

Chicago Arts Partnerships in Education

Disrupting the Place-ness of Schools: Reconstructing Space Through the Arts

CAPE After School Research and Evaluation Report
2018-2019 Program Cycle



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August 2019

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INTRODUCTION

As a research organization, Chicago Arts Partnerships in Education (CAPE) has sought to enact equity-seeking methodologies. CAPE conceives of teachers, teaching-artists, students, and CAPE Staff as Artists/Researchers who engage in collaborative inquiry to explore possibilities of learning and art-making (Sikkema, 2016). As Joseph Spilberg, CAPE's Associate Director of Education in Community Program and Research, describes:

[P]art of our role is to put forth big ideas and inquiry questions that we as an organization are interested in, that we are curious about and make ourselves as a staff vulnerable to [participants] to let them know what we are authentically interested in and believe in. And in doing so, we put it forth to them and ask them to join us, basically, to see if there are any takers in pursuing their own inquiry questions that are parallel or connected or in response to or in dissent to what our inquiry is. (*Interview*, 032018)

CAPE conceives of curiosity as the catalyst for creating and maintaining an absorbing learning experience within shared inquiry for adults and students.

In the 2018-2019 program year of CAPE's After School program (CAS), partners were invited to explore the idea of space as a "sensitizing concept" for inquiry (Blumer, 1969). The concept was presented to teacher-artist partners in professional development and was used as an organizing theme for sessions. For example, teacher-artist partners viewed site specific visual art created from past collaborations between teaching artists and students. They analyzed how these works might impact the way students see the space of their school (see *Figure 1*). In another session, I explored the relationship

between teachers, content, students, and context with teacher-artist partners. One teaching artist reflected on how her shared background with students in her class related to context due to having a shared "cultural community" and "connectedness" (Paris, 2016), affording her many familiarities including the simple yet consequential ability to correctly pronounce student names (Kohli & Solorzano, 2011). In these sessions, teacher-artist partners reflected on how space related to their interests,



Figure 1: A transitional work on the rise of stairs between two schools and a connective work running horizontally through lockers.

content areas, and pedagogy. In this way, space was “a place to *start* inquiry, not to *end* it” (Charmaz, 2014, p. 31). Discussions and activities in professional development activated participants’ own questions, as Spielberg describes:

Our big ideas and inquiry questions have to be a bit broader so that everyone in the room can feel like they have a place within that, but when we do bring those to a group of teachers and artists it's a way of challenging them to model after that to think a little bit more openly about their work and to challenge themselves to pursue their own curiosities and interests and to have a dialogue with us about what it is they're interested in and curious about. (*Interview*, 032018)

Within their after-school curriculum, partners determined whether and how to engage space with their students.

The purpose of this study is to evaluate the impact of inquiry into spatial engagement on CAS students. CAPE’s methodology relies on collaborative inquiry created through the relations of teacher-artist partners. Each partnership creates and evolves their co-teaching practice by negotiating how they define their work, vision, and pedagogical approaches. As such, teacher-artist partners continually create relational space with each other and their students (Lefebvre, 1991; Massey, 2005). Research on CAPE’s in-school programming has shown teacher-artist partners have the potential to disrupt norms of teaching and learning to create opportunities for more responsive curriculum and democratic praxis (Preston, 2018). In addition to CAPE’s arts integration methodology, the after school context affords CAS additional opportunities to disrupt norms. Teaching artists are not in traditional classroom teaching roles and enact contemporary arts practices as pedagogy (Smolin, 2010). These individuals can shift hierarchal social organization and are not encultured to the restrictive norms of the educational system. The after school context does not have the same constraints (e.g. pacing, roles, physical space, and curricular content) and pressures for test performance as classes during the regular school day. This creates a spatial flexibility which can, in turn, impact the possibilities of the school space. By investigating what constitutes CAS spaces and how they are reconstructed, this study can offer insight into the ways spatial engagement can impact student learning, artmaking, and identity.

RESEARCH QUESTIONS

1. How do CAS teacher-artist partners create and reconstruct space with each other and their students?
2. How does spatial engagement impact learning, artmaking, and identity?

RESEARCH DESIGN

ANALYTIC APPROACH

The thematic foci on spatial engagement was sharpened by moving between research activities, theory, and data analysis using grounded theory (Charmaz, 2014). Exploring space within professional development led to an “expansion and deepening of the topic through ongoing discussions and deliberations” (Bang & Vossoughi, 2016). CAPE methodology builds upon the lineage of equity-seeking design methodologies which seek more collaborative relationships between researchers and participants (Bang, Faber, Gurneau, Marin, & Soto, 2015; Bang & Vossoughi, 2016; Erikson, 2006; Sandoval & Bell, 2004).

Though teacher-artist partners explored the concept of space in professional development, this report primarily focuses on how students made sense of space within their CAS classes. Thus, it was important to use in vivo methods for coding data when possible using student language and terminology (Charmaz, 2014). These codes were continually compared within and across cases, and these codes formed into larger themes related to how students perceived and made sense of CAS spaces. Using grounded theory with an emphasis on student data supported my goal to articulate and honor “a perspective on learning from the perspective of learners” (Stevens, 2010).

PARTICIPANTS

Four CAS classes (consisting of four teacher-artists partners and their students) were selected as participants in this research between fall of 2018 and spring of 2019. Participants were purposefully selected in partnership with CAPE staff to compare two arts disciplines (technology-based and performance-based) and those disciplines between elementary and secondary levels (Maxwell, 2013). Classes took place at two urban public schools, one

elementary and one high school, in the southern area of Chicago. Griffin Elementary School serves around 450 students from Pre-K to eighth-grade and emphasizes community involvement, the arts, and social emotional learning. The dominant demographics of the Griffin student population are Black (73%) and Hispanic (24%) with 95% of students meeting low income designations. Benson High School serves about 650 students from grades 9-12 and emphasizes creativity, problem-based learning, and the arts. Approximately 97% of the Benson students are Black and 85% are meet low income designations.

Seven of the teacher-artist participants were Black and one is white. Compared to the Chicago teacher demographic being dominantly white at 50.2% (CPS, 2019), the CAS teacher-artist partner participants were much closer to the “cultural communities” of the students they were serving (Paris, 2016).

A technology-based class from Griffin Elementary focused on digital art and a technology-based class from Benson focused on electronic music production were paired for comparative analysis. A performing-arts based class from Griffin Elementary focused on performance and a performing-arts based class from Benson High focused on dance were chosen for comparative analysis (see table below).

Disciplinary Area	Class	Participants
Technology-based Arts Comparative Analysis	Digital Art at Griffin Elementary	School Clerk/Afterschool Arts & Crafts Teacher Teaching Artist: Visual Art 6 Students
	Electronic Music at Benson High	Music Teacher Teaching Artist: Multidisciplinary Art 1 Student
Performing Arts Comparative Analysis	Performance at Griffin Elementary	Special Education Teacher Teaching Artist: Performance Art 3 Students
	Dance at Benson High	Teacher Teaching Artist: Dance 2 Students

DATA SOURCES

This study used multiple ethnographic methods for data collection including semi-structured interviews (comprised of the teacher-artist partners and three students, in person

· All names are pseudonyms.

using audio recording); observations (field notes); student written reflections; and artifacts (digital portfolios, materials produced during PD sessions, and documentation of artwork produced from unit implementation). Data collection activities are described below.

Student Written Reflections & Space Conference Protocol. The investigator conducted all protocols. Written reflections were completed by students as a prime for their interviews. Students from the four classes were invited to participate in Space Conferences to share their experiences with the researcher, fellow students, and teacher-artist partners. Space Conference interviews were conducted at the end of the programming year, were maximum one hour in length, and were conducted with three randomly selected students and either the CPS teacher/staff or the teaching artist. Interviews were semi-structured and audio recorded. The protocol was designed to draw out how students experienced the program and its impact on them. The concept of space was openly presented in questions to allow for a theoretical sampling.

Classroom Observations. Participating classes were observed maximum of twice and observations were documented using field notes.

Observations & Artifacts from Professional Development Sessions. Professional development sessions included artmaking activities and discussions which incorporated thematic topics of space and relational dynamics (including ideas from: Dewey, 1938; Hawkins, 1974; Lefebvre, 1991; Massey, 2005; & Raider-Roth, 2017). These discussions served to stimulate areas of curiosity for teachers which informed the thematic focus of research, data analysis, and reporting. Artifacts produced or distributed during PD sessions were collected as a source of data, this includes components of discussion for those affirmatively consented.

Digital Portfolios. As part of their participation in the CAS program, and more broadly as part of CAPE's methodology of action research (Burnaford, 2006), teacher-artist partners share written reflections and accounts of their collaboration and arts-integration projects.

CONCEPTUAL FRAMEWORK

SOCIOCULTURAL CONTEXT IN LEARNING

CAPE's methodology is shaped by sociocultural theories on education. CAPE views learning and art making as an experience resulting from shared inquiry—across disciplines and traditional hierarchical roles—produced from and contributing to a larger sociocultural context (Sikkema, 2016). To support this conception of learning, CAPE's professional development focuses on strengthening an interdependent relationship between teacher-artist partners, students, content, and their specific context through spatial engagement (Hawkins, 1974; Raider-Roth, 2017; Sikkema, 2016).

Hawkins (1974) provided a model— which has evolved to the name *Relational Triangle*¹—to describe the relationship between essential components of learning: teachers, students, and content. In this model, teachers facilitate a responsive relationship between content and students. This responsive relationship is directed towards cultivating an aesthetic of “engrossment” in inquiry by the student (Hawkins, 1974). Here, content knowledge is not transmitted, it is socially constructed through inquiry within the learning experience (Dewey, 1938; Freire, 1970; Hawkins, 1974; Vygotsky, 1978). Content mediates the teacher-student relationship as teachers provide feedback and adjust content based on student engagement (Hawkins, 1974). The goal of teacher feedback is for students to internalize the learning process toward metacognition and self-determination instead of simply pleasing the teacher (Dewey, 1938; Hawkins, 1974). In CAPE's methodology, teacher-artist partners establish an inquiry question to explore through contemporary art practices (Smolin, 2010). As they assess engagement, partners may sharpen the inquiry to focus on specific skills or ways of thinking/making based on in-the-moment needs. Partners may also restructure activities to wield social resources—the teacher, teaching artist, and all students—as individuals shift roles between learner, teacher, and researcher (Sikkema, 2016). When inquiry is authentically shared, there is reciprocity, a more horizontal distribution of power, and students are treated with dignity (Espinoza & Vossoughi, 2014; Gutiérrez, 2008; Hawkins, 1974). To be absorbed in shared inquiry—especially for adults—requires coming to understand content anew and valuing the

¹ Raider-Roth (2017) added the concept of context to Hawkins's (1974) Instructional Triangle, building the framework under the name Relational Triangle to emphasize relationships. Her framework is not primarily used in this study due to its focus on adult learning. However, her work is deeply related to fundamental ideas about both teaching and learning, and are broadly referenced within this study.

different ways of thinking and being of those one is learning with (Espinoza & Vossoughi, 2014; Paris, 2012).

Although context was seeded within earlier theories, many scholars explicitly investigated the sociocultural dimensions of context as part of critical inquiry in educational research toward equity and dignity (as an incomplete list, see: Ball, 1995; Erikson, 2006; Espinoza & Vossoughi, 2014; Freire, 1970; Gay, 2000; Habermas, 1984; hooks, 1994; Ladson-Billings, 1995; Lave & Wenger, 1991; Moll and Gonzalez, 1994; Nasir, Warren, Rosebery, & Lee, 2014; Paris, 2012; Raider-Roth, 2017; Turkle & Papert, 1990). This research centers on an asset-based pedagogy which values epistemological and cultural pluralism and recognizes consequential learning occurs outside of formal environments and meaningful knowledge exists outside of hegemonic doctrine. This scholarship is set against our history of reproducing inequities through systems, including education, which maintain a monolingual, monocultural, and monolithic ideology. The inclusion of context is a reminder that influences on teaching and learning are not limited to the teacher, student and the content, but that learning

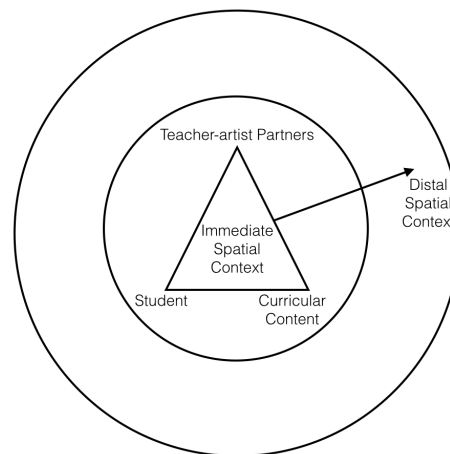


Figure 2: The Relational Triangle with Spatial Contexts

occurs 1) in a specific environment, with its own historicity, power relations, and norms, and that the impact of the environmental context influences learning, behavior, and relationships, and 2) individuals—teachers and students alike—bring their own values, biases, ways of knowing, and motivations to learning experiences. Thus, context is cast by both individual and systemic influences within the school and expands far beyond the walls of a learning environment.

Raider-Roth's (2017) addition of context to the *Relational Triangle* provides a way to discuss potential. Learning potential is expanded when the epistemologies, cultures, and experiences of students are valued (Django, 2012). Dewey (1938) asserted that teachers must animate the physical and social resources of the environment to create learning experiences connected and "worthwhile" to students. Indeed, the immediate context is consequential for engagement and learning; research on social cognition has demonstrated that the immediate

environment “activates or inhibits previously acquired knowledge structures, and can thereby shift cognition and behavior” (Kesebir, Uttal, & Gardner, 2010, p. 2). When a student is disconnected from their individual context—their “working relationship with the world around [them]” (Hawkins, 1974, p. 51)—they are diminished and so are their potential future selves (Markus & Nurius, 1986). Scheffler (1985) describes the role of context in potential:

...both what people potentially are and what they in fact turn out to be are contingent, to an incalculable extent, on human intention, both individual and social, bounded only by available resources and the limits of ingenuity. The burden of educational responsibility imposed on students, parents, teachers, planners, and indeed all society’s members, stems from this fact. (p. 11)

Using this assertion, CAS classroom spaces could be considered through the lens of intention; what are partners intending to activate in students and how might such activation expand or bind potential futures.

Normative approaches in public education run counter to what we know about cultivating student potential and largely continue the legacy of assimilation—thereby limiting student potential (Ahmed, 2007; Paris, 2012). Content tends to be static, depersonalized, decontextualized and transmitted typically through prescriptive methods. Subject matter is predetermined with timelines and assessments in alignment with mandates and standardized tests. Hunter, Aprill, Hill, & Emery (2018) caution “a focus on large-scale, high-stakes testing leaves individual students—and the whole child—potentially unknowable, unseen, and unheard...[and] risk depersonalising students’ minds, hearts, and bodies as products of a systematised input/output education” (p. 96). Gutiérrez (2008) describes this as part of “marketplace reforms” designed with narrow business-orientated principles (p. 148). This approach aims to effectively teacher-proof teaching and student-proof learning, operating with the “sameness as fairness” principle (Gutiérrez, 2008, p. 148) and false objectivity “that there is, in fact, a single best way” to teach (Eisener, 1992, p. 594).

When educational decisions are organized around mandates and standardized tests, teacher adaptability to use their full knowledge—of themselves and students as individuals—becomes limited (Raider-Roth, 2017; Santoro, 2018). The amount of individualized information teachers gather about their students narrows, and this limits a teacher’s ability to be both responsive and creative. Part of knowing what works best for students is knowing them as full

individuals within their context (Allington, 2002; Haberman, Gillette, & Hill, 2018), including their “languages, literacies, and cultural ways of being” (Paris, 2012, p. 96). The restrictive nature of compliance mandates diminishes potential and oppose what is known about effective teaching methods (Byrne Bausell & Glazier, 2018; Raider-Roth, 2017; Santoro, 2018). The culture created by high-stakes testing is so powerful that Byrne Bausell & Glazier (2018) found it encultures pre-service teachers to abandon what they report to know about good teaching and to “position students as numbers” (p. 1). Though CAS classes take place in schools, they are not governed by the restrictions of the regular school day and the same pressures of mandates and standardized test performance. Revisiting the Relational Triangle, the contextual shift to an after school setting and the addition of a teaching artist provide powerful levers to expand both adult and student potential.

SPACE

Potential is bound to space. As Scott Sikkema, CAPE’s Director of Education, describes, space can be the physical environment, such as the organization of tables and chairs within a classroom (FN_103019). The orientation of furniture certainly impacts what students attend to and serves to manage social activity. Sikkema also describes how space can also be thought of as the relationships and interactions between people (FN_103019). Space is created through the continual process of social practices (Lefebvre, 1991). It is formed through “knowledge and action” (Lefebvre, 1991, p. 11). What knowledge is valued— utilized as a resource to actively engage with and extend— and what actions are permissible contribute to the potential for individual and collective learning. There are deep historical and political patterns of oppression in what and whose knowledge is valued, and what types of actions and behaviors are permitted in a learning environment. In this way, space is sociocultural, historical, political, and relational (Lefebvre, 1991; Massey, 2005). A crucial determinant in signifying value to students is whether and how a learning experience is inclusive of their linguistic, social, cultural, and practico-sensory (use of all senses) knowledge (Lefebvre, 1991; Paris, 2012). Actions can either activate and unfold such knowledge or suppress and inhibit it. The social organization which governs actions within a classroom define the space. Who is making decisions? What are the power relations? What practices open or inhibit the flow of ideas and knowledge? Whose knowledge is assigned

value? If we conceive of a classroom in these terms, space is an embodiment of social relationships and a reflection of sociocultural and political values (Lefebvre, 1991, p. 27).

Within the space of CAS, shared inquiry creates an interstitial space. Much like Gutiérrez's (2008) description of a Third Space, CAS classes are between formal and informal learning, are both in and out of school, promote fluid social roles, and oftentimes content is interdisciplinary. The social practice of shared inquiry is full of tensions, yet these tensions can guide an experience towards reciprocity, responsiveness, and expanded potential (Preston, 2018). Gutiérrez (2008) specifically cited the intersection of "teacher and student scripts" as "creating the potential for authentic interaction and a shift in the social organization of learning and what counts as knowledge" (Gutiérrez, 2008, p. 152). By looking closely at authentic interactions within shared inquiry, this study will characterize how the interstitial spaces of CAS can impact learning and identity.

BELONGING: TO BE KNOWN & TO KNOW OTHERS

The movement between the mental and social allows for a space to be understood, discussed, and acted upon (Lefebvre, 1991). As one makes sense of their identity in a social space, they assess to what degree they can act with autonomy and self-determination. They assess whether their sense of self can be enacted toward either a coherent or fractured identity. As Lefebvre (1991) describes, individuals "are situated in a space in which they must either recognize themselves or lose themselves" (p. 35). Students sense the parts of themselves that are valued or meant to be diminished through learning experiences. The totality of the norms and social organization within the *place* of a school signify such messages. Tuan (1977) characterized a *place* as what is known and concrete, whereas space is unknown and dynamic. Place-ness can function as the unnoticed and implicit structure shaping habits, norms, and social relations (Ahmad, 2007; Bourdieu, 1977; Tuan, 1977). Tuan (1977) theorized that "place is security and space is freedom: we are attached to one and long for the other." For some, place-ness can be comforting, but I propose a more critical look at place-ness in development and ask who benefits from the security of place-ness—oftentimes, it is those in power. Places are not neutral, and it is for this reason that previous CAPE research has described schools as "non-places" due to the way systemic norms foster disengagement with the students and

communities they serve (Augé, 1995; Sikkema et al., 2019). The dominant message signified through the place-ness of schooling is one of assimilation. Although students may sense the bounds and limitations within the place-ness of a school, place-ness is not monolithic. As Scheffler (1985) describes, “the symbolic component of a person’s environment does not simply reflect the rest; it is itself creating, spilling over the bounds of other actualities to add its own particular portion” (p. 20). Massey (2005) also conceived of space as a process which cannot be fully enclosed and contains chance. Contemporary arts practices facilitate this spill-over, because they are both personally relevant and activate sociocultural contexts (Smolin, 2010). By disrupting the place-ness of school through art practices, students can re-center themselves within a learning experience inclusive of their ways of being in the world (Habermas, 1984; Paris, 2012).

Lastly, the place-ness of school can impact a student’s sense of belonging and psychological safety. Here, Edmonson’s (1999) conceptualization of psychological safety provides a useful way to think about the movement between mental and social space. Her research on team learning found “interpersonal climates” comprised of “trust, respect for each other’s competence, and caring about each other as people” contributed to an individual’s sense of psychological safety (p. 375). Environments with these conditions promote learning, risk-taking, and connection. Edmonson’s characterization of an interpersonal climate supporting psychological safety will inform how space and belonging are discussed.

In CAS classes, how does the social activity of shared inquiry create space? If spaces are created through social relations, how do relations expand or diminish potential? How do students perceive the space of their CAS class? I sought to uncover what constituted the spaces of CAS classes and how such spaces impacted the way students saw learning, themselves, and artmaking. The following descriptions and analyses of cases explore how CAS classes recreated space by engaging sociocultural contexts, shifting the social order, and cultivating a sense of belonging.

CASES

TECHNOLOGY-BASED ART CLASSES

DIGITAL ARTS AT GRIFFIN ELEMENTARY

The teacher-artist partners for the Griffin Elementary digital art class established an inquiry into self-expression through analog and digital arts. Their inquiry question was: “What can digital arts accomplish that analog arts cannot?” (CAPE, 2019). Students worked on projects spanning several skills (animation, improvisation, collage, and video production) and programs (Scratch, Pixlr, and iMovie). Projects were loosely time constrained and activities were experiential and exploratory.

The teaching artist focused on developing technical skills by fostering a connected relationship between students, their materials, and their individual interests. The teaching artist described the class design as including “ways for everyone to get to try different things that maybe they don't normally get to try, ways to explore what your interests are, and be able express yourself through a lot of different mediums, and investigate your relationship with all of these different tools” (*Interview*, 060319). In many of the projects, students moved between analog and digital arts. This conceptual and pedagogical approach made artistic processes –both in traditional and technological media – more transparent. For example, the teaching artist guided students to manipulate sound on a record player by disrupting its grooves through adding scratches or stickers and, as seen in *Figure 3*, to manipulate images using movement when scanning (CAPE, 2019). Extending this concept into a more current technological realm, students were guided to continue manipulating digital media as a material by editing an image’s code (CAPE, 2019; Sikkema et al, 2019). The projects and activities were designed for exploration, rather than a specific outcome, thereby supporting autonomy, students’ connection with the materials, and the expressive potential of the tools.

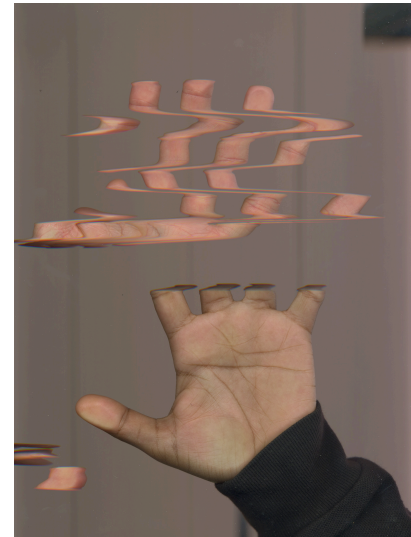


Figure 3: Student work from the scanning activity created through physical movement.

The teacher-artist partners engaged relational and physical space. The partners practiced critique sessions after all projects and cultivated an interpersonal climate of psychological safety

emphasizing, as the teaching artist described, “supportive language to make students feel safe in trying out new ideas” (CAPE, 2019). For several projects, students were organized into collaborations and utilized locations outside of the classroom, including the hallways. As an example of disrupting both the physical and social place-ness of

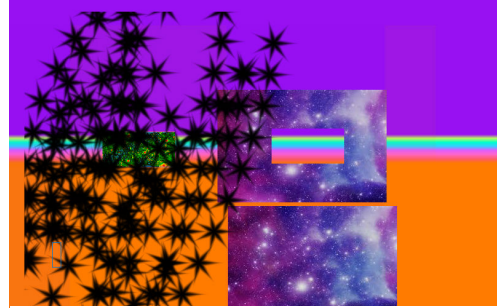


Figure 4: Student work from the improvisation & shared authorship activity

school, the teaching artist organized a graphic design skill development activity around improvisation. After each step, students had to change seats and build upon the previous student’s work. As a goal, this resulted in each student contributing to every work in “shared authorship” (CAPE, 2019). This collaboration activity not only engaged the tensions of shared authorship, but disrupted attempts for planning in the art making process and reintroduced the possibility of surprise (Leander & Boldt, 2012).

ELECTRONIC MUSIC AT BENSON HIGH

The teacher-artist partners for the Benson High electronic music class established an inquiry into how students come to understand themselves as composers. The teacher-artist partners moved from standard instrumentation to electronic music production and composition. Projects were mostly individual and self-determined, but all were supported through dialogic practices in the form of one-on-one conferring and whole-class critique.

The partners centered curricular decisions on students’ intrinsic motivation and creative capacity to maximize ownership. As a specific project example, the partners had the goal for students to connect the rich local history of music with their own aesthetic, by fusing both historical influence (through instrumentation or other elements) with contemporary sensibilities and electronic production. They investigated the local history of jazz, blues, and hip-hop in class and through a field trip to a cultural center. Students were taught “basic 12 bar blues using a xylophone and marimba” and experimented with improvisation (CAPE, 2019). Students did not take up the project ideas in their compositions and the partners honored that direction. This decision came from their desire to cultivate intrinsic motivation and individual aesthetics. The

teaching artist viewed this as a necessary alternative to the prescriptive and standardized learning experiences students encounter during the regular school day:

See, after school is like I can engage how much I want to. During school is more: "You need to do these particular things to get past here." And I think in some ways, as well, it needs to change. It needs to be more focused on the students and not standardized anything because no two people are alike. I think there are certain skills you should have a mastery of so that you can navigate the world. I just feel like having options, different options, is critical and if you can present options in a way that is natural then I think people get things out of it, students get things out of it. (*Interview*, 053019)

In this class, different options meant students were driven by their own aesthetics and goals. The teacher also perceived their approach as countering pressures of the regular school day which limit intellectual and creative potential (*Interview*, 053019). As the teacher reflected on the space of CAS, she described how students' pressure to perform, to not fail, and to not be penalized was lifted:

I think the element of being graded and being held accountable for the standards and benchmarks that you're learning are removed, and it allows the student to really dive into I think a higher level of creativity. There's not so much pressure to make sure that your meeting X, Y, and Z. Although without them knowing it, the expectation is still the same for after school, but that pressure of "Oh, I'm getting a grade on this. I may fail this. I may have to redo this over again." Where here in the cape program, I think repetitiveness wasn't punitive it was more so "I tried XYZ. Now let me go back to ABC and see what happens there..." So, I think that was one of the most rewarding things to actually witness with the students that come in here because students would say "Oh I messed up!" There's no such thing. You're opening yourself up to creativity right now. (*Interview*, 053019)

Here, the teacher called attention to how the place-ness of school is defined by restrictive structures which diminish the possibility for students to feel the psychological safety required for creative pursuits. In CAS, the power dynamic shifted with partners facilitating instead of dictating skill development and the art making process, thereby creating expansive structures. This pedagogy embodies trust in students' vision and competence, both of which were found to be characteristic of an interpersonal climate supporting psychological safety (Edmonson, 1999).

Two specific dialogic practices, conferring and critique, shaped the space's social organization and interpersonal climate. While students worked on their compositions, the partners conferenced with students one-on-one. Probing questions and suggestions were not prescriptive, but rather focused on sound analysis, composition, and connecting students' artistic vision to feedback. As the teacher described, the goal was to help students refine their

work, with the emphasis on student ownership and feedback construed as a perspective not a value assessment:

I think there was a polishing of “Hey, you know, be adventurous and try that out. This is what I'm hearing. Have you thought of maybe this?” And nine times out of 10, since they tried some of our suggestions, I think there's been only one or two times where a student has said “I don't like that” and we've said “Okay, that's fine. It's your piece. This is what you're doing.” (*Interview*, 053019)

The teaching artist similarly focused on student ownership and providing a support structure toward self-determination. He described his approach to feedback:

I think listening to them. Making feedback based on what I hear. Some of them start to think about the process, which I speak about, too. Some of it's just give them a format and some guidelines, but then they deviate on their own which I'm happy about, because, each one of them, they're all independent thinkers and the comments that they make about things are very interesting. (*Interview*, 053019)

The above statements by the partners characterize the social organization as more horizontal than hierarchal. The partners did not assess value or hold a “right” answer. Students put forth work that they valued and formed through individual aesthetics, requiring much more of themselves being put into the work than during the regular school day. This can be risky and, as part of that shared vulnerability, critique was used as a ritual at the end of every session. The teaching artist described the benefits:

One of the last things we want to do is share, because that makes you vulnerable so I kind of made it mandatory. Mandatory vulnerability, but set certain rules so that [critiques] can be positive and nourishing and I think [students] develop the routine of like “Yeah, let me show it.” and they can expect certain things... And I think sharing out has plenty of benefits with everything: in building up confidence, it gets a critique from people who are going through the same thing that you are, but with different minds. And like I say, it's set up in a nourishing way. It's a mandatory nourishment session... I don't always think about stuff in the manner that they do, because I don't know where they're drawing from, but that also helps me learn about them. That's another thing, it's about learning about each other. I didn't think about that, but, when you share your work and talk about it, I'm learning about you. And I think that brings [students] closer, too, as a unit. (*Interview*, 053019)

The reciprocal nature of the critique sessions relied on mutual respect and support in each other's vision. Although the teaching artist viewed the supportive climate as “already in place,” the shifted social organization cultivated psychological safety and the pedagogical approach fostered self-determination.

COMPARATIVE ANALYSIS FOR TECHNOLOGY-BASED CLASSES

RECONSTRUCTING SPACE

How do CAPE teacher-artist partners create and reconstruct space with each other and their students?

Projects and activities in both the digital arts and electronic music classes disrupted the place-ness of school, because they were designed around developing skills through exploration rather than toward predetermined products with rigid timelines. This approach to technology education is one which fosters tinkering, a playful way of learning which allows a student to think with materials in a more personalized way outside of the constraints of a logic-based and structured-planning model (Resnick & Rosenbaum, 2013; Turkle & Papert, 1990). At Benson High, the teaching artist viewed this approach as centering student interest and vision, while at the same time describing side-by-side learning relations between teachers and students:

Well I'm not a border person so anything goes, if they have an idea "I thought of this song and we need to do this to make a dance or this or that"—I'm the person you can tell that to and we can take a deviation and we can go work towards it. So, in terms of space, I try not to have defined spaces so that things can be more malleable. (Interview, 053019)

For a student in the electronic music class, this approach acknowledged not only the different interests and talents of students, but how flexible social space can expand creative potential:

I can make beats and someone else is making a dance and someone else is recording. I feel like it allows us to all work together in a way, because we all have different talents in that group and we're all so talented and our own way but I feel like when we work together it makes it better. (Interview, 053019)

The exploratory approach created a flexibility that was experienced as a reprieve from restrictive structures of the regular school day. Although projects were not open ended and as malleable in the elementary-level digital arts class, a degree of self-direction and flexibility was built into each project. Eisner (1991) asserted that "the curriculum we prescribe for schools and the time we allocate to subjects show children what adults believe is important for them to learn" (p. 591). In these classes, students felt the exploratory pedagogy and flexibility afforded them the opportunity to pursue interests, not be restricted by time, and to exercise autonomy:

In the normal school day it's boring, because we have to do testing it gives me stress. It just gives me stress, right. When I'm in after school, I don't have to worry about stress because if we have a question or we're doing art or something [the teaching artist] will tell us we can go to another website. Let's say we couldn't do Pixlr, [the teaching artist] said then we can continue on Scratch if we can't do Pixlr. (Interview, 060319).

It's more laid back and chill and fun, other than "You have to do this and this and if you're not doing it correctly then you're messing it up." (*Interview*, 053019)

It's like during school you always get so frustrated that you just want to take a break and then after school you get to take breaks and do things that you like to do and not things that you just don't want to do. (*Interview*, 060319).

We've been testing and during after school we get to be free and work on other things that we mostly like and not during the regular school day. (*Interview*, 060319).

In after-school, you don't get to do the boring stuff every single day, you can actually do different things you can have fun with what you're doing, because nobody can have fun with testing. (*Interview*, 060319).

Some students described how the flexibility of time and social space in CAS supported their cognitive development and ability to have a process-based orientation:

Whenever we're at school, especially when we have computers, we have to go in Google classrooms and make sure things are turned in at a certain time, but then in after school, if you don't get to finish, you get to finish on the next class and maybe you can improve on it. And when you're in school on a regular day and have to do work, you can't really improve on it because you're in such a hurry because things need to be done on time. (*Interview*, 060319).

[In] school they give you a lesson, like let's say you get a test and somebody didn't study you can't use your notes sometimes and then it's an "F." You can't use your notes and you can't get help because [you] didn't study or nothing, but here you study, but if you forget you can still get help. (*Interview*, 060319)

I felt comfortable because you're not just... by yourself not knowing what to do. You don't have stress and you learn what to do and it helps you a lot. (*Interview*, 060319)

You actually get the time to actually learn and comprehend everything. (*Interview*, 060319)

In these technology-based classes, the pedagogy, much like tinkering, supported a personalized approach to learning which facilitated the internalization of the learning process: understanding when they need a break or to switch projects up, how to pursue interests individually and collectively, determining a satisfying end-point to a project, and determining what it means to have learned something.

Both technology-based classes reconstructed the space by attending to the social organization. Conferring and critique fostered self-determination, an interpersonal climate of psychological safety, and reciprocity. Although this section is focused on how the space was

created by partners with their students, the following quotes by teaching artists illustrate how students took up relational practices supporting a trusting and respectful space:

We have created a space in which students are free to explore ideas. We have agreed to not use negative language about each other's works, instead, only using supportive language to make students feel safe in trying out new ideas. (CAPE, 2019)

One of the rules is you really can't get down on people. So, giving space where people explore different ideas without people saying negative things... but trying to encourage people to actually get to experiment and try different stuff in a place that is safe for that kind of exploration. (*Interview*, 060319).

Students were supportive, respectful, and encouraging. By the end of the class, every student had successfully collaborated in one way or another. Often, students who didn't consider each other friends would be hesitant to work together, but in the end would come up with very interesting compromises and ideas through their collaboration. (CAPE, 2019)

I keep getting this similar experience that the students at [this school] really support each other's ideas, which I thought was really unique. There's not a lot of competition in that manner—meaning that people don't squash your ideas because they're being competitive, which is, I want to say, something that I have become used to... people not being sincere because of their own self-interest. I noticed right away that they support each other in an uncanny way, which for me, I felt that was a liberation that I needed to be around, as well. So, a lot of things that are happening at CAPE after school are reciprocal in ways that I give them a true honest unique perspective on things and they give me a similar thing. I cherish them, I do. (*Interview*, 053019)

I think trying build a good class culture as we're sharing stuff: everyone's giving each other attention, everyone's asking good questions to each other, showing respect for everyone else's work. So, we're kind of understanding that everyone is in the same place when they share and that everyone is expected to share with respect and kindness, but also that it's if they don't do it why would they expect to receive that as well so a reciprocal thing. (*Interview*, 060319).

The last statement emphasized students being “in the same place” during critiques. This relates to Tuan's (1977) notion of place as what is known and secure. Within the place-ness of the regular school day, engaging in critique may not feel safe or reciprocal. In these technology-based CAS classes, dialogic practices reconstructed social space and secured an interpersonal climate build on mutual responsibility for the shared experience of collective learning.

COMPARATIVE ANALYSIS FOR TECHNOLOGY-BASED CLASSES

BELONGING: TO BE KNOWN & TO KNOW OTHERS

How does spatial engagement impact learning, artmaking, and identity?

Students in the digital art and electronic music classes pursued their interests, leading them to better see and be themselves. Potentials were expanded as students gained confidence in seeing themselves as competent artists and learners. This facilitated a spatial spill-over wherein student engagement in the arts outside of class was activated, media creation within the class extended outward, and identities as artists were thrown forward as drafts of potential future selves (Heidegger, 1962; Markus & Nurius, 1968). As students described, interest-driven learning activated intrinsic motivation:

I've always wanted to make art on computers, but I never found a way how to do it so once [the teaching artist] showed us I was kind of excited about doing it. (*Interview*, 060319).

It helped me learn more about there's more than one type of technology, there's more than one type of app. for different things. I didn't know that I could make beats on my own phone without getting a new one. It was just a fun experience overall just being in that class. (*Interview*, 053019)

I learned stuff that most people don't know how to do and that you could get paid for. And it helped me get better with some things. Like this app. called [intelligible], you could make videos and stuff, and I have this [app] called *Power Director* and you can put stuff together, and I have this app called *I Just Paint Eggs*. [When the teaching artist] showed us *Pixlr*, it helped me a lot and I learned how to use *I Just Paint Eggs*. I know how to trace and use the stabilizer and the brushes, so it helped me get better and helped me know to use [other programs]. (*Interview*, 060319).

Well, I feel like these skills that he showed us you could use when you get older. You can learn how to [animate] and do stuff like that because we use... *Scratch*. [In] *Scratch* you can put stuff together so I think that could have helped you animate things. (*Interview*, 060319).

I write my own songs. I could use [electronic music] as my own beats in my own songs. (*Interview*, 053019)

When I first joined, they were doing movies and, in my head, when they said they were doing movies I was like "Yes, I'm going to ace this because I love watching movies!" and I always told my mother I wanted to be an actor. So, it was kind of great to be doing this after school. [*student was then asked what it meant to be able to make a short film*]. That to me felt amazing because this is my first time doing it. I always wanted to be an actor, so this could be my chance. (*Interview*, 060319).

It kind of gave me more courage to bring my inner artist out because when I was younger I used to do a lot of art but my parents weren't around to see it so I just wouldn't do it anymore, but once [the teaching artist] showed us skills like *Pixlr* how you can make collages it kind of impacted me more because I see it as if I could do this now then I could be able to do this in the future and I could actually make money off of this and show other young kids that they can do anything, too,

even though it's not something that you would imagine yourself doing. So, it kind of brought stuff out of me. (*Interview*, 060319).

In a way, [the electronic music class] made me feel more powerful against myself because I didn't have a lot of self-esteem going into this class. I thought that everything I made was going to fail. I didn't think it was going to be good, I thought it was going to be awful, and I didn't have the most trust in myself. But now that I've been in it for so long and have gotten to see things that I've created that other people started to like, it makes me feel like I can do anything. And that with creating the *Bohemian Rhapsody* piece, it was something that I didn't realize that I could do and I didn't know that I had that power within me and now that I know that I have that power, I'm going to use it. (*Interview*, 053019)

In the electronic music class, partners further propelled this spillover by bringing in a visiting music artist; planning field trips to a museum, a cultural center, and a professional recording studio; and coordinating a museum to feature student music as a soundtrack for visitors during a special public programming session. For the teaching artist, planning those spillovers is an integral part of building students' capacity to throw forward by connecting present with possible future activity (Heidegger, 1962; Markus & Nurius, 1968):

With the CAPE after school program, the main thing was that you had a direct mentor that gives you access to things you may not normally have. For instance, one of our field trips was to see CRC Studios. Normally you wouldn't get there unless you had some professional affiliation or need to be in a professional facility in order to do a particular thing. I think it was great to just bring them there, but not only bring them there, but to bring them there in the capacity to listen to some of the work that we created in the classroom in a space that's actually built for music listening so they can actually hear the depth of their music amongst speakers... in a critical listening environment where they can get their feedback to move their artwork even further... being there was worth so much more, because some people observe the environment "Oh, I can't wait to go back on my own" or "Let me take this engineer's number down" or what have you. Just to kind of observe because I know when I was that age I didn't really know what that place looked like and I couldn't figure it out in my head until I got there and then once I was able to get there I realized the things that I can do within that environment. (*Interview*, 053019)

A student shared the impact of visiting the recording studio:

To go to the recording studio, it was just a really fun experience cuz I barely leave my house. I leave my house to go to school and to Girl Scouts. So, I don't really go places, but going to a place where everything was so professional and just such a cool experience it was just "Wow, people actually do this? There are people who write their own songs and are getting them published in places like this!" I wish I could go there and I know that if I work hard enough I can get there. (*Interview*, 053019)

In the technology-based CAS classes, identities were integrated and self-concepts expanded through the spill-over of interests. The resounding counter message from students about their

experiences during the regular school day was one of diminished potential. With a focus on test performance, students were anxious and felt unseen, and this created a fractured sense of self:

When you get to school, you have to worry about what you're going to get on the test. Are you going to fail?! It's like you're not a kid, it's like you're an adult. We are learning about many things, because you don't want to fail. You want your attitude to be great towards the teachers, but in after school, you still have to be respectful in after school, but in after school you can relax. You can't always be stressed! You can be stressed for the upcoming days, but you could relax for the time that you are in it. (*Interview*, 060319)

My identity in school, I would say I'm not as nice. I am nice... wherever I go I want to start off respectful, but I want people to know that I'm respectful and then I could mess up sometimes. In after-school I'm nice, but in school days I'm not so nice. (*Interview*, 060319)

In school, that's where you spend most of your time, but in after school you just want to be friendly you don't want people to think that you're some dude that just wants to make trouble all the time, but in school nobody actually knows that, because... nobody even notices you. (*Interview*, 060319)

Without these pressures, students in the digital art and electronic music classes could connect with their work, advance intellectual and creative expression through self-determination, and throw forward drafts of potential future selves that integrated their interests (Heidegger, 1962; Markus & Nurius, 1968).

PERFORMING ARTS CLASSES

PERFORMANCE AT GRIFFIN ELEMENTARY

The teacher-artist partners for the Griffin Elementary performance class established an inquiry into how students come to understand and find meaning in their lives using their full senses. Their inquiry question was: "How do students perceive the world and their place in it?" (CAPE, 2019). This investigation was mediated through performance practices including games, writing, improvisation, creating and reading tableaux, and monologues. The inquiry was open and responsive, allowing in-the-moment learning to guide the content. As the teaching artist describes, "our exploration of the senses became more nuanced, extending beyond physical sensations to other notions of senses as in sense of self/identity, sense as in feeling safe or unsafe, included or excluded" (CAPE, 2019). This approach valued the affective and relational

components of learning, bridging the deep connection between how students feel and their learning.

The sociocultural context was activated by drawing connections between identity and community. Students determined they must first understand themselves before locating the concepts of safety and inclusion (CAPE, 2019). This led to creating “I Am” self-identification statements, works focused on the idea of belonging (as monologues or tableaux), and skits “demonstrating how students facilitate inclusion and exclusion practices that affect a sense of belonging/not belonging in the school environment” (CAPE, 2019). Students created and performed “I Am” statements and contributed the multifarious identities they carried, including shy, a Chicagoan, a student, a dramatist, etc. Students articulated and expressed their identities while grounding themselves within the collective in the class. This process required vulnerability and an interpersonal climate which supported mutual respect. As the teaching artist described,

Our interpersonal dynamics were not asides to our art making; they informed and shaped it. Our end product (performances) could only be achieved through our construction of a collaborative community space that was safe for each person to express, explore, examine, question and contribute. (CAPE, 2019)

The interpersonal climate was continuously processed amongst the class, and in doing so social space became a material to deconstruct and recreate. The teacher-artist partners cultivated an inclusive interpersonal climate and openly confronted asocial dynamics with the students by exploring relations through tableaux and skits. As an example, they observed relational aggression, such as cliques, continuing from the regular school day into the afterschool space. To disrupt this, the class represented specific moments as tableaux (or “frozen pictures”) to read as a text of relational space. The partners guided students to explore and hear different perspectives analyzing what individuals in various positions might be thinking and feeling. As the teaching artist articulated, this gave students distance to better understand their behavior and the experiences of their peers (*Interview*, 060419). In this way, students used social phenomena as a spatial material to explore and reconstruct as their awareness grew. The teacher reflected:

We’ve got into the space where students who wouldn’t speak out loud before would speak up and volunteered to participate. Students who may have felt really self-conscious before now feel the confidence and not feel judged and also students who may have been critical or exclusive are now more open to working with other students that they normally wouldn’t have worked with beforehand. (*Interview*, 060419)

By deconstructing and reconstructing space, the place-ness of normative roles and interactions were disrupted.

DANCE AT BENSON HIGH

The teacher-artist partners for the Benson High dance class centered their inquiry on how to embody perspectives on social justice through movement. The partners investigated social justice ideas with their students through dialogue, writing, and both individual and collective movement. Students generated the concepts of accountability, impact, and image to explore more in depth. They investigated these concepts moving outward from an individual to community to government context. To embody their views, students began exploration through individual movement. They then progressed to collective processes by refining their ability to communicate to each other and as an ensemble. Choreography was created by students, with the teaching artist shaping count and transition structures.

As students used their voices and bodies to communicate perspectives on social justice, the teaching artist guided them to understand and make use of their bodily knowledge. The partners used dialogic practices to guide students to “[connect] with their voices as members of the world” and to articulate what they know and believe about social justice. The teaching artist shared how students described feeling “invisible and un-impactful within everything around them” and relatedly she remarked that “so often students of color from low socioeconomic backgrounds don’t feel that they always experience justice at any level” (CAPE, 2019). The content activated these feelings of being diminished and spanned both personal and systemic contexts, at times triggering past trauma (*Interview*, 052819). The teaching artist described how she approached these moments with dignity, viewing emotional and bodily knowledge as a valuable part of a learning experience:

... The first week we were talking about accountability and just how do we see that in those examples in our family spaces, in our communities spaces. But specifically when we got to family, that’s when certain things started to come up and the tears were just flowing. I was just like, “All right, and we’re here and that’s great. That’s valid. There’s nothing wrong with how you feel there’s nothing wrong with you vocalizing the disappointment and hurt that you feel, because the accountability that you’re looking for in certain spaces is not being honored and respected.” So how do we do take that and how do we embody that in movement? And it almost becomes therapeutic. (*Interview*, 052819)

Students' ability to share and embody their perspectives through movement relied on an interpersonal climate of psychological safety.

The teacher-artist partners cultivated a trusting interpersonal climate by structuring ownership into many facets of the curriculum and space. Students generated social justice topics, led the direction of discussions, created choreography, and critically engaged in feedback. The teaching artist conceptualized skill development in dance to concurrently encompass voice, vulnerability, bodily knowledge, and the ability to see and respond to each other. This approach situates the learning experience and space as a shared intellectual and creative responsibility. As the teaching artist describes, "[u]sing your eyes, your gaze, is to be able to make those critiques and assessments on your own. Just like me to that practice of watching groups [asking] 'What did you see? What did you like about it? What needs to be improved? Why do you think that?'" (*Interview*, 052819). The teaching artist viewed critique activities as observational and analytical skill development, but they also honor student aesthetics and promote psychological safety. In comparing the CAS class and her dance class during the regular school day, one student shared how "here, I just feel like I can open myself up and express myself because the teacher allows it and won't say 'Oh, you're not doing it right'" (*Interview*, 052819). This student connected the relationship between confident creative expression and ownership. Another student shared a similar sentiment:

[The teaching artist] teaches better than [the other dance teacher] and I mean that with every fiber of my being. No hate to them, no shade, but she makes dance fun. She has more energy. She gives us more, like "You got to be loud with it. You got to do this this" and that she actually makes it fun. [The other dance teacher] is like "You have to do it like this and if you don't follow my rules, you have to get out." (*Interview*, 052819)

This student reflected on what good teaching means to her by describing getting more knowledge and specificity in feedback. She characterized the space as fun, and we often associate "fun" with an engaged but light sensibility. However, this student described fun as a shared learning experience drawing connections between knowledge and action. Using Lefebvre's (1991) idea that space is formed through "knowledge and action," students viewed the CAS dance class as a space which had more horizontal and shared distribution of knowledge to create ownership. As specific example, one student described the differences in the way technique was taught between the dance class during the regular school day and in CAS:

[The teaching artist] was like “You’re locking your legs. You need to find the softness, it’s not that you fully have to bend, it’s just you have to soften them.” So, I did that in the [dance class] we had today and she was like “Straighten your leg, it has to be straight!” ... and if I straighten my leg, I get hurt, but [she was] like “If you don’t straighten your leg, you can’t do it” and I was like “but [my CAS teaching artist] taught me that there’s [several] different types of ballet and because our bodies are different from one another you can’t just do something that one person says.”
(Interview, 052819)

Here, the teaching artist’s pedagogy for training technique was through reconnecting the student with their own bodily knowledge rather than from an external source. The knowledge that she had hyperextension led the student to reconceptualize dance as a heterogeneous rather than a one-size-fits all practice. By connecting knowledge with action, the teacher-artist partners fostered ownership and psychological safety.

COMPARATIVE ANALYSIS FOR PERFORMING ARTS CLASSES

RECONSTRUCTING SPACE

How do CAPE teacher-artist partners create and reconstruct space with each other and their students?

Emotional and bodily knowledge were valued in the performance arts classes, which disrupted the place-ness of school by “re-centering” knowledge with intellectual practices inclusive of emotional and bodily knowledge (hooks, 1994; Lefebvre, 1991). Both classes began with exercises reconnecting minds and bodies; for example, the dance students stretched and the performance class “woke-up” the body through stretches, vocalizations, and expressive games. The content of both classes—identity and social justice—meant they invoked experiences that could be emotionally powerful and, at times, triggering by bringing painful realities of social, cultural, and political issues to bear. The teacher-artist partners were responsive to students through in-the-moment curricular adjustments, which hooks (1994) asserts is the most difficult part of liberatory pedagogy for teacher to enact. With these adjustments—like stopping to process either relational space in performance or painful experiences associated with topics in dance— partners created a space for students to make sense of their life experiences and valued the affective dimensions of learning. Partners emphasized student well-being by “reassert[ing] the sensations and movements of the body in the moment-by-moment unfolding or emergence of activity” (Leander & Boldt, 2012, p. 25).

Eisner (1991) argued that our narrow conception of intellectual activity diminishes learning potential, and that the way art activates emotion in learning experiences can serve as an equalizer within a system that overvalues objectivity (p. 593). Both classes activated and extended knowledge coming from students' emotions and bodies. In performance, feelings of inclusion or exclusion were explored to promote critical awareness. In dance, emotions were investigated and embodied in choreography. Lefebvre (1991) described how this can disrupt space: "[t]he moment the body is envisioned as a practico-sensory totality, a decentering and re-centering of knowledge occurs" (p. 62).

These classes cultivated critical awareness in students to better understand their life experiences, including experiences which result in harm to the mind, body and spirit (hooks, 1994). This holistic approach acknowledged experience as constituted by both thought and emotion (Tuan, 1977) and is connected to Thích Nhất Hạnh's conception of teacher as healer (hooks, 1994). Students at Griffin Elementary explored the proximal social contexts of their class and school, and students at Benson High investigated more distal—yet personally relevant—conceptual, political, and sociological contexts. At Griffin, students came to better understand themselves and their peers, while critically engaging in their role within the social space. As the teaching artist described:

How do we observe what's happening amongst [students] and making this a different kind of space so they can work through some of the choices that they're making in relationships or the way they're treating other people or the way that they received certain treatment and not internalizing things. So, I think it's become that kind of that processing space is what it turned out to be for us and for them. (*Interview 060419*)

In performance, deconstructing social space as a material created the opportunity for students to reconstruct it. This practice also reinforced the idea that how students felt in different spaces was not a reflection of them. The teaching artist at Benson High described how she helped students understand how they felt in different spaces, and that they could use artistic practices to transform themselves in the CAS space:

Especially when you have students who don't dance, and so "How do I become more comfortable with my body? How do I become comfortable with sharing space with another body that's not aggressive? How do I not enter this space on the defense already because that's how I travel throughout the school space daily? I'm on the defense, so how do I come into this space and not be defensive or if I come into the space defensive what is the process needed to just kind of bring the defense down so I can actually be okay? And being able to know that it's a safe and a

courageous space, because in the space that we create everyone's version of safety is different. (Interview, 052819)

As another way the dance class explored how space can shape the way students feel:

The students explored the idea of safety within the context of image and how images impacts places in which they feel safe. Within this phrase of the work, the students explored the idea of executing body languages that portrayed an idea/stereotype/image of various types of people. Within this component of our work our students began to grow an awareness of other's body language. (Digital Portfolio, CAPE, 2019)

Critical perspectives about space were fostered because this approach situated student concerns, as related to social justice, as points of inquiry. This is an important element of exploring a sociocultural context which "helps students to accept and affirm their cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate" (Ladson, Billings, 1995, p. 469). At Benson High, the

teaching artist aimed to design "spaces that will draw [students] in and put the responsibility on them to maintain the culture of that space" (Interview, 052819). In Griffin Elementary, partners processed the social space to develop critical awareness in students about their active role in constructing the space. Both classes moved students between mental and social spaces to make visible what shapes experiences in both proximal and distal contexts. As students were guided to process and critically reflect on social activity, learning potential was expanded along with their ability to understand how spaces are created.

COMPARATIVE ANALYSIS FOR PERFORMING ARTS CLASSES

BELONGING: TO BE KNOWN & TO KNOW OTHERS

How does spatial engagement impact learning, artmaking, and identity?

Performance and dance students explored their life experiences and were active members in reconstructing space, leading them to better see and be themselves. Students identified ways the CAS space expanded their learning, relationships, and expressive potentials.

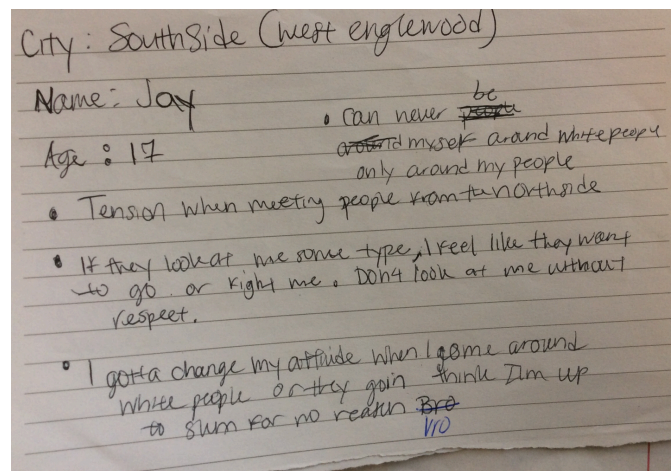


Figure 5: Writing exercise as part of an investigation into image, body language, and safety.

Dance students emphasized how their discomfort in school (and associated aversion to interpersonal risk-taking) impacts expression and confidence:

[Dance class] taught me that it's not always straight lines and you don't always have to look a certain way that everybody wants you to look, like "Oh, she did that and that's not what we wanted her to do so we don't want her anymore" or something like that, but you can dance and express yourself in different ways and not be judged or not have to meet a [limited] standard. (*Interview*, 052819)

This class gave me a platform to showcase my abilities and project my voice through dance because I'm not a very talkative person around a lot of people, but when I'm with people that I feel comfortable around I'm very talkative and I talked a lot and I'm very loud and extra but [the class] gives me the ability to feel like I can be myself without feeling like I'm going to be judged for it. (*Interview*, 052819)

It gives people who might not have a lot going for them who just need an outlet from the stuff that goes on at home or at school, it gives them an outlet to be themselves and not feel like they have feel that they have a place that they can be themselves and not have to worry about being pressured into doing anything or having hate on them for trying to do something that they love doing. So, I feel like keeping the program around gives more people an opportunity to love themselves more cuz I know that it's helped me a lot. (*Interview*, 052819)

Just the ability for all of us to come from different dance backgrounds, for some people who weren't even like actual dancers who came to the school for acting or for digital, to get for them to still be super hype about coming to dance class after school, it just showed me that no matter where you come from, I saw and the array of different backgrounds of people, that we're all coming together to do one thing that they all love to do. So, I just really want to be a part of that. Seeing that everyone could be who they are and not feel like they were in a place where they would be judged for it... (*Interview*, 052819)

Similarly, these students articulated how the place-ness of school inhibits their ability to be themselves and be known:

In this dance class, so I take dance as my pathway here in a normal school day, but when I come here I feel like I can be myself because there's... groups as usual in high school... it's like if you'd be yourself you're always going to have people on your back about it and talking about you and make you self-conscious and tear you down kind of. (*Interview*, 052819)

I feel in school, I feel like I'm a nerd, but when I get to after school I feel like a superstar. Cuz in school, most people and the teacher never notice most people. Like, I do my homework and nobody [does] theirs and then they're all coming when I just open and look at my homework and check it. They're all around! Some people, like they're at my table looking at my homework and I'm like "What are you doing?!" just swipe my paper away. I'm like "Seriously, nuh-uh." And in after school mostly everybody [knows] me. Make that, everybody knows me. And I feel like I'm a superstar. (*Interview*, 060419)

So, at the school class [my teacher] does attendance. She calls out [names], she just goes to the computer, starts typing her mouse, she just looks at everyone, sees if they're here... In drama, so as an example, [the teaching artist] calls people up, for example, and then they pronounce their name, for example [student's name], then you start to bow for 10 seconds, then you walk back and the other person gets a turn to do it. (*Interview* 060419)

The teacher-artist partners also identified how the interstitial space in CAS afforded them crucial differences in *knowing* students:

I don't think the kids were actually aware that they can come in and offer up who they are. (*Interview*, 060419)

They're able to open up a lot more. I think the space actually changes lives, because kids are now able to feel comfortable on a different platform in the after-school program. We allow them to feel comfortable enough to open. (*Interview*, 060419)

The children can actually perform. They can tell us how they're feeling, what life changes they're going through, and actually perform in their own perspective. They are able to open up and share with us things they may not be able to share during the regular school day and it's from their perspective. And I love that about the after-school program, it gives kids a different space to be able to be themselves. (*Interview* 060419)

The dance teaching artist described the relationship between how one feels and their ability to express themselves:

If you come from spaces where you're not given the opportunity to share, let alone explore, what your creative voice is, to have a spaces available, when an opportunity presents itself to say improv, which is really another way of saying, show me who you are, and not copycat the last dance class you took, but to be confident, competent, and bold in what your voice is and how that translates through your body. (*Interview*, 052819)

A dance student compared her experience with improvisation between her regular dance class and her CAS class:

When [teachers] say express yourself, like when you hear this music just show it off, so I'm self-aware. I'm like, "I don't think I want to do that." So, we did an improvisation one time and I had just did things that I would normally do in dance class and they were like "No, do something different!" and so [the teaching artist said] do something different, open yourself up, and so I closed my eyes and I thought about being by myself and how I would dance by myself and so I opened up and started doing it. (*Interview*, 052819)

Recreating a space attuned to the interpersonal climate cultivated psychological safety and engendered a sense of belonging. Students were critically engaged with each other through dialogic practices, art making, recreating space, and creating ensemble performances. These classes were not without tensions, but the movement between mental and social space afforded

students to the opportunity to value their full knowledge and respect one another within the collective. This fostered critical engagement as part of a community through “a climate of openness and intellectual rigor” (hooks, 1994). It was striking how consequential gaining a sense of belonging was to students who felt isolated or disconnected during the regular school day:

Well, for me, [the class] makes me feel better about myself, because I don’t feel like I’m a very special person, but when I’m included in something like this, it’s a special thing, like this dance, or this film, I feel like it makes me feel like I’m important and that I have purpose, because I normally don’t feel like that, but in this space, this area, it makes me feel like I’m actually worth something. (*Interview*, 052819)

Sometimes when I don’t have anyone to deal with I just cry easily and... I make friends in [the CAS class] because I didn’t know them then I recognized them and then I started to make them [friends]. (*Interview*, 060419)

I have learned that there is strength in numbers. There really [is] when we all work together we can create something spectacular. (*Interview*, 052819)

And especially for a new student reflecting on their experience joining the school:

I feel like belong here and I make some more friends. I just feel comfortable like our families. It just very comfortable like big, big, old family. And it does feel like when you bored, you don’t have no friends, and it was new, and I had no friends at all, so you feel kind of like uncomfortable and unhappy that just feel bad. When we started to go over the “Belonging” the “I Am” [works] just made me feel good and I make a lot of friends like [these students] everybody, even my own room class. So, at the school, it’s like the opening of my life. (*Interview*, 060419)

Lastly, students developed critical self-awareness through the exploration of mental space within arts practices:

[Dance class] makes me feel like all that negativity that people bring into my life, or in anyone’s life, I feel like through dance you can really let yourself absorb the music and feel better about the situation and then everything that’s going on, you can basically block out the rest of the world for a moment and feel better about yourself and learn more about yourself internally. (*Interview*, 052819)

Making art impacts how I see myself by learning more about myself, because sometimes I can act out and won’t even know it... so our class impacts me by opening myself up to new things and lifting myself up instead of putting myself away and hiding myself from different things when hiding yourself isn’t helping. I’ll just make up a dance move or say something that’s on my mind and be like “Should I have said that?”, “Should I have done that?” or go “That should help.” Even though I didn’t know it would. (*Interview*, 052819)

I use [art] to make different choices, because sometimes in the past I was making good choices then I started acting weird in the future and then someone says something and it makes me think about what happened in the past and what is happening right now... And then I think about it and

choose which one I really want to be. The way I was being good or weird and I chose... good so I started acting the way I was before so it makes me choose from what happened in the past. (*Interview*, 060419)

Using art can change you. Or I can change my life in a good way. I see how it changes my life with my art by using my brain, my knowledge, of what happened in the past and what is happening now. I use those to change my life. (*Interview*, 060419)

These students described a developing awareness that the nature of identity is temporal and spatial (Heidegger, 1962). Art making in the performance arts classes had a quality of “thrownness” by activating the past, processing the present, and reflecting on one’s agency to shape the future—whether it be the immediate social space of the performance class or how dance students can use their emotions in artistic expression as acts of resistance to social injustices in distal contexts (Heidegger, 1962).

CONCLUSION

The case analyses explored what constituted the spaces of CAS classes, how such spaces were created, and what the impacts of the spaces were on student identity, learning, and art making. All four of the classes in this study shifted the social organization of learning by supporting what Ryan & Deci (2000) proposed as three innate needs: autonomy, competence, and relatedness. In CAS classes, these needs were met concurrently through contemporary arts practices as pedagogy. Autonomy was fostered through interest-driven, self-directed, shared inquiry. Competence was gained as students developed skills working toward their own goals and was supported through ongoing feedback in the form of dialogic practices—conferring and critique. Relatedness was cultivated through engaging sociocultural contexts inclusive of individual learners and an interpersonal climate of psychological safety. In these ways, the spaces created by CAS classes expanded student potential by promoting intrinsic motivation and well-being (Ryan & Deci, 2000). Ryan & Deci (2000) described the above three needs as basic yet consequential, because when they are not met outcomes are not merely neutral— it is deleterious to motivation and mental health. The restrictive structures which constitute the place-ness of the regular school day (e.g. narrow conceptions of knowledge, a focus on test performance, and externally created goals) oftentimes diminish autonomy, internal motivation,

and connectedness. However, the reconstruction of space in CAS classes disrupted those norms to better support the overall well-being of students, foster psychological safety, and build shared intellectual and creativity responsibility. As Lapan (2004) argued, the realization of interdependence between oneself and others leads to a satisfying self-concept, because understanding these connections is necessary for agency and meaningful relationships. Realizing interdependence enabled the students to see the CAS space as built from and inclusive of their emotional, social, and cognitive selves—at once both their responsibility to continually recreate and a space to which they belong.

Space is inherently temporal as a product of past action—containing historicity—and in continual construction (Lefebvre, 1991; Massey, 2005). Massey (2005) describes this conceptualization of space as one which embraces “the openness of the future” (p. 189). Heidegger (1962) viewed this sense of temporal movement as having a quality of “throwness.” In the performance class, “throwness” enabled students to connect previous actions to the present in order to shape proximal social space through relational ethics (Massey, 2005). The dance class engaged “throwness” to more distal contexts of social justice. In the technology-based classes, “throwness” afforded spatial spillover by connecting interests to possible futures. In this study, CAS spaces were similar to a Third Space wherein students could “reconceive who they are and what they might be able to accomplish academically and beyond” (Gutiérrez, 2008, p. 148). Students came to understand their identity as flexible, depending on space and time, and that learning experiences served to expand or inhibit their potential. This allowed them to define what type of learning experiences they found valuable and fulfilling. As Walters et al (1994) described, “through reflection, we have found that students are quite capable of setting standards for themselves and that setting standards is an important element in continuing to learn outside of school” (p. 299). Students’ ability to identify an internal standard is also crucial for them to self-construct their identity (Lapan, 2004).

The relational interdependence within CAS spaces, constituted by both belonging and responsibility, was formed through what Massey (2005) described as grounded connectedness. Massey (2005) defined grounded connectedness as a social space operating with relational ethics including shared responsibility. The CAS classes in this study employed contemporary arts

practices as pedagogy— including conferring and critique— to develop relational ethics (Smolin, 2010). Oftentimes, arts pedagogy is discussed in overly sentimental terms, but Massey (2005) described relational ethics as not “poetic” and gauzy, she viewed them as distinctly political. As discussed in the sections above, an educational environment is inherently political. The social organization guiding relations amongst teachers and learners can be authoritarian in a transmission model or liberatory through more side-by-side models. Processes can signal the difference between goals of assimilation or self-determination. Curricular content communicates to students whether epistemological and cultural pluralism is meant to be valued or inhibited. A space animated by relational ethics is one where individuals sense a responsibility to foster each other’s potential—as defined *internally* through autonomy and imagination rather than *externally* through compliance and assimilation. As such, relational ethics require individuals to be present with each other—grounded in their connection—and relating with authenticity (Massey, 2005). Gutiérrez et al. (1995), Massey (2005), and Tuan (1977) all discussed a form of “genuine exchange” or “authentic interaction” as rare and transformative in relation to space. Massey (2005) described how grounded connectedness is not enclosed within spaces, it can have far-reaching impacts including an “outwardlookingness” and “openness of the future” (p 189). When external pressures and constraints begin to fall away, the potential for self-construction of both identity and drafts of future selves becomes possible (Markus & Nurius, 1986; Ryan & Deci, 2000).

RECOMENDATIONS

1). Look more closely at students’ self-concept. This study found students in all classes describe their CAS as a space they could “be themselves” and “belonged.” In subsequent years, it might be useful to investigate how student identities are integrated or fractured in learning and art making experiences. How do they describe their identity at the beginning of a programming year, how do they take up identities in the program, and what sense of “throwness” do they have toward the end of the programming year into their future (Heidegger, 1962)?

2.) Reconsider the delicacy of relational ethics by looking at tension. Theories about tension in collaborative learning environments could illuminate how classes come to recognize and contend with challenges to their relational ethics. For example, three of the classes experienced either relief or presence of tension with changed membership. Edmonson (1999) asserted that interpersonal climates supporting psychological safety require ongoing maintenance, and Massey (2005) described space as malleable and always forming. As such, moments of tension within the process of spatial creation and maintenance can provide insights into relational ethics. How do students conceptualize relational ethics within their CAS space? Investigating this question could reveal how students self-construct *what is valuable* in the affective and relational dimensions of learning and artmaking experiences.

3.) Investigate rituals as a site of resocialization. In interviews, participants called attention to rituals within the regular school day (e.g. taking attendance) and in CAS classes (e.g. introductions and critiques) as consequential to the construction of spaces. Rituals can become an embodiment of spatial relations. Kesebir, Uttal, & Gardner (2010) found that “often, as a ritual unfolds, both artifacts and conceptual elements are used to create a complex pattern of primes. These primes help to create the contexts in which thinking and behavior is molded” (p. 18). What are the rituals of CAS classes and how do these reinforce or challenge the norms of interactions in the school environment? How do students make sense of rituals as part of their learning and how do rituals prime learning in CAS spaces?

4.) Extend opportunities for shared inquiry amongst the CAS cohort, CAPE staff, and research team through participatory research practices. The 2018-2019 cohort explored many dimensions of space during PD sessions including site specific art, embodying social activity through installation, and historicity in a visit to a cultural center. These explorations could be further deepened by strengthening the shared inquiry amongst the cohort—a version of “social gravity” (Erickson, 2006)—to guide professional development sessions and as an integral aspect of research activity.

5.) Continue investigating the dialogic aspects of Contemporary Arts Practices as pedagogy (Smolin, 2010). This study found dialogue, specifically conferring and critique, to be the most consequential practices fostering self-determination and a promising area of future research. Dialogic practices have been found to be a crucial aspect of arts integration and CAPE partnerships. Smolin (2010) described contemporary arts practices to include dialogue as part of the art making process and the art itself. Watts (2014) used a conferring protocol to gather teacher and student data in a method “natural” to the context. Critique and conferring are fundamental studio practices in the arts. However, critique practices are an area that has not been widely studied and conferring has dominantly been studied in reading and mathematics activities. Both practices elicit student thinking, deepen conceptual understanding, promote reflection, and facilitate problem-solving (for conferring see: Calkins, 1986; Munson, 2018). Compared to reading and math disciplines where conferring is typically researched, this study found conferring to be part of a much more agentic process, oftentimes activated social resources in the classroom beyond the one-on-one teacher student dynamics, and elicited student thinking toward meeting student defined goals. Conferring in this study meant listening to students outside of the bounds of a predetermined outcome. Yoon & Ngyugen Templeton (2019) recently investigated the challenges of *listening* to children, including both classroom and research contexts which claim to use student-centered approaches. Critique and conferring are one of the ways teaching artists integrate Contemporary Arts Practices into their pedagogy which promote listening and presence. In future research, investigating conferring and critique practices could illuminate how students are listened to in dialogic practices, how partners and students are present in their responses, how resources are offered (see concepts of social, material, and conceptual resources in Nasir, 2008), and how students perceive their self-determination being supported or thwarted.

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