collaboration could be emphasized.

9. Both teaching artists and teachers expressed an interest in one professional development session for teaching artists and one for teachers, so that they could discuss challenges and share ideas based upon their unique professional vantage points.
10. It was recommended that CAPE staff meet with the teacher/teaching artist teams midway through curriculum implementation as a way to debrief, identify challenges and provide some individualized support.
11. If CAPE staff wants to enhance the learning community to be a source of support, they could organize small groups of the Design Seminar teams and provide time for them to discuss their progress and challenges during one or two of the professional development sessions. Perhaps these discussions could be scaffolded by one or two guiding questions to deter negative group dynamics.
12. CAPE staff could use the areas of fit discussed in section 3 as discussion topics with school leaders to explore partnership growth during year 2.

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