

Defining and Developing Social Engagement Practices for Arts-Integration in Public Schools

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Introduction

Significant research efforts have documented the benefits of integrating artistic and academic disciplines (cf. Chemi, 2014; Wynn & Harris, 2013; Madden *et al.*, 2013) and the positive effects on pedagogical practice resulting from partnerships between teachers and artists such integration entails (Lee, 2013; Barry, 2013; Andrews, 2012). With the Artist|Researcher Partnerships Program (ARP), the Chicago Arts Partnerships in Education (CAPE) presents a unique opportunity to investigate the praxis of multiple partnerships at varying stages of development and illuminate the work of teacher-artist partnerships in classrooms. In establishing the ARP, CAPE envisioned the multiple identities their Artist|Researcher (AR) partners would have to embody, staking out a set of practices that AR partners enacted with Chicago Public Schools (CPS) students:

- *reflective questioner*, who begins learning through a questioning process, revisits questions throughout the art and academic process, and, through reflection, generates new questions at the end of a project;
- *critical collaborator*, wonder, grapple, and invent while partnering with other AR;
- *role-shifter*, where during their collaboration, students become artists, artists become teachers, [and] teachers become students, as their roles shift to bring them new perspectives and abilities;
- *integrative innovator*, who work and think across multiple artistic and academic disciplines to develop new ideas and create original work; and
- *social engager* who uses their art as a tool for public dialogue and interaction (CAPE documentation)

As a focus of their professional development efforts for the ARP, during the 2016-2017 academic year, CAPE focused on defining and developing the practices of a social engager. With 2017 being the Year of Public Art in Chicago¹, the work of the ARP aligned with the broader cultural agenda of the city reflecting the reciprocal and dialectical relationship arts-integration has with the cultural, social, and historical contexts of CPS schools and classrooms. Accordingly, this writing presents an investigation into the following research questions:

1. In which ways did AR partnerships practically transform the objects (i.e., purpose, motivation) of instructional activity in their arts-integrated curricula?
2. How do the culturally and historically rooted contexts of these local instructional activities shape these objects?

Methodology

As an exploratory and comparative multi-case study, the following analysis applied grounded theory (Charmaz, 2006) on four primary data sources: (1) pre-/post-implementation interviews, (2) classroom observations, (3) student artifacts, and (4) documentation created by the partnerships for their work with CAPE. At the same time, in order to be sensitive to the multiple, embedded contexts of the four disparate public schools in which this work occurs, cultural-historical activity theory (Engeström, 1999) guided our attention as we triangulated the multiple data sources (Yin, 2009). In the following, we describe the data collection methods and the analytical framework applied to the resultant dataset.

Participating Partnerships and Data Collection

During the 2016-2017 school year, the author conducted a multi-site case study of AR partnerships participating in the ARP for CAPE. All schools were part of CPS, representing a geographically and demographically diverse sample. Table 1 provides summary statistics gathered from the Illinois Report Card² or CPS public data repository³ for the six schools in which these partnerships worked.

While CAPE programming may reach multiple teachers and classrooms within any single school, this case study focuses on the work of four partnerships working in four disparate classrooms. Due to the variety of programming offered by CAPE, the involvement of individual teachers or artists with CAPE may be significantly more expansive than their participation in the ARP. Of course, these experiences affected the

Table 1: Summary statistics for schools in which AR partnerships worked.

School Name*	PARCC†	Average Class Size	Total Enrollment	Student Mobility or Graduation Rate‡	Low-Income Students	English Language Learners	Students with Disabilities	Chicago Neighborhood§
Morrison Elementary	31%	28	834	13%	92%	43%	13%	West Ridge
Phelps Occupational High School	Unknown**	Unknown	206	21%	76%	34%	100%	Jefferson Park
Frederick Taylor Norris High School	11%	12	262	92%	96%	0%	10%	Bronzeville
Sorenson Math and Science Academy	48%	17	1206	94%	64%	0%	2%	West Englewood

Table 2: Description of AR partnerships and their curriculum designs.

School Name	Teacher	Artist	Grade Level	Academic Subject(s)	Artistic Discipline(s)	Title
Morrison Elementary	Salvador Huerta	Racquel Victors	3 rd	Language Arts	Visual Arts	Transformation
Phelps Occupational High School	Lorrie Rey	Todd Dunn	9-12 th +	Occupational Prep	Design, Textile, Drawing	What's Your Superpower?
Frederick Taylor Norris High School	Jim Tyson	Tracy Garnett	9-12 th	Social Studies, Industrial Product Design	Environmental, Industrial, and Product Design	Conceptual Mobility: A Living/Learning Unit in a Backpack
Sorenson Math and Science Academy	Robert Arzt	Evan Stenet	9-12 th	Choral Performance	Choral Performance	A Capella Choir

* All names are pseudonyms.

† Percentage of students that meet or exceed expectations on the assessment developed by the Partnership for Assessment of Readiness for College and Careers (PARCC; parconline.org) aligned to the Common Core State Standards (corestandards.org).

‡ Student mobility is reported for elementary schools while graduation rate is reported for high schools. Student mobility is defined as the percentage of students that transfer in or out of the school between the first day of school in October and the end of the school year.

§ Neighborhoods in Chicago have well-defined boundaries and collect their own demographic information (cf. www.city-data.com/nbmaps/neigh-Chicago-Illinois.html).

** Due to Phelps Occupational High School's role as a school devoted to transition services⁴ PARCC scores remain unreported by CPS. Information about average class size was also unreported by the district.

implementation and design of the curricula enacted by the partnerships, but the descriptions of these partnerships and their curricula provided in Table 2 focus on their participation in the ARP specifically.

From each partnership, four primary data sources were collected in order to support triangulating this information into thematic and focused codes (Yin, 2009; Charmaz, 2006). First, pre- and post-implementation interviews were conducted with artists and teachers. These interviews were audio-recorded and transcribed. Second, classroom observations occurred periodically during the course of the curricular implementation, with video-recordings taking place during the course of the observation period. These observation periods occurred primarily towards the beginning and at the end of the curriculum. Third, samples of student work artifacts were collected, primarily through photographs in order to avoid disrupting classwork and the flow of the curriculum. Finally, online documentation created by the partnerships served as a data source. Teachers and artists responded to a mid-year survey and created an online portfolio of their curriculum, which they contributed to during the year and finalized after their curriculum concluded.

Analytical Methodology

To make sense of the data sources collected during the course of this case study, we relied on three primary frameworks: *grounded theory* as presented by Charmaz (2006), an iteration of *cultural-historical activity theory*

(CHAT) supported by Engeström and colleagues (1999), and an understanding of *disciplinary power* put forward by Foucault (1975).

As Charmaz (2006) described, grounded theory provides a comparative, iterative, and interactive means for building theories from data sources such as those collected for this study. The foundational workflow of conducting a grounded theoretical analysis of data resides in a cycle of collecting and interacting with the data to derive analytical codes, constructing working theories from these codes that attempt to answer the posited research questions, and subsequently refining these theories against samples of the collected data. Grounded theory facilitates the studying of processes as they progress over time, affording the ability to pay attention to phenomena that emerge over the course of a study and refining hypothetical theories in response to new data and experiences. Charmaz (2006) differentiates her version of grounded theory from others by arguing that the researcher's disciplinary and theoretical leanings alongside their relationships with respondents fundamentally shape the collection, content, and analysis of data. Essentially, purely "objective" analyses cannot exist due to qualities of the researcher and their existence as a social human being.

The Disciplinary Power of Resistance

Accordingly, it becomes vital for the researcher to explicitly state their theoretical leanings and how that affects the grounded theory analyses they conduct. Fundamentally, the Artist/Researcher Model (AR Model) as an organizing framework for CAPE's veteran partnerships represents an exercise of *disciplinary power* by CAPE. First, the AR Model introduces a set of identities and activities that CAPE views as integral to the work of partnerships between artists and teachers. Defining an AR as these specific identities engaging in particular activities creates a normative definition for the participants in the Artist/Researcher Partnerships (ARP). As Foucault (1975) brings to our attention, we cannot understand a universal sense of disciplinary power, but instead the precise shapes and exercises power takes as it excludes and produces modern life. When exercised in the form of *normalizing judgment*, disciplinary power becomes a "perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions [as it] compares, differentiates, hierarchizes, homogenizes, excludes. In short, it *normalizes*" (pp. 183, emphasis in original). Critical to understanding the AR Model as an exercise of normalizing judgment, these operations of power do not occur through Orwellian actions by CAPE but instead through the internalization of these identities and activities by the AR partners themselves, which produces a "power situation of which they are themselves the bearers" (Foucault, 1975, p. 201). Through discipline and training in professional development (PD) sessions for the ARP, CAPE advances their vision of professional collaboration between artists and teachers by attempting to normalize these identities and activities.

At the same time, exercising disciplinary power does not merely attempt to eliminate deviations from the norm (e.g., AR Model as proscribing any practices it does not define) but also *produces* both the systems of value (normal vs. abnormal) along with the means for resisting these binary divisions. Foucault (1975) originally described this productive aspect of disciplinary power by writing, "power produces; it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production" (p. 194). However, as he further explored the value of freedom within the powerful productions of a disciplined society, Foucault began to "distinguish between freedom as a doctrinal right to private autonomy and *freedom as a critical-experimental practice of resistance*" (Koopman, 2010, p. 557, emphasis added). After the publication of *Discipline & Punish*, he transitions from the negative sense of freedom as autonomy—free *of* power—and towards a positive sense of *resistance, transgression, and experimentation*—free *through* power. Our social situation is not one in which "we cannot free ourselves from the exercise of modern discipline" but instead one where we are free to enact "practices which intensify the tensions between ... freedom and power" (Koopman, 2010, p. 554). For Foucault, then, the romantic ideal of freedom as complete autonomy is presupposed and produced by the operation of disciplinary power and, thus, they exist in a dialectical relationship—one that is reciprocal and incompatible, where power and freedom "can neither be fully liberated from one another nor totally assimilated to one another"—such that transforming disciplinary power requires transforming our ideal of freedom to one grounded in practices of resistance (Koopman, 2010, p. 551).

Accordingly, these critical experiments of transformation occur when and where freedom and power preserve and overwhelm each other, transgressing across the *limits* produced by exercises of power. These forms of *counter-conduct*—practices that encompass resistance, refusal, and revolt—establish a freedom "in the sense of a struggle against the processes implemented for conducting others" (Foucault, 1978 as cited in Koopman, 2010, p. 558). Engaging in counter-conduct—resisting forms of disciplinary power—represents a fundamental truth about the historical expression of power, namely that "power does not always assume just one form and that, in virtue of this, a given form of power can coexist alongside, or even come into conflict with,

other forms of power” (Koopman, 2017, ¶10). With this view of the plurality of power in mind, we can reframe the AR Model itself as an attempt by CAPE to coexist alongside the power educational policies, which simultaneously provides the AR partners with opportunities and resources to resist either or both paradigms of instruction. In Packer’s (2011) reading of Foucault, he argues that studying power begins with the resistance of subjects to their subjection, specifically within the “practices in which truth is defined, power/knowledge is generated, and selves are formed [that] are everyday and taken for granted, are complex, and give rise to their own misunderstandings” (p. 373).

Cultural and Historical Objects of Activity

From the above, we understand the AR Model as an exercise of disciplinary power begins with describing how partnerships engaged in resistive counter-conduct and how they understood their own acts of resistance, specifically what that resistance aimed to critique and the forms their experimental practices took within their work for CAPE. CHAT complements our analysis of AR partners’ practices of resistance due to its focus on theorizing local contexts to support the generation of concrete solutions to unsustainable problems. Sannino and Engeström (2016) present a framework the design and analysis of *formative interventions*, a set of methods that apply CHAT within social situations to promote or understand the generation of solutions to local problems. While a full recounting of that conceptual framework lies beyond the scope of this writing, I will briefly explain three key conceptual lenses as well as their relationship to Foucault’s conception of power and resistance, applied in the analyses presented here: (1) *object(s)* of activity; (2) *expansive learning*; and (3) *practical experimentation*.

First, the defining feature of any human activity is its *object*, or “true motive” that meets a need, is invested with meaning, and motivates human effort (Leont’ev, 1978 as cited in Sannino & Engeström, 2016, p. 602). As Sannino and Engeström (2016) articulate:

Because of its link to human needs, an object is a historically developing entity that is never fully attained or complete. As a general entity it resembles a vision, often utopian, that, however, finds concrete instantiations in everyday life. Human beings pursue, reproduce, and potentially transform the object of their activity by means of actions on its concrete instantiations ... A single actor can only grasp some aspects of the object, so it is typically difficult to articulate by an individual. An object is contested and often also fragmented. Moreover, an object carries in itself the pervasive contradictions of its given socioeconomic formation ... The deep-seated contradictions in objects make them dynamic and unpredictable. (pp. 602-603)

Importantly, the objects of human activity contain a variety of contradictions—simultaneously existing yet incompatible forces on the components of an activity system—derived from its cultural and historical situation that manifest in the practical outcomes of the activity system. For example, a previous study of CAPE’s artist-teacher partnerships described how the work, the activity, of these partnerships required resolving contradictions that arose from conflicting sets of responsibilities, traditions of schooling, and visions of success (Kang, 2016). These contradictions result in untenable tensions that compel the activity system to go through cycles of critical reflection and searches for solutions, seeking to resolve these contradictions. Ultimately, contradictions must be “creatively and painfully resolved by working out ... something qualitatively different from a mere combination or compromise between two competing forces” (Engeström & Sannino, 2011, p. 371).

Furthermore, the contested and fragmented nature of the objects of human activity results in a *conflict of motives* that derives from exercises of disciplinary power and requires practices of resistance to resolve and transform. The qualitative difference of these transformations manifests as an expansion of the activity system, changing its components, their interrelationships or both, in a process that CHAT defines as *expansive learning* (Engeström, 1999). Expansive learning not only focuses on learning within and between systems of activity, but views learning as a creative and productive process “in which learners join their forces to literally create something novel, essentially learning something that does not yet exist” (Sannino, Engeström & Lemos, 2016, p. 603). This productive process “requires breaking away from the given frame of action and taking the initiative to transform it” or, in other words, defines practices of resistance and transgression (p. 603). Previously, partnerships have been attempted to produce new forms of instruction and documenting new processes of learning, but with varying degrees of success, particularly with respect to the extent of their resistance to traditional norms of schooling (Kang, 2016). Accordingly, the learning of partnerships requires producing expansions of their activity systems, and this analysis focused on discovering how partnerships negotiated these contradictions beginning from points of resistance.

Contesting the Trajectories of Arts-Integration in Schooling

In that vein, the object of formative interventions is to “attain a rich reconceptualization of the object of activity,” a process that requires *practical experimentation* with their problematic situation, experimenting with how to abstract meaningful tools from the cultural and historical origins of contradictions (Sannino & Engeström, 2016, p. 605). From this perspective, the AR Model and its accompanying PDs aims to provide artists and teachers with theoretical and methodological tools for reconceptualizing the object of their partnerships’ activity. However, during the year that CAPE introduced the AR Model, the success of artist-teacher partnerships in transforming their activity hinged upon the institutional constraints—the exercises of disciplinary power—under which they operated. Exemplifying the institutional constraints on arts-integration in public education, Erica Halverson (2013) presented a core problem for arts learning in schools, writing:

Arts learning in schools has suffered from what Julian Sefton-Green (2000) has described as romanticizing creative production by children. The argument goes something like this: Children are inherently creative, and the role of educators is to encourage young people to express themselves through art. To criticize this art is to criticize the children themselves. Proponents of academic and vocational approaches to schooling take this kind of production to be nonrigorous, lacking standards or relevance to important learning goals ... This lack of clarity has kept the focus in the arts away from learning, from asking what students learn from their participation in artistic production processes. As a result, arts-based disciplines fail to make their mark in formal learning settings. (pp. 121-122)

Essentially, the romanticization of children’s creative production runs counter to a rigor of education, which is currently defined by a market-oriented vision under the *Every Student Succeeds Act* (ESSA; 2016). In order to resolve this tension between the romantics and economists, the use of the arts as an instrument for learning traditional disciplines must focus on experimentation within students’ practices of learning and teachers’ practice of instruction. Halverson (2013) argued for understanding the experimental processes of artistic production as a *representational trajectory* that “mirrors the progressive formalization of representations valued in progressive math and science education” (p. 122). By tracing the trajectory of experimental practices starting from points of resistance to the ultimate exhibition of their students’ work at Convergence (CAPE’s culminating exhibit for the ARP), the following analysis aims to present substantive answers to the research questions while providing practical, theoretically guided recommendations for amplifying AR partnerships’ and their students’ power.

Analytical Workflow

Consequently, the analytical workflow resulting in this analysis proceeded as follows. First, all data sources were analyzed from a grounded theory perspective, resulting in numerous analytical codes about the work of partnerships with particular attention paid to social engagement. For example, early analyses of these data sources resulted in codes such as *contesting the purpose, movement across cultural contexts, constraints from traditional schooling*, and *engaging plural publics* to name a few. Then, the analysis refined these codes from a top-down perspective by focusing on discourse that described counter-conduct, resistance, and transgression within the implementation of arts-integrated curricula. By using a CHAT-informed methodology outlined by Engeström and Sannino (2011), the contradictions inherent within partnerships’ work was illuminated through focusing on informants’ discourse, particularly during interviews. How these contradictions manifested in participants’ discourse, specifically when referencing practices of resistance meant to resolve them, supported refining the analytical codes to working theories about the activity of implementing arts-integrated curricula and the forms of power that artists and teachers enact and attend to within their work. Focusing on the chronology of the data sources, these working theories resolved toward theories of partnerships’ learning, which further inform recommendations for the design and implementation of the AR Model and the ARP PD sessions.

Findings

The process of analysis outlined above focused on uncovering the contradictions that underlie AR partnerships’ activity, particularly those relevant to our research questions. We present explorations of AR partnerships’ work that address these questions in turn, with particular attention to discourse and practices relevant to social engagement.

RQ1. In which ways did AR partnerships practically transform the objects (i.e., purpose, motivation) of instructional activity in their arts-integrated curricula?

The foundational act of resistance for arts-integration occurs when public school teachers create space and time within their classrooms and instruction for new sources and forms of disciplinary power. Of course, CAPE incentivizes these partnerships but the choral director at Sorenson Math and Science Academy (Sorenson) articulated the fact that “to carve out a whole lot of time in the year for doing exciting, exploratory work, but work that’s not centered around performing is a sacrifice” from himself and his students (Robert Arzt [RA] interview, June 8, 2017). In making the decision to invest this effort into the AR partnership work—in making this sacrifice—teachers engage in a professional calculus that determines the extent of their involvement with the ARP, particularly the PDs, thus determining the extent of their disciplining and forms of resistance. Throughout the four ARP curricula studied for this analysis, the primary form of resistance occurred through transgressing over the limits set by the *grammar of schooling*—the historical “continuity in the structures, rules, and practices that organize the work of instruction” (Tyack & Cuban, 1995, p. 8)—by bringing in the disciplinary power exercised and embodied by the artist. While this practice of resistance served as the core object of activity for ARP work, CAPE’s focus on social engagement—using “art as a tool for public dialogue and interaction” —received varying levels of attention and resistance across the partnerships.

Empowering Students with the Conceptual Tools of Design

Every partnership’s fundamental object of activity involved empowering their students through conceptual or material tools, particularly those central to artistic disciplines. Practical experimentation within the classroom context motivated transgressing the limits of the grammar of schooling through interdisciplinary, specifically through *design thinking*. Broadly speaking, “design thinking encompasses the cognitive activities that are focused on changing natural resources or existing human artifacts in response to emerging human needs or desires” (Koh, Chai, Wong & Hong, 2015, p. 3). At Frederick Taylor Norris High School (Norris), the AR partnership’s project, *Conceptual Mobility: A Living/Learning Unit in a Backpack*, organized their curriculum around a central inquiry question that foregrounds the disciplinary power of design thinking: “How can students use a design process to evaluate our society’s priorities, values and the impact they can have as individuals on global challenges and change? How can the process and practice of design educate and empower students to address and confront societal concerns and issues?” (Norris AR Partnership documentation) When asked about the goals art and design teacher Jim Tyson (JT) had for this year’s CAPE project, he wanted his students to understand that:

When you get up in the morning, you make design choices. In your clothes you put on. You decide to wash up or not, brush your teeth or whatever. You're still making design choices. So, I'm trying to weave them into the whole idea of the process. That it's available to them, that doing design work is available, and it's all around us. (JT interview, March 24, 2017)

His partnering artist, Tracy Garnett (TG), further connected the availability of design thinking as empowering students in the following manner:

Well, I guess in some ways, that opportunity to think freely a bit more, without constraints, of practical— or what the right answer is or there is a right answer, do you know what I mean? So, to be able to see multiple solutions. But, then again, there are some things that fit better or work better than others. So, to have that sort of authority to critique and to know why they have the opinions they do. (TG interview, March 27, 2017)

Illustrating students burgeoning authority through their arts-integration activity, TG described an experience students had through the CAPE project last year, where they had the opportunity to meet with designers at Perkins+Will⁵, an international architecture agency based in Chicago. For this project, students had re-designed Overton Elementary School as a live/work space after its controversial closure and subsequent sale to a local developer (Cholke, 2015). After that experience, TG noted:

I think [the students] spoke with more authority about their ideas because they got a little bit of validity from these designers [who said], “Oh, that's a great idea” or “Yeah, we think about that too when we design a school or when we design a space.” I think it's also this whole idea that in design, you're always designing for someone or something, but then it's always this amazing, like, lack of seemingly never to have been asked, “What do you need?” or “Is this actually good?” So, them being more present in that sort of exchange, like, “Yeah, this is what we need,” and have a designer actually [respond], “Oh, wow, okay.” ... [By] being heard ...

they become definitely more experts on not only their ideas but what their ideas are about.
(TG interview, March 27, 2017)

By having professional designers legitimate students' design processes and thoughts empowers students through centering practices at the heart of design activity (Lave & Wenger, 1991). Providing their students with the disciplinary power of design thinking, the AR partnership at Norris amplifies their voices, allowing them to be heard within spaces that historically neglect to ask for, let alone listen to their ideas. This amplification through design thinking empowers their transgression: public high school students speaking with authority in corporate boardrooms bring their neighborhoods into these spaces while reimagining both to meet their needs. JT highlights this point as he described the ultimate goal he has for his students:

I want them to be able to travel. Traveling for them, some of them, it's going downtown. That's a big deal. Or going to the water tower. Or, going out to Orland, to the shopping mall. But, I want them to be able to go outside of the country if they want—even with all the stuff that's going on now—but I want them to be, at least, knowledgeable about what's out there.
(JT interview, March 24, 2017)

However, the disciplinary power of design thinking to challenge students' sociopolitical realities cannot be conferred by merely telling students of its existence. As TG put it, "I think there's no worse way to ever have, to get a student to be politically engaged or socially engaged than by telling them to do that. So, you always have to get it at some sort of around the corner kind of a way" (TG interview, March 27, 2017). Making design thinking available to students requires what Koh and colleagues (2015) refer to as *wicked problems*, "problems that cannot be fully resolved in part because they cannot be fully comprehended ... [because] they can be changeable, shifting in nature over time" (pp. 2-3). This echoes Sannino, Engeström and Lemos' (2016) definition of the object of human activity, as contested, fragmented, and steeped in contradictions that introduce a dynamism and unpredictability in how they materialize in everyday life. For students to "pursue, reproduce, and potentially transform" the purpose and motivations of their activity in CAPE arts-integration projects, their teachers and artists feel compelled to confront them with a wicked problem to organize their work (Sannino & Engeström, 2016, p. 602). At Morrison Elementary (Morrison), Salvador Huerta (SH) and Racquel Victors (RV) designed *Transformation*, an arts-integration curriculum for 3rd graders centered on the inquiry question: "How does the process of creating alter a student's perception of their identity?" (Morrison AR Partnership documentation) The artist described her general approach and motivation in designing wicked problems for her students:

I'm a really curious person, so if I can pass that curiosity on, and then just let [the students], say, "Okay, here's all these connections. What are you going to do with them?" ... If we're doing sculpture, or we're doing something with sculpture, just give them a bunch of materials. At that age ... we're always told, "Do it right. Don't mess that up. Don't do this. Don't do that." ... That's probably why, back in the classroom ... perhaps I am giving them, it's important for me to give them the okay to push back a little bit. (RV interview, March 15, 2017)

Again, AR partnerships see their work as empowering their students' ability to transgress limits set by their social contexts, particularly those of the traditional classroom. Indeed, teachers often described their engagement with the ARP as rooted in the freedom it provides them for experimenting with the instructional activities driving their students' learning. JT simply stated that "the reason why I've been with CAPE and stayed CAPE this long ... is because they've allowed us to take these students and let them experiment with ideas that they wouldn't normally be doing in their classrooms" (JT interview, March 24, 2017). SH described his AR partnership's work as fundamentally different from traditional instruction at Morrison:

For me it's important that they keep doing this kind of work ... What we do is a lot more impactful, meaningful, for the kids ... The things that we do are so different from what the kids are used to [in school] ... I don't feel kids think about "this is what I'm producing, or what about me is on this piece?" [in other classes] ... There's not—the kid's message isn't [in the work]. I like the aspect of the students' voice being in what they're creating. (SH interview, June 22, 2017)

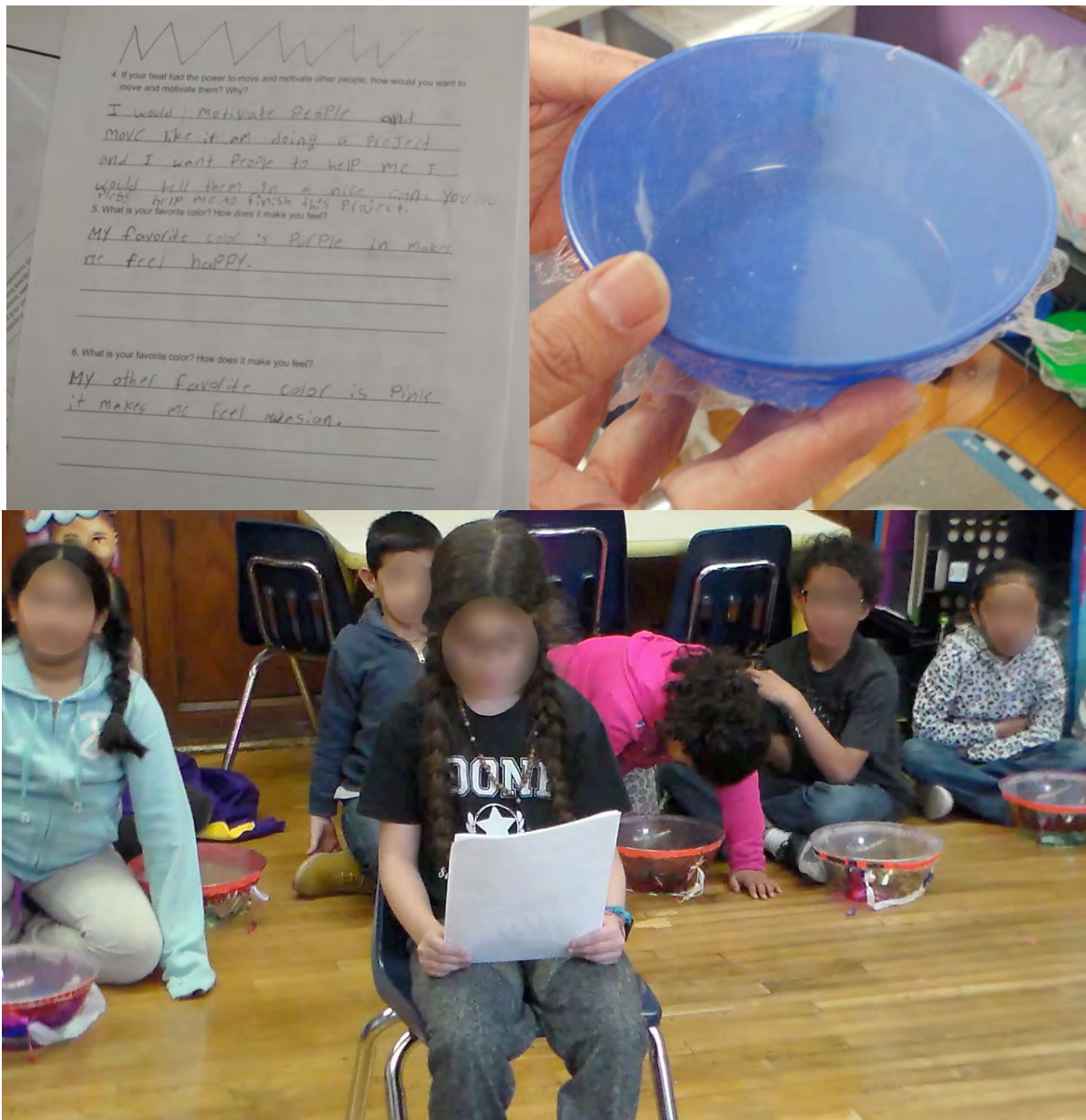


Figure 1. Representational trajectory of ARP curriculum at Morrison Elementary:
 (top left) student responses to reflective prompts provided by SH;
 (top right) prototype design of drums created for the ARP curriculum;
 (bottom) students reading stories they wrote that captured the motivation for their drum designs during a rehearsal performance in their classroom.

Echoing the importance of amplifying students' voices, SH further underscores the role wicked problems serve for developing students' ability to experiment not only with raw materials but through those raw materials, experiment with how they see themselves and how they define who they are to the world.

Looking at Figure 1 from SH and RV's 3rd grade classroom at Morrison, students experimented with their identities by re-representing themselves, moving between reflective writing prompts to creating their drums then ultimately performing in front of their parents and extended school community. In scaffolding students to create these representational trajectories of personal transformation, the object of AR partnerships' resistance to the grammar of schooling becomes concrete instances of public school students re-imagining wicked problems—practically transforming their selves and their communities—by design.

Limits to Transgression and Transgressing Limits

At the same time, successful AR partnerships for CAPE must continually reassess the needs of both the partnership and their students. Oftentimes, these reassessments required yielding to expressions of disciplinary power beyond their ability to resist, acknowledging limits they were unable to transgress. The team at Phelps Occupational High School (Phelps) worked with transitioning students with special needs towards the end of their tenure with CPS. AR partner Todd Dunn (TD) reflected that CAPE projects with these students—represented through years of experience with these populations—aimed towards goals that made them “always hard and unsuccessful in a way that it could never be successful” (TD interview, June 19, 2017). His partnering teacher, Lorrie Rey (LR), described the difficulty as rooted in the profound differences that “communication” took between vocational training institutions—learning to meet others’ needs—and the arts-mediated communication of their CAPE project—learning to express their strengths, who they are, to others. TD went on to describe students’ engagement with this year’s project with teacher LR *What’s your Superpower?*:

If our goal is to get the kids to be better communicators, I think we have thrown an actual drop into an actual bucket. They need a lot more drops, but I think actual drops actually happened. But, looking through the projects in the classroom ... it really was the full spectrum between a person who really did everything and a person who did nothing. (TD interview, June 19, 2017)

In this sense, the CAPE’s aim to support students in transgressing the grammar of schooling—becoming empowered through the discipline of art-making—created a spectrum of activity ranging from a student who could engage every step through the trajectory of the curriculum to a student who disengaged from the cognitive and social effort asked of them in answering the project’s designed inquiry questions:

If you possessed a super power to do Good for the world, what would it be?
If someone was to ask you today, “What are your strengths?” what would you say?
How would you describe them, visually?
Now I would like you to create or find symbols that represent your strengths.
What would the symbols look like to describe your super power?
What colors would you use to describe your powers and why did you choose it?
Why did you pick or create these symbols? (Phelps AR Partnership documentation)

At the same time, this spectrum of behavior that these students displayed as communicators reflected how the AR partnership at Phelps transformed the object of social engagement within their arts-integration project for CAPE. While LR felt the social engagement with their exhibit at Convergence aimed to have the visiting public inhabit her students’ experience, TD described the partnership’s exhibit as “a stand-in for the kind of conversation that one assumes that art will have [that] one assumes that art will foster ... this isn’t the actual conversation, but this is a version that the kids could see” (TD interview, June 19, 2017). He went on to argue that:

The way that I thought we were really socially engaged was I took information about their superhero choices, and we had them pose in superhero poses, and I asked seven artists I know who have drawn figures of some sort if they would draw the people as superheroes ... They were all fantastic. So, that’s social and there’s some engagement. (TD interview, June 19, 2017)

Here, the object of social engagement transformed through the material and social resources the partnership brought to bear in mediating that goal, though this transformation was necessarily constrained by students’ own abilities and engagement. First, the posters asking Convergence visitors to share their superpower publicly provided a tangible and visual representation of dialogue between the students’ artworks and the audience of the exhibit. Second, through the implementation of the project itself, the partnership mediated their students’ engagement with a specific public of artists who translated their superhero designs into material figures (see Figure 2). In this sense, the artist and teacher served as instrumental mediators for their students, practically transforming the object of social engagement by both providing multiple means of engagement and establishing degrees of proximity between their students’ and the plural publics the arts-integration project engaged. While the artists mediating the material production of students’ superhero representations had the



Figure 2. Two manifestations of social engagement from the Phelps' ARP curriculum:
 (top) Posters from the Phelps AR partnerships' exhibit at Convergence, filled in by visitors to the gallery;
 (bottom) Paper superhero logo designs created by students at PS, vinyl cutouts derived from those designs by TD, and artists renditions of superheroes created by artists in TD's social network.

opportunity to meet the students personally, the broader Convergence exhibit and its dialogic “stand-in” transformed into opportunities for the Phelps' students to further exercise their newfound power of art-mediated communication. As LR explained, when she brought the group to visit the exhibit students that did not participate in the CAPE project joined them, which provided a rich opportunity for her students to practice this new discipline. By having conversations rooted in peer-to-peer socializing that centered students' well-being (their/superhero strengths) as well as the well-being of others (superpower to do “Good”), the disciplinary power of art-making brought into the classroom through the AR partnership allowed students to transgress the constraints of a traditional curriculum predominantly focused on vocational viability.

Even for students with significant training and ability in the artistic discipline of the arts-integration project, artists and teachers practically transformed the object of their activity by again transforming their social and material relationships with the students. The partnership at Sorenson Math and Science Academy (Sorenson) developed a project titled *A Capella Choir* whose driving inquiry question was “What can we learn through the process of investigating unfamiliar cultures through music?” Since the AR partners understood their students as “singing at a very professional level ... [because] a great deal of them took choir extremely seriously inside and outside the school,” this led to an ARP project that the artist, Evan Stenet (ES) described by stating:

So, we thought let's see how much we can take that and really explore as much as we can with their talents. So, by treating them as, not these little school students, but rather, you know, "Hey, you want to be professional? Alright, here's how it goes. Here's how you do it." We turned that into a learning opportunity as well, and they understood the process. (ES interview, March 20, 2017)

In fact, due to the sophistication of their students' talents, the partnership expanded their conception of social engagement beyond the audiences that witnessed their public performances and visited the Convergence exhibit. The choir director, Robert Arzt (RA), described this aspect of the ARP project by saying:

If you look on jwpepper.com, which is the biggest sheet music distributor that I think most choir teachers use and search for a song in Arabic, there are like, three songs, and they're not very good arrangements. The one that we did last year, the Iraqi Peace Song—it's great that it exists and it's better than nothing—the rhythms were notated incorrectly and the editor or arranger made a note to say, "I just tried to transcribe what I heard," and I think made an honest attempt but didn't come from a background from comprehensively studying music from the Middle East ... so we think we could do a better job with ES's knowledge of those musical styles and with my understanding of the world of choral music educators ... It really speaks volumes that there aren't already arrangements, not even from a particular country, in a language, one of the most popular languages in the world. And that just feeds right into this pernicious idea that being Muslim is somehow at odds with being American, or people who speak Arabic aren't part of the modern world. I think there are some harmful misconceptions, ideologies, that I think to make the world better we need to combat. (RA interview, March 23, 2017)

Basically, the AR partners at Sorenson served as mediators—similar to the Phelps partnership—for the object of social engagement but, due to students' pre-existing foundation of training, the partnership could further amplify their students' voices to transgress social, political and historical boundaries. As an extension of treating the students as professional singers, the AR partners' created opportunities for students to travel into new social spaces while inhabiting new roles and identities, thereby transforming the object of the ARP project from learning about Syrian culture through their folk songs into recording professionally produced video and audio recordings that amplified their voices. These recordings served as evidence of students not only investigating an unfamiliar culture but directly combating the pernicious stereotypes that shape broader sociopolitical discourses about Muslim people, the meaning of being "American" and the significant ignorance that positions the former as perpetual foreigners in the United States (see Figure 3). AR partner ES described this transformative process, by stating:

When we brought them to the studio, to some it was familiar, to many it was a very exciting environment. By actually doing that I really feel in that six hour session—four to six hour session—in the studio, I mean, we had craft service, we catered it ... They were in there and they were each working in their own little sections in the studio. While others were recording they were also working to make sure that they were going to nail their parts. So, we saw a work ethic kick into gear that was apparent in the classroom, but it seemed heightened when they got into this environment and working in the studio ... The video part of it heightened it even more because having the videographer there working with them actually probing them for emotion, probing them to speak and do things. And, the other aspect of it that was really wonderful is that we start the video off with a statement that they all kind of worked on together ... a statement about the video, a topic statement of why they did what they did and what it was that they did, and it was pertaining basically to Syria and Aleppo, and it culminated in ... this short summary they were able to reflect on everything we touch on in class. Refugee crisis, Syria, the politics of the world right now, where they're at. And, they're very bright students. These are the future leaders of the world ... We could've just submitted audio and explained it in words, but it would've been even more potent coming from the students themselves. (ES interview, June 8, 2017)

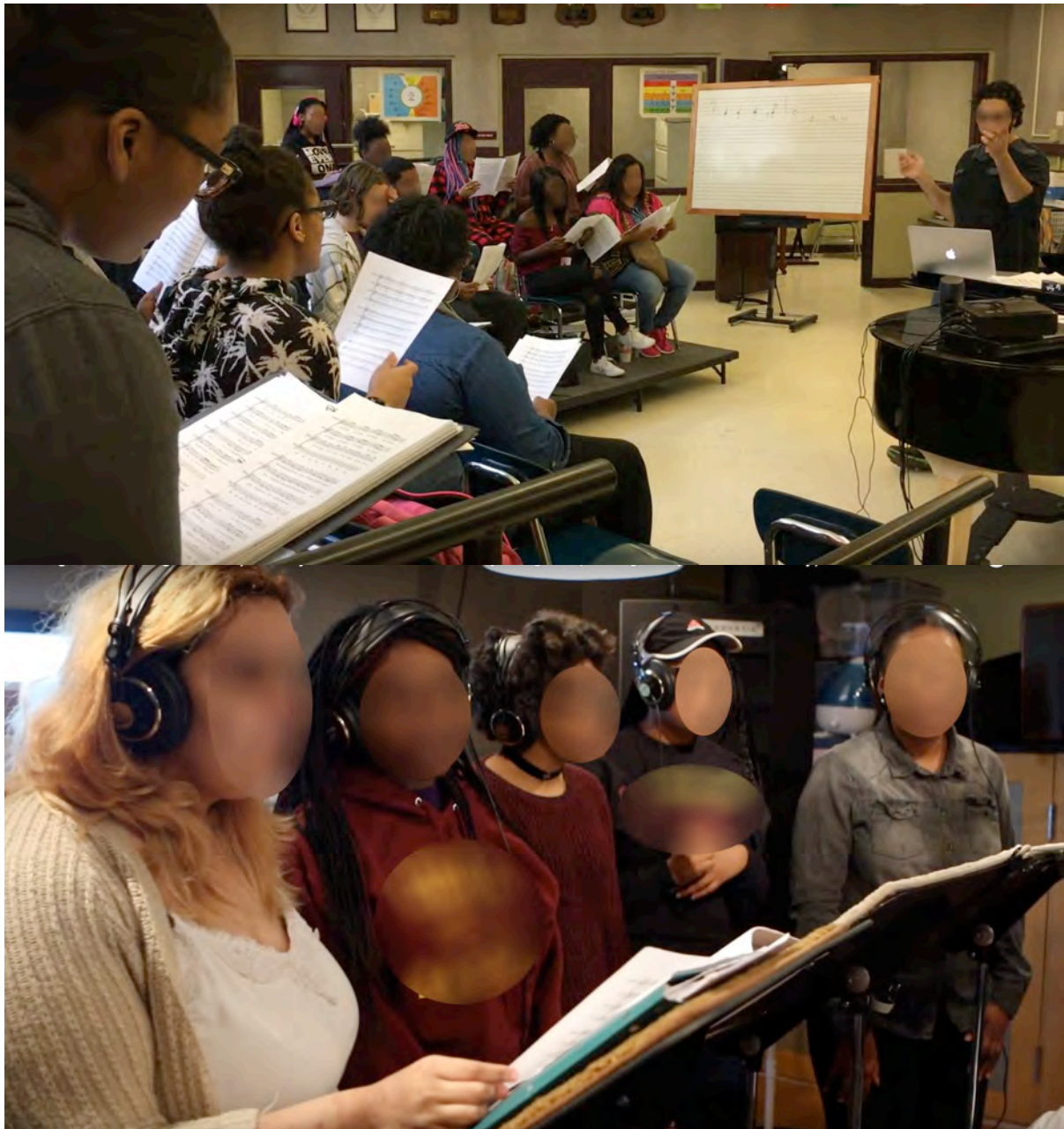


Figure 3. Stills taken from the video produced by the Sorenson AR partnership, showing students' rehearsal of Arabic folk songs in the classroom (top) and their recording in a professional studio (bottom).

The video is prefaced by a clip of Gary Johnson, presidential candidate in 2016, asking "What is Aleppo?" on CNN. In the video, Sorenson students inform Mr. Johnson that:

"Aleppo. Once the most populous city in Syria, has been the epicenter of the greatest humanitarian crisis of our time. Hundreds of thousands of lives have been lost, and millions of refugees have fled the violence. We dedicate this medley to those refugees, and we hope our singing brings you comfort and strength."

Across the four ARP projects studied for this writing, the partnerships transformed their object of instructional activity through transgressing the grammar of schooling in (at least) two ways: (1) by exposing students to the disciplinary power of *conceptual tools* such as design thinking; and, (2) by motivating instructional activity with an expanded object of *intentioned social engagement*. Both means of resistance required acknowledging the constraints of the grammar of schooling while the AR partners discovered alongside their students the means to engage with the inquiry at the core of their CAPE projects. Confronting students with wicked problems and providing them transgressive conceptual tools empowered them, affording

their ability to take up new identities and travel across boundaries meant to separate and exclude. In particular, CAPE's focus on social engagement this year pushed partnerships to critically experiment with their traditional curricula, mediating engagement with broader communities to expand the object of partnerships' instruction and their students' learning. Consistently across the ARP projects studied here, the practical transformation of the object of instruction resulted in empowering students through new identities and conceptual tools that mediated their ability to relate and engage with their broader communities, opportunities that emerged through their enactment of the ARP curriculum with their teacher and artist partners.

RQ2. How do the culturally and historically rooted contexts of these local activities shape these objects?

While this form of "emergence becomes an opportunity for learning across otherwise exclusive boundaries" (Jornet & Pahl, 2017, p. 68), the capacity for partnerships to foster transgressive learning relied upon how the artists and teachers perceived constraints and the subsequent impacts these perceptions had upon their practice. Throughout the four ARP projects examined here, a foundational source of tension emerged from the entrenched boundaries between the disciplines of schooling and art-making. While AR partners understood CAPE as motivated by a desire to disrupt traditional schooling, they were less sure of how to express that disruption within the variety of cultural and historical contexts they traveled between as members of the ARP. CAPE staff had historically handled moving from ARP classrooms to the gallery, while AR partners had focused on bringing students' lived experience to their curricula. In providing this new object of AR activity to this year's projects, CAPE confronted AR partnerships with culturally and historically informed boundaries—between students' lives, their schools, and art galleries—and the new mission to meaningfully and deliberately transgress across these limits. By contrasting Convergence exhibitions in Gallery 400 with performances in CPS classrooms, we can bring into relief the differentiated activity of this transgressive experimentation, which proved contingent upon how the AR partners perceived themselves as subjects to and wielders of disciplinary powers.

Resistance, Re-education, and the Struggle for Recognition

The partnership at Phelps, for instance, felt resistant to CAPE "forcing the demonstration of the learning ... 'we got to show the learning!'" Which is not something that art shows typically do. Sometimes, you know, but it's not typically, and it's not what we sold the kids in the beginning" (TD interview, June 19, 2017). AR partner LR described the difficulty in representing students' learning through the exhibit from a different perspective. She stated that their project promoted an intra-|inter-personal, relationship-based learning as well as challenged the rigidity of her students' thinking through re-imagining themselves and their futures, but while the art pieces mediated the learning processes of her students, they serve as poor stand-ins for their ability to relate and imagine. As TD explained:

You give me the money and I will do the best project I can where I think I let the kids get the understanding of what it really means to be an artist. For real. We are not making art projects. We are being artists. In terms of that there is some thinking and remaking and renegotiating of our work, and trying to see a project all the way through to the end ... Now, can we show that learning to our funders and to the other people we are in conversation with? ... I don't know that I've ever really promised that. (TD interview, June 19, 2017)

Essentially, the AR partnership staked out a space in which Phelps students reflected, reimagined and re-represented their strengths—their power to enact "Good"—by taking on the mantle of superhero identities (see Figure 2). Expanding (TD and his artist friends) and engaging their communities (peers at Phelps) through the CAPE project provided students with opportunities to reimagine who they were with respect to their broader social situations.

Yet, CAPE's motives for displaying these processes conflicted with motivations of the AR partnership, especially when considering students' agency in exhibiting and situating their work in a public gallery. As TD stated:

Here's the problem: I don't think I could do it without it being, violating the privacy of the kids in a public way. Because when we were educators and artists talking with other educators and artists [in CAPE], we talked about the students fully. I think in a gallery situation, I don't think there's a way to do that. To say, "This student has autism" ... I wouldn't feel

comfortable doing that ... I don't think that we could get consent from these kids to give [private] information, not just legally, but emotionally. (TD interview, March 21, 2017)

From this perspective, understanding the Phelps students “fully” requires a compassionate grasp of their disabilities, particularly with respect to the design of CAPE curricula. Challenging the public to realize this emotional understanding exemplifies what scholars of Critical Disability Studies view as “*a social problem that requires a re-education of the general population* so that they provide avenues for wholehearted participation in cultural practices through which people of difference develop feelings of value” (Smagorinsky, Cole & Braga, 2017, p. 74, emphasis added). In this sense, the challenge for this AR partnership (and any partnership working for students with disabilities) required re-educating the audiences of Convergence to recognize and legitimate Phelps students’ artwork as that of artists, wholly and fully. On the one hand, LR lamented the fact that her students missed the opening of the exhibit, thus missing the opportunity to re-educate their community about their visions for “Good” and the roles they can play—as student, communicator, artist, and superhero—in realizing that vision. On the other, TD worried that “showing the learning” within the gallery de-legitimized students’ work as art and undermined recognizing them as artists. Critically, these conflicting ideas about the object of the Convergence exhibition emerged from the cultural and historical constraints of the art gallery as exhibition space, where public receptions constrain the times and forms of students’ representations. These constraints emerged from the cultural and historical contexts of galleries and schools. The AR partnership exercised a program of transgressive education that went beyond the bounds of a traditional, vocational curriculum for Phelps students, but having these students communicate their imaginations within an art gallery required both a re-educated audience and a level of disclosure that went unrealized with this year’s project.

However, when the struggle for recognition as full, wholehearted artists does not re-orient the object of the curriculum, CAPE projects can provide a space for ambitious programs that transgress the boundaries of schooling and exhibition. When asked if any friction existed in showing the raw, unfinished pieces the students at Norris created for their Convergence exhibit, TG laughed, asking “Have you been to a contemporary art exhibit? No. Not at all.” (TG interview, June 27, 2017). Her AR partner, JT, described their exhibition by saying, “I did get some pictures of people working with that, taking that and recreating some kind of tent structure for themselves. So, they could see the process that we went through. So, basically, you're looking from concept, to practice, to models, to an actual example of the tent” (JT interview, June 20, 2017). In effect, their exhibition provided students’ representational trajectories throughout the CAPE project while providing the material (PVC pipes, Mylar blankets) and conceptual (students’ model shelters) resources for audiences to engage in a truncated but immediate version of the ARP project at Norris. As JT further described:

Basically, what I expect is that [the exhibit is] a hands-on experience, and hands-on is always better than just reading or looking at a video. To be able to take this, and hold it in your hand, feel the weight of them, feel how some things might work, some things might be connected, are there ways to connect them better. That gives you a truer experience as far as the whole design process, [which is] what we’re trying to do with these kids. A number of these kids have never done anything like this before. They’ve never actually constructed anything from a concept idea up to an actual, semi-completed, idea anyway. This [exhibit] gives adults and other students the opportunity to see what our class actually went through. The process. The design process. The concept process. And, actually getting it up to a presentation of their idea, their tent idea. (JT interview, June 20, 2017)

The representational trajectories represented in Figure 4 depict students designing around a series of wicked problems the AR partnership confronted them with, beginning with the design of multi-use tools, through handles, and ending with mobile shelters. These artifacts exposed Convergence audiences to the representations of students’ design process, following a conceptual arc that ended with a challenge for the audience themselves to engage with the project, to imagine for themselves what futures these tools could afford. By creating a space for the audience to engage in this transgressive act—to imagine and experiment with the conceptual tools provided by the students at Norris through the material of their exhibit—the AR partnership empowered students to re-orient their audiences activity toward the same “societal concerns and issues” that drove their designs.

While this empowerment testifies to the expansive learning within students’ design activity, the AR partnership articulated the need to re-educate audiences despite the movement of contemporary art spaces toward processes of interactive engagement. When displaying assemblages of raw, unfinished designs created

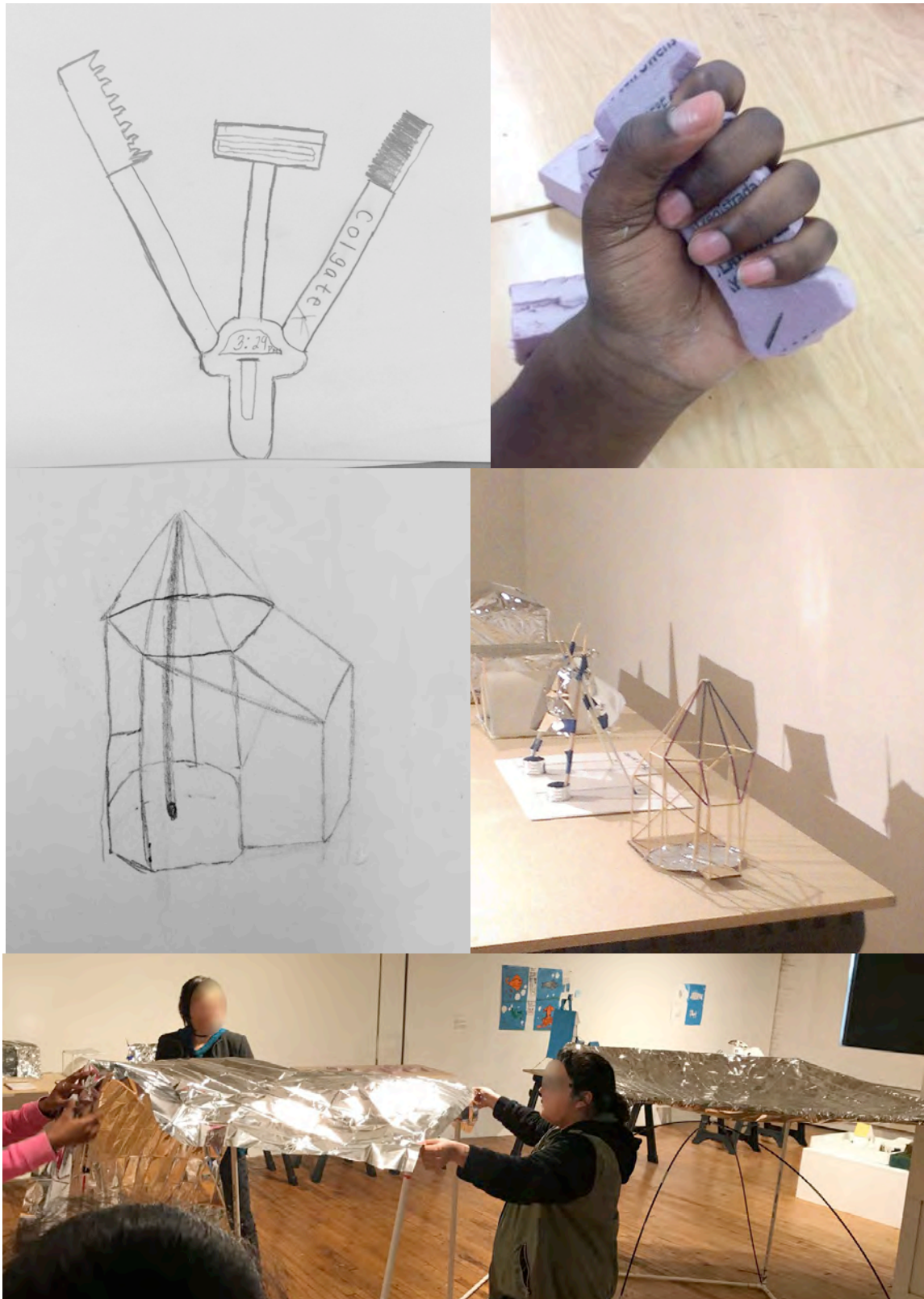


Figure 4. Representational trajectory of ARP at Frederick Taylor Norris High School:
 (top left) student proposal for a multi-tool design; (top right) student prototype of a handle;
 (middle left) student draft of portable shelter; (middle right) student model of portable shelter;
 (bottom) Convergence visitors using materials in the exhibit to create their own portable shelter prototype

by students, the partnership trusted CAPE artists and teachers to pull meaning from “seemingly incomplete bits and parts as opposed to a finished painting ... I think that's a great opportunity at Convergences because you sometimes show what you probably wouldn't show” (TG interview, June 27, 2017). At the same time, broader audiences—even amongst art educators—can struggle to meaningfully engage with a constellation of artifacts in an exhibit, particularly if it runs counter to their pre-conceptions of the object of art-making activity. TG related an anecdote of previous work with JT that demonstrated the forms of disciplinary power they have confronted:

Back in the day, one of our first projects, we actually presented at the Illinois Arts Council conference to art teachers and basically they were all like— [the students had] made these cardboard, full-size chairs that weren't very pretty. They were highly engineered, highly sophisticated. They built them to fit the size of them. But, then you have these art teachers being like, “Why didn't you have them paint them? They're not very attractive.” So, it's just this whole idea that [an art project] doesn't have to be this, “Ooh, 3rd graders drew that mural. How fantastic!” But, [instead] it's something a bit more rough or crinkly. (TG interview, March 27, 2017)

In this sense, the AR partnership viewed the traditional disciplinary power of art educators as focused on finished, complete, and aesthetically-pleasing objects instead of seeing past the “rough and crinkly” products to the sophisticated design and engineering process behind the exhibited students' work. For this year's Convergence exhibit, JT and TG lamented the lack of complete, flexible backpacks that could have served as students' articulation of the concepts they had explored together. They saw the constraints that emerged from the cultural and historical contexts of their students' lives in addition to Norris as an institution of schooling as limiting their ability to realize this step of the design process with their students. JT summarized these constraints by stating:

Basically, there was a lot of things going on. We're a small school and there's a lot of activities going on to boost up the numbers of students here because we are a small school, and that whole recruiting effort and trying to keep kids on-track so that they can transition to the next grade. That took a lot of work. And, some of the kids live in areas where transportation was an issue. Especially if they're out late at night or after school and what-not. Some of them could not stay after school, that was a problem because they travel, they have to travel so far. Or, they were living in areas where they had to be home at a certain time because of the gang activity. There was an issue about that, too. So, of course, we're always concerned about students' safety, so that was an issue, making sure they could get home safely if we did do any activities after school. And, we had a number of different testing going on in the spring, so those testing schedules cut into our work time also. Being a small school, again, there's multiple testing that's going on from different departments, so the schedule may change depending on what's going on that month, the schedule may change from our regular schedule to a testing schedule. So, we have to be somewhat flexible. (JT interview, June 20, 2017)

Essentially, despite the numerous artifacts available within the Norris exhibit, the absence of the backpacks represented not only a lack of a finished product but also a lack of representation for the cultural and historical contexts that obstructed their creation. Norris as a school had oriented its activity toward resisting its closure by addressing its “underutilization” and students' performance on standardized tests, two stated rationales by the Chicago Board of Education that led to the closure of over fifty CPS schools in 2013 (Luppescu *et al.*, 2015). At the same time, JT spoke to the cultural context of students' lives outside of the school, particularly the ramifications of violence in his students' communities. These cultural and historical realities shape how ARP projects unfold, yet remain absent to the public without deliberately re-educating audiences to understand the exhibit as expressions of students' power through the conceptual tools of art and design, instead of viewing absence as deficit.

Engaging with Absence

For ARP projects exploring performance arts, however, artists and teachers did view the gallery exhibit as a fundamentally ersatz experience relative to their live shows. RA described his feelings about these differences, stating:

I'm not necessarily upset or opposed to the way Convergence happens. I don't view it as the best way for someone to experience the work my students have done. The work my students have done is more visceral if seen in person. But, I don't necessarily think Convergence should be in a concert hall ... I don't know if CAPE wants ... there's something different between receiving a performance and perusing a gallery. When you walk through a gallery, you, as the viewer, choose your own pace. You determine your level of interaction with work. You can look at something for 30 sec and then walk away, whereas that would be rude behavior in a live performance. (RA interview, June 8, 2017)

The absence of the visceral in Convergence visitors' perusal of the Sorenson exhibit compared to audiences' reception of students' choral performance emerged from the different forms of engagement afforded by galleries and concert halls. Moreover, RA viewed the not only the environment but the nature of performing arts as conflicting with the purpose of representing students' learning trajectories:

It depends on what you mean by showcasing learning. Showcasing the artistic value of the final product is, I think, different than—that's more of an artistic expression, as opposed to an educational display, where someone might be interested in the way that we taught something, the way that students engaged with the material. In performance, performing arts, we tend to try to hide the process. Just perform it like it's just natural, it just erupts out of you like these emotions can't be controlled and you just let them out in performance. Whereas in a gallery, there's more focus on reading notes about how the product was created. To me, a gallery lends itself more to focus on process, which in some ways fits the work that CAPE does, CAPE, I think, focuses more on process than on product. Which, I understand, but it is different from the balance between those factors that you'll find in most performing arts. (RA interview, June 8, 2017)

The AR partnership at Sorenson essentially perceived the eruption of emotion released in a live performance as a designed and practiced outcome of their work with the student choir. Hiding the process students engaged in to provide the facade of raw emotional expression allowed the choir to confront their live audiences, eliciting an immediate visceral response. At the same time, the partnership understood that the plural nature of their audiences impacted the effect of not just their live performances, but any artifacts from (songbook for choral music educators) or representations of (video for gallery audiences) their work with students. In fact, the motivation for producing the video of students' session at ES's recording studio emerged as a negotiated artifact in attempting to meet the contesting needs of CAPE's gallery experience against the cultural and historical contexts of choral performances. He described this motivation by stating:

I'd say past experiences working with CAPE, especially, where it's one thing to show the process of doing this [ARP project] and then, okay, here you go, we're done ... it'll be exhibited at this gallery. But, it's another thing for the students to really—and for us too—to feel like there's some finality to this product. Closure almost, to an extent. To show them that you're not just creating, you're building something and that thing is built at the end of this. There's a goal ... We thought that it was only fair that—not only to the students but to all of us who had put in this amount of work to create this thing—to have a final product, an artifact, to show a reflection of all of our work. Which is why we focused on creating the final product as opposed to only the process. In the past experiences, we have created a video of a lot of the shots we created in the classroom, but never did we feel that we had such a final product that could stand on it's own anywhere ... So, we thought this isn't just an opportunity to learn about this and to create an artifact only, but that this artifact can then stand as a piece that could influence and inform other schools. (ES interview, June 8, 2017)

Here, in order to address the absence of the choir in the gallery space while reflecting the laborious process hidden behind an indelible and transient live experience, ES pushed the project to create an artifact that spoke for the project. Through a video imbued with students' voices and purposes, the partnership aimed to create an artifact that could transgress their classroom's walls, expressing power and re-orienting other choirs' performances to learning the songs of an other and, in so doing, hear the voices of another culture and history.



Figure 5. The AR partnership from Sorenson Math and Science Academy's Convergence exhibit consisted solely of the video produced through the ARP project.

In the end, the ARP project created with the Sorenson choir was represented solely by this video artifact in the Convergence exhibit (see Figure 5), with their other artifacts provided to the audiences based on their perceived utility:

For someone who's another choral music educator, the digital version of what we did is the best, the most useful. For someone who's— I guess it depends on what are CAPE's goals for this? For someone who is a researcher or a scholar of arts education broadly, not necessarily visual arts education, but like arts education broadly, it might be just fine to have a written narrative of our process and a video of the performance. I think that's a pretty good way to capture it. For someone who is just looking to see students who've been moved by an artistic experience, they're looking to not just see it, to feel it. Be moved by the aesthetic experience and communication of art-making, a live performance would be best. (RA interview, June 8, 2017)

The project created with students at Morrison, in contrast, presented the gallery audience with an assemblage of artifacts in their attempt to express students' power within the exhibit. The AR partnership designed their exhibit with these assemblages in mind, a process that RV described by saying:

[Audiences] don't understand the investment, the energy that went into each one of those pieces [in the gallery] ... I think that's why documenting [the ARP project] in multiple ways ... that's why I'm more interested in this scenario: Creating, like, "Okay, we're going to create instruments ... I'm going to film you, we're going to take pictures of you experimenting with material. We're going to record your voice saying whatever those words are, whatever you think you are [doing], and then we're going to also record the sounds that you create ... we're going to have the writings and we're going to have all this evidence of everything that was invested." What's difficult about that is, that can look like a great big pile of, "Oh, so, they spent a bunch of time doing whatever." That gets into the curation of it, how do you ... how do you showcase it and share it in a way that really highlights [the learning process] for the audience? (RV interview, March 15, 2017)

This reflects RV's desire that the Convergence exhibits "could be treated a little bit more like something you have at the Field Museum than a gallery ... Where you have the objects, they're on display, but then there's this information, and it's done in a way ... [where] you're learning as you're going" (RV interview, March 15, 2017). With this contrast in mind, RV reflected back and lamented that their curation this year wasn't able to "show the process very well ... because if you [just] have a video and you have the pieces and then you have a book of all of these things, it's not like 'Here's the student. Here's their drum. Here's their story.' So you can make the connections. Unless we had done that ... there's that gap" (RV interview, June 12, 2017). SH furthered this line of thought, arguing for the need to make the exhibits more obvious for audiences:

Obvious in a way that you know this is the message that was trying to be conveyed. If you put the [student's] face with the artifact, as opposed to you just have something there and it's left up to the interpretation of whoever sees it. Which is fine, you know, in art, everybody has their own interpretation of things, but you still have a specific goal in mind when you're creating something, I feel. Not all the time, but [with this project]. (SH interview, June 22, 2017)

For the AR partnership at Morrison, the gap between audiences' reception of the exhibit and students' design goals required narrowing that they worried their assemblage of artifacts (see Figure 6) was unable to communicate. From their perspective, the partnership understood their exhibit's design for Convergence as constrained by the differences in cultural and historical contexts that art galleries and educational institutions (both museums and classrooms) present for audiences.

Contrasting the exhibits of their respective performances, the Sorenson and Morrison AR partnerships designed around absence, specifically the absence of their students in the gallery. While the former partnership created an artifact that could "stand on it's own" to reflect their work, the latter presented audiences with an assemblage that aimed to bring audiences close to their students' intentions. One distinct difference between the two exhibits lied within how students presented their intentions and goals that motivated what the audiences received at Convergence. For the Sorenson partnership, the video begins with students framing what follows with "a statement that they all worked on together ... of why they did what they did ... [reflecting] on everything we touch on in class: [the] refugee crisis, Syria, the politics of the world right now, where they're at" (ES interview, June 8, 2017). Here, the gap between audience's reception and students' intention narrows through a literal extension of students' voice as they speak to their viewing publics directly, transgressing the cultural boundaries of classroom, studio, and gallery, bringing their histories to bear on any interpretation of their work. On the other hand, the Morrison partnership admittedly struggled to curate an experience that narrowed that ambiguity. Reflecting on previous years' experience with Convergence and the population of young students that he has worked with over those years, SH pondered how to improve this aspect of their work:

For example, if I was one of the students, and you came and saw my piece and I was standing there and you said, "Oh, that looks like it symbolizes this," I would be like, "No, that's not what it is!" As a child, I know that's what [my students] would say: "No, that's not what I

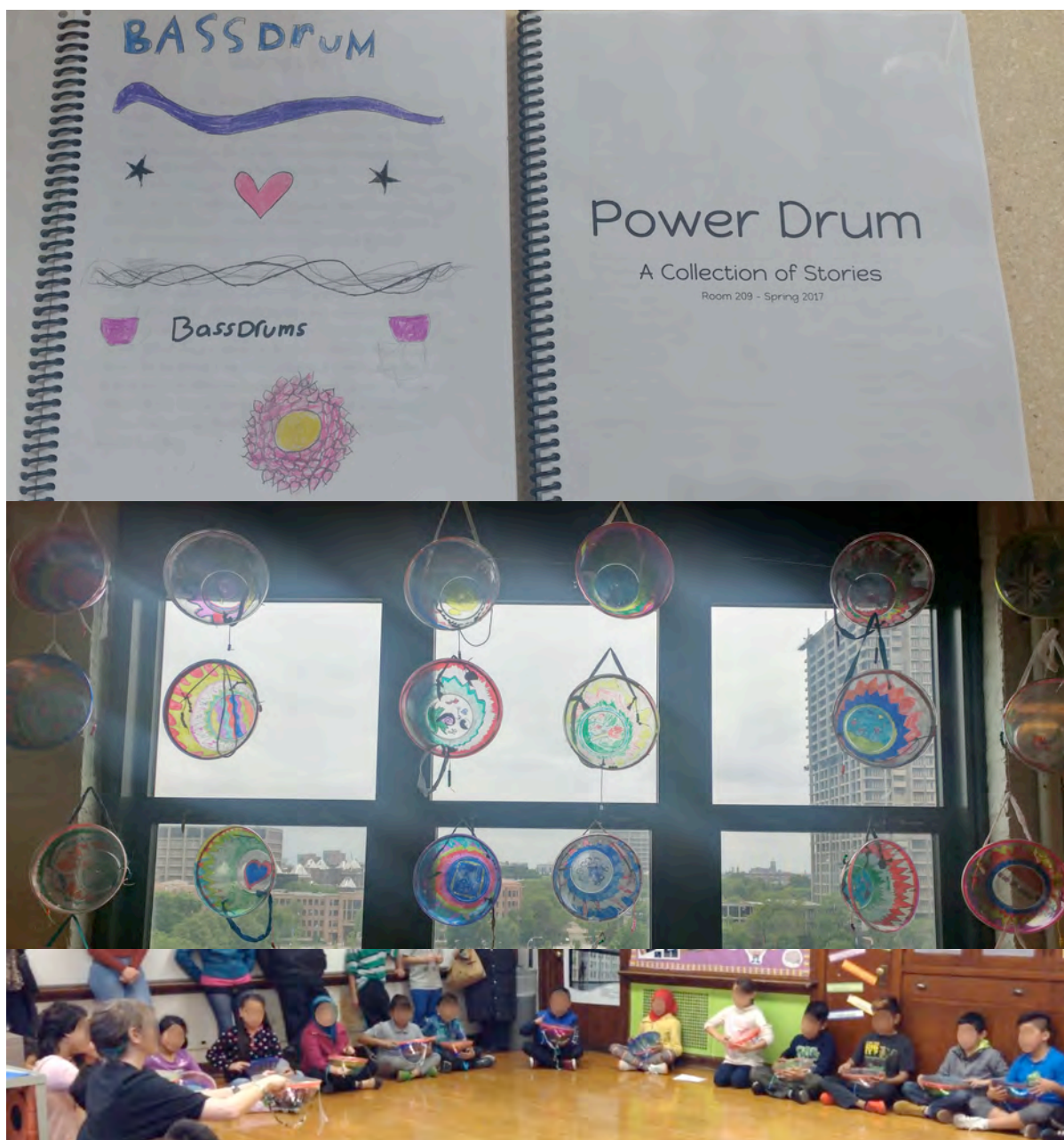


Figure 6. Artifacts presented by the Morrison Elementary School AR partnership:
 (top) collected stories written by students collected into a book;
 (middle) display of students' drums created based on prompts provided by the AR partners during the unit;
 (bottom) still from video taken during the final performance for the classroom community

meant to say.” Which is great, because you’re not putting words in their mouths, and letting them [say for themselves], “No, this is what I wanted it to be” ... It would be interesting to have them— in the past, [RV and I have] come up with how we want to show this. But, having them have a say in it would be interesting. “What do you want this final performance to look like?” With the fifth graders [this upcoming year], that might be possible. With the younger kids, I don’t know. It’s a different group all the time. (SH interview, June 22, 2017)

Following his train of thought, SH wondered aloud that perhaps the best form of narrowing the gap between audiences’ perceptions of students’ work and his students intentional messages would be through further amplifying their voice within the exhibit design itself. In this sense, the AR partnership felt their exhibition was

not transgressive enough, that the constraints on their curation this year did not do enough to bring their students' voices to the foreground in the gallery from the classroom. Indeed, RV had experienced the power of these types of experiences for his students when he brought last year's students to view their work at Convergence:

First of all, [when last year's students saw their Convergence exhibit] they were locked in, wide-eyed, "Wow, this is our work that's up here." And then, they were proud of their work ... They, I felt, were eager to share about it, too. They had a big crowd around them, the students from this year and some other people that were there, and, they were just answering all kinds of questions about their project [like where] their inspiration came from. In that regard, I feel that was sharing socially. But, that's a more direct approach, as opposed to "Here's something, now how do you interpret it?" ... I think the thing that I like about it is that I know that we're putting these ideas in their head, to think about things differently. And, as they get older, they're going to remember this stuff. This year, I was telling RV that I'm being moved to a different grade—yeah, I'm doing fifth grade—so, it'll be interesting to do a project again because we'll have a group of students that we've had before, so it'll be interesting to see how they're thinking [with the project] ... Whenever RV is in the building, they remember right away and they ask, "Oh, are you guys doing another project?" ... I had a student comment [on our YouTube video for the project this year] "Oh, it's great to see"—this is a student from previous years—"it's great to see that you guys are still doing these projects and that there's something different all the time." So, I think the kids get a lot out of [these projects]. (RV interview, June 22, 2017)

Drawing from his experiences with students and their direct feedback (see Figure 7), SH understands his students as becoming powerful through ideas of artistic expression and design thinking that can transform the way they see the world. At the same time, without the direct provocation of his students sharing, audiences become merely confronted by an ambiguous interpretive exercise with varying relevance to students' intent. Hence, while able to view his students' increasing disciplinary power through social interactions within and outside the school, curating the evidence of this power within the gallery may require direct and unambiguous representations of students' voices and, perhaps, their personal presence.

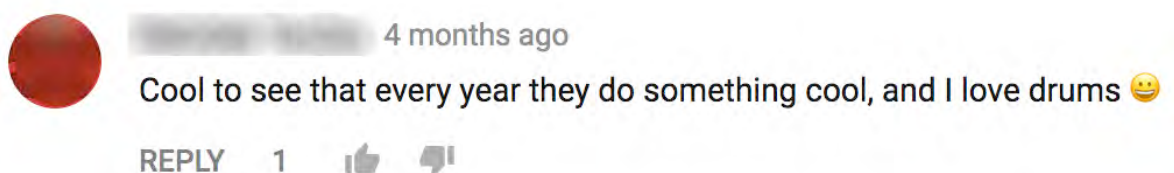


Figure 7. Comment on YouTube video of the final performance of Morrison Elementary School's ARP project from a former student who worked with SH and RV in a previous CAPE project.

The critical and transgressive experimentation of the four AR partnerships here fundamentally involved CAPE's challenge of re-presenting students breadth of experiences within the cultural and historical constraints of a gallery. Brought out from the comparison between the Phelps and Norris projects, this challenge resulted in a conflict of motives that required a *re-education of the audience* by providing material and conceptual tools to see the fullness of students' lives and legitimate their artistry. While both partnerships experimented with means for re-educating their audiences, they ultimately perceived an absence in their exhibits that emerged from the contexts of their creation. Whether it arose through the social construction of dis-/ability or school "success"—through histories of marginalization—these absences manifested due to contradictions inherent within their systems of activity. When the artistic tools for the ARP project came from performance arts, the absence of the visceral experience in the gallery led to different approaches for both expressing students' agency and the availability of tools for audiences to recognize their intentions. For the Sorenson partnership, this led to a variety of artifacts created specifically for the audiences who received them: a choral songbook for choir music directors across the country; a professional video-recording of students' intentional learning and performance process for gallery visitors; and, finally, the online documentation of the curriculum for CAPE personnel. While the Morrison partnership also captured a variety of artifacts, they presented gallery visitors with a constellation of artifacts, but recognized a lack in how they educated their audiences to connect students' intentions and their

assemblage. Again, the cultural and historical contexts of ARP work resulted in contradictions that partnerships experimented to address, emerging with different forms of resolution that all sought to re-educate their audiences through manifesting students' agency.

Recommendations

With the variety of implementations of arts-integrated curricula across a small sampling of ARP projects, the ability to provide a coherent set of practices—even within one identity of the five dimensions of the AR Model—requires iteration of the professional development model. Suggestions elicited from the AR partners that participated in the study follow, providing guidelines for deliberate re-tooling of the services provided by CAPE to further the ambitions of these partnerships.

Establish Feedback Loops Between Students, Audiences, and AR Partners

As AR partnerships took on the new object of re-educating audiences, they recognized the need for feedback from both their students as well as the gallery visitors in order to improve these representational and curatorial practices. Previously, we noted how SH described the potential for these direct, reflective experiences for his young students and how LR viewed interactions with the audience at the gallery as a critical learning experience outside of her students' vocational training. JT summarized the value of this experience for his students by saying, "Even if the kids just see what other students are doing, I mean, that's educational in itself. That's beneficial in itself. The fact that someone else is doing these things. That they're not working in isolation. That's what I like about Convergence" (JT interview, June 20, 2017). For example, RA noted how the feedback process with his students affected the ARP project's trajectory:

I got some student feedback about— when I was thinking about having ES come back and work with the students again, I talked with some of my student leaders and they seemed to think, they liked what we had done but they were concerned that we spent too much time in lecture and not enough time actually singing. Or, in small groups composing and not enough time performing. They want to be a high-functioning choir, and that's not something that comes easily. It takes a lot of— we'd like to have more time than we have, so to carve out a whole lot of time in the year for doing exciting, exploratory work, but work that's not centered around performing is a sacrifice. I wasn't sure my students would be excited about it, and I wanted the process to be something that they were excited and happy to be doing. So, I thought the focus— the pacing for how quickly we got to a pretty good performance piece, product, had to be a little bit faster. (RA interview, June 8, 2017)

However, not all students could view their exhibits at Gallery 400 or have the opportunity to shape their ARP experiences. TG described the lack of this experience as a lack of legitimizing students' perception of themselves as designers, of recognizing the quality of their own work:

So, I think that, also, would've been a great thing to bring back to the school, especially to the student who's like, "Why am I doing this?" To be like, "Oh, look at how this 5th grader freaked out and had so much, such a good time working with this stuff you created." And to see what they would've said about something like that. Because I think that's actually really, it's that whole thing where everybody's like, "I don't like my own work," and they need that affirmation where somebody else says, "That's really great." And then all of the sudden they're like, "oh." (TG interview, June 27, 2017)

Here, we see that the AR partnerships understand the opportunity for students to view their work in Convergence as key learning experiences, but missing their chances to expand on these experiences. *Recommendation 1: Establishing this feedback loop for students to not only inform the shape of ARP trajectories but also validate their experience as artists, performers, and designers should become foundational to ARP curricula designs.*

At the same time, many partnerships stated a need for feedback from not just their students, but also the various audiences that received Convergence, to essentially have gallery visitors "write comments about what they thought the project was about" (SH interview, June 22, 2017). Some partnerships, though, desired direct feedback from audiences that Convergence did not reach. For example, RA stated the importance of hearing feedback from a choral music professor on their video (see Figure 8):

We'd like this project to serve as a model for other choirs and other school music teachers, and I think that will happen. Of the 300 views one is a choral music professor who said—this is his comment on YouTube, “Every high school needs to have this in their choral library ASAP. Great video and I really enjoyed the singing.” And it's like a total coincidence ... [but] that's actually exactly one of our goals that we had is let's publish this either open source or have it published by an official publisher so that other students, especially in the United States, can perform music from the Middle East. Because there are very few choral arrangements of music in the Arabic language and music from the Middle East. (RA interview, June 8, 2017)

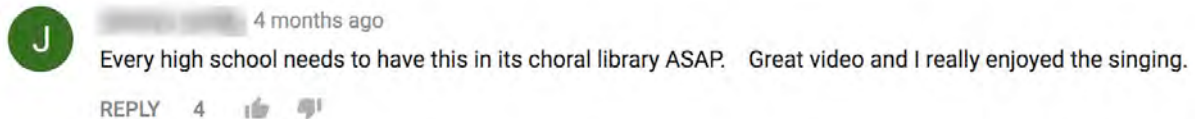


Figure 8. Choral music professor's comment on Sorenson's professionally produced YouTube video, the same video provided to gallery visitors for the Convergence exhibit.

JT echoed this desire to connect with audiences outside of the other artists and teachers that work with CAPE:

I'm hoping that there'll be people there from other industries, also ... It'd be neat to have like, guys from plastics industries or leather craftsmen there, people that are suppliers of metal. I don't remember any time us having anybody like that, there [at Convergence]. There may have been. People that are fabricators. That's who I'd like to have invited to Convergence, also, so they can see what these kids are doing. (JT interview, March 24, 2017)

These reflections testify to the idea that AR partners desire and value feedback from specific communities they want to connect their students with, while understanding that Convergence has historically not been the venue through which this feedback occurred. *Recommendation 2: Soliciting commentary through direct invitations for audiences to share their interpretations of ARP exhibitions acts as one step toward addressing this need, as by providing AR partners with greater understanding of who their audience comprises and the reflections that emerged from their students' exhibited work.*

Ultimately, CAPE as an audience of the work needs to present their AR partnerships with direct feedback on Convergence, particularly as they undertake responsibility for shaping exhibits and the emergent forms of social engagement. TD framed the issue by stating, “I don't think that during the summer we could prepare to meet whatever research engagement they're going to hit us with when we actually start in the fall. I think it's always a moving target. I don't [think] that CAPE thinks it's a moving target” (TD interview, June 19, 2017). While CAPE may understand that their research goals create an evolving object of ARP activity, AR partners require communication and feedback around how to meet these needs. ES underscored the value of this formative feedback process:

The audience for us is not just this general audience that comes to consume what we've given them, but, for me, the audience is also CAPE. CAPE is the audience. I know that they're taking all of this data and everything, but something that might be very meaningful and helpful is actual assessment and feedback from CAPE representatives to—and that's not to say you're doing this right or wrong, which is not something that CAPE would ever say—but, rather, how did this particular project that we just did affect you and influence you? That feedback, I think, for us can be very beneficial and it doesn't have to be—because we're asked to give output of everything that we've given, and the only input we receive, usually from the CAPE perspective is what we find at PDs. Which is wonderful, but just as students expect a grade or something at the end of a project—that's not asking CAPE to assess and give us a grade—but just to provide feedback of any form, constructive feedback especially, of what we've done, because the more perspectives, the more things are looked at from different people, the more opinions you can get and more perspectives you can get that you may not have seen because you're too entrenched in being biased or subjective in this process. That, for me, would be very valuable from that perspective. (ES interview, March 20, 2017)

CAPE personnel incorporate their experiences and reflections on Convergence within the design of PDs, but these reflections suggest that AR partners feel unsure of where they stand with respect to CAPE's evolving expectations of the ARP curricula. *Recommendation 3: Develop means for providing timely and specific feedback relative to CAPE's motivations for ARP curricula (e.g., dimensions of the AR Model) and their accompanying Convergence exhibits.*

Specialize Documentation and Diversify ARP Professional Development

One potential means for delivering feedback could lie in re-imagining the documentation process for AR partnerships. Currently, AR partners view the purpose documentation as a practical exercise to obtain the funding to continue being productively powerful. TD summarized this view, saying:

The research is important because it has to be documented ... They have to get funders just like anybody else. You have to base these wonderful art projects in some kind of research, to show evidence. Again, it would be great if it could just be this aesthetic display of ideas, but when you do [these] kinds of projects, grant-written projects, a lot of the time it has to be research-based. It has to have some solid start. Some kind of concept, ideas about why you're trying to do this, how're you tracking it, how're you looking at the successes or the failures. Where did you change, when did you change, why did you change a certain procedure you started out with. And, all of that stuff is good to be documented because you can look back at it and say, "Okay, next time let's do this. Let's crank it up a notch and go beyond this. Or, let's go back and readdress a certain aspect of it." The research, CAPE does both, I think. They give you an area, a wide enough berth to be artists, but they also help us to understand the importance of research and documentation. (TD interview, June 19, 2017)

The berth to be artists while advocating the need for researching their own practice created a *productive ambiguity* inherent within the object of ARP, an object motivated by the practical need for funding. For some partners, however, the current documentation practices seem little more than an appeal for funding with scant relevance to their practice:

[Documentation] feels like compulsory work that might be useful for CAPE and for CAPE to advocate for funding—and I value and respect that—but it would be more, it would be higher on my list [of priorities] if I felt like it presented some value to my teaching and my choir program ... After you reach capacity in completing paperwork, you just start to try to get it done because it has to be done, and it loses its value. If time were unlimited, the Bulb might feel a beneficial activity, but time is limited. The time I spend doing that is time I'm not doing something else that I'd like to do, that I think might be important for my students ... One thing that I've found frustrating in the past is sometimes it might seem redundant. Like I'm writing the same thing three different ways. Make questions optional. If I have to do it in the beginning, middle, and end, if I don't really have much to say at the beginning, middle and end ... do I have to say it three times? It might be useful for someone else to learn about the process, but it's not that useful for me. (RA interview, June 8, 2017)

Others viewed the attempt to create productive ambiguity as lacking scaffolding that clearly communicated the object of the documentation process:

Now, when you say about an inquiry question, I have a lot of issues with that. I like them very much. I think that they are not explained and not—I don't feel that it's understood by a lot of people ... I think part of that is because CAPE wants to leave things vague, intentionally vague, so that you get a broad interpretation. That's great. I get that. However, especially our last PD, where everyone had to put [on the wall] their Big Idea/Inquiry Question and then their description. Woah, it was all over the place with all the different groups. Which, makes me think everyone's interpreting those things pretty differently even from the wording and everything else ... I mean, having SH, every time we do it we're like, "That's right, right? I mean, Yeah, I think that's what they're looking for?" That comes out of Gustavo's and I's mouth every single time: "I think that's what they're looking for?" ... Yeah [we ask CAPE what they want] but again, we get such vague answers ... It's vague on vague. It's not specific. (RV interview, June 12, 2017)

These testimonies reveal two primary issues about the current documentation process: (1) the object of the documentation seems oriented away from the direct practice of AR partnerships (i.e., for funders, for CAPE personnel); and, (2) because the object of the documentation seems to serve the needs of those outside of the partnership, in their current format, answering the questions becomes an exercise in scrying the intentions of CAPE instead of serving as a reflective practice. Consequently, the intentional ambiguity of the scaffolds provided by CAPE ends up as counter-productive due to the perceived purpose of the documentation practice.

In order to address these concerns and the varied needs of AR partnerships, the documentation process should provide greater flexibility based on the needs of different partners, the inquiry questions guiding their curricula, and the populations they work with. For instance, RA described some of the questions he would be interested in answering through this process:

I wonder if, in some ways— like, here are some questions I would be interested in. To what extent does exposure to different types of art, music from different genres and cultures, generate empathy in students. I'm not sure how to measure that. How do you measure someone's empathy? And, how do you do it in a way that's causation and not correlation, or you're not guiding students to tell you that they have more empathy because that's what you want them to say. In some ways it feels like what I want to know is, maybe not impossible, but very difficult to measure and it would be laborious to measure ... [The documentation] has to connect to my deeper goals ... [These goals are] something I would love to be able to research but I feel it would need to be another full-time job. (RA interview, June 8, 2017)

RV described a different process for the documentation that would serve her goals:

I think that what we're talking about with the Bulb page, that would be a great opportunity to keep bringing that focus back on the Artist/Researcher, with a question or two that you have to keep coming to so that it's almost like a mandala or a mantra in the sense that you keep coming back to it. So your focus keeps coming back, "Oh yeah, that's right. I'm not just an artist I'm also doing research. Okay." That might be a really good way to do that. (RV interview, June 12, 2017)

Here, two AR partners provide drastically different forms of providing documentation of their arts-integration practice. For RV, consistently answering a few questions after every period spent in the classroom would further her ability to connect to the research aspect of her work, reminding her of the purpose that she and her partner set out for their ARP project. On the other hand, this repetitiveness runs counter to what RA would want from his documentation process. Instead, he suggests a set of questions that connect to deeper goals that could serve as a source of data for answering his research questions that may take longer timeframes of inquiry. Essentially, documentation that serves the AR partners' objects of arts-integration requires a flexibility of format that creates tensions with CAPE's purposes that require resolution through inventive design to preserve the productive ambiguity of these projects. *Recommendation 4: allow the AR partners to shape the reflective documentation to serve their purposes based on a generic template that addresses CAPE's needs.*

To that end, the AR partners valued the interactions with CAPE personnel as advancing their practice, but desired more opportunities for direct feedback about their work and how to continuously improve their arts-integration work. JT described the value he took from the interactions he had with CAPE personnel, specifically the Education Director:

If I can use Scott [Sikkema] as an example, I know he's one of the executives there, one of the administrators there. He's one of the best sounding boards for projects that we're doing ... The beauty of it is that we've been successful in our projects because Scott allows us the parameters to pursue the ideas that we're batting around, the ideas that we're trying to bring to fruition. He gives us guidelines and let's us know where we, how far we can take it. We're not out in space with our projects, but he gives us a comfort zone where we can work and the dialogue that we have with him is very helpful. And, the thing about it, the beauty of it is he gets something out of it too ... It's a two-way street and I think that's the beauty of seeking that kind of advice or giving that kind of advice or having that interchange with another. (JT interview, June 20, 2017)

This form of informal feedback between AR partners and CAPE personnel provides opportunities to both constrain and amplify the aims and designs of the ARP projects. For instance, LR saw participating within this research project itself as beneficial to her project, viewing the opportunity to reflect upon her process and engage with an audience member in a context separate from the school or gallery (see Figure 9).

That was also another piece of the social engagement. I really liked the idea of meeting with the researcher in a different location other than the school and discussing the points of the project. I think it was helpful for it to be outside the location of the school.

Figure 9. Comment by LR from the online documentation about participating in the research program as a beneficial aspect of social engagement and the ARP project overall.

ES also saw the potential value of other AR partners receiving direct feedback from CAPE personnel, particularly around research methodology:

I think, in order to feel validated not only as a teacher and as an artist, that by compiling some of this raw data, can we get some more output from CAPE as well? In effect, maybe they can provide us, at least direct us, and say, "Here's a person you should have a consultation with, like yourself [the researcher], for example, who can help us compile a rubric that is actually useful and that would help all parties involved." We would know as teachers and artists something more geared to, not just what's being looked for, necessarily, but being looked at and it will give them, on the other end, valuable research data that they're looking for. I know that that's the disconnect that I've fallen under. I love research, I just do it all the time. I'd like to do more of it, more academic fashion, getting something published. But, at the same time, I appreciate different methodologies of research. So, in order for us to have more of an idea of developing the process, perhaps we need more information of other processes that already exist. That seems fair. (ES interview, March 20, 2017)

While one-on-one consultations with every AR partner may prove prohibitive, a potential remedy for this form of direct attention could come through providing a variety of smaller professional development offerings. Instead of the current "one size fits all" approach to professional development provided to ARP, it seems that as the program has grown over time, different AR partners require increasingly diverse and specialized guidance in order to continue expanding their praxis as artists and researchers. With the multiple dimensions of the AR Model, it makes sense that professional development offerings mirror the dimensions of practice that define a CAPE Artist|Researcher. *Recommendation 5: Diversify the professional development offerings for the ARP, particularly by providing training along each of the five dimensions of the AR Model.*

Conclusion

The AR Model has expanded the repertoire of practices that CAPE envisions its partners to continuously define, develop and expand. Through encouraging the ambitious projects envisioned by these artists and teachers, CAPE empowers their AR partners to critically resist and transgress the traditional grammar of schooling in CPS classrooms. At the same time, the reach of these projects creates further tensions that manifest as struggles for recognizing their work as legitimate, rigorous education requiring the re-education of audiences to understand how the assemblages presented at Convergence represent students' learning. Consequently, the ARP must expand its own practices to keep up with the transgressive limit-pushing/crossing of its AR partners. The recommendations provided here represent a distillation of a sample of AR partners, staking out the potential future for the powerful work that CAPE engages in through their Artist|Researcher Partnerships.

Endnotes

- (1) cityofchicago.org/city/en/depts/dca/supp_info/yopa.html
- (2) illinoisreportcard.com
- (3) cps.edu/SchoolData/Pages/SchoolData.aspx#
- (4) For more information about transition services provided by CPS under the Individuals with Disabilities Education Act (IDEA), please refer to their website: cps.edu/Pages/TransitionServices.aspx
- (5) perkinswill.com/offices/chicago.html

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