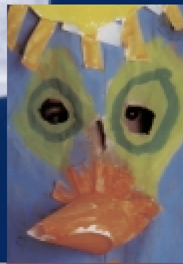

Partnering Arts Education:
A Working Model from ArtsConnection

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Partnering Arts Education: A Working Model from ArtsConnection

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The Dana Foundation, founded in 1950, is a private philanthropic organization with particular interests in brain science, immunology, and education. In 2000 the Foundation extended its longtime support of education to fund innovative professional development programs leading to improved teaching of the performing arts in public schools.

Dana's focus is on training for in-school arts specialists and professional artists who teach in the schools. We support these arts education grants by disseminating information to arts educators, artists in residence, and schools through our symposia, periodicals, and books.

Our science and health grants support research in neuroscience and immunology. Dana supports brain research through direct grants and by its outreach to the public, which includes books and periodicals from the Dana Press; the international Brain Awareness Week campaign; the Dana Alliance for Brain Initiatives, a nonprofit organization of more than 200 neuroscientists, including ten Nobel laureates, committed to advancing public awareness of the progress of brain research; and the Dana Web site, www.dana.org.

About ArtsConnection

Founded in 1979, ArtsConnection is New York City's most comprehensive arts in education organization. ArtsConnection believes that the arts are essential to education, and intrinsic to the social, cognitive and personal development of every child. To realize this vision, ArtsConnection's faculty of 150 teaching artists work with classroom teachers at all grade levels (pre-K–12) in creative collaborations that yield powerful arts learning experiences for children, teachers and families. ArtsConnection continually refines its strategies to meet changing educational needs, bringing depth and diversity to residencies, performances, family, and after-school programs in music, dance, theater, and the media, literary, and visual arts.

To maximize the success of its programs and build capacity for the arts in education, ArtsConnection provides extensive professional development for its teaching artists and staff and for classroom teachers and arts specialists throughout the city's public schools. These efforts have made ArtsConnection a full-service educational partner with the New York City Department of Education, providing more than 13,000 instructional hours in 1,000 classrooms in over 100 partner schools, reaching 30,000 participants annually.

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On the cover:

Top: Students from PS 282k perform at ArtsConnection's annual gala. (Photo courtesy of Barry Oreck)

Bottom: Children display masks and self-portraits. (Photos courtesy of Richard Frank)

Introduction

By Steve Seidel, Ed.D.

When an Artist Walks Out of the Classroom, What Is Left Behind?

In the opening essay of this volume, Carol Morgan, ArtsConnection's deputy director for education, describes a 1998 event that caused her to deeply reflect, early in her tenure, on "assumptions about the role of the organization in schools and its relationship to artists." More specifically, Morgan asked herself, "what is left behind" after an ArtsConnection-organized and -supported artist's residency has ended? This is a terrific—and, if seriously considered, terrifying—question. But, if taken just a bit more broadly, it is a question that all of us in arts education, indeed in any aspect of education, should be asking on a regular basis.

If little or nothing is "left behind," if there are few lasting effects on students from interactions with an artist, art works, art materials, and whatever else has been an element of the residency, then why go to all the effort and expense of creating that experience? In other words, what's the point of doing what we do, as arts educators, in classrooms and schools?

Even in this "age of accountability" in education, I fear that most educators still shy away from truly asking this question, let alone engaging in a sustained and rigorous inquiry in search of an answer. Certainly, those of us who work in relative isolation are far less likely to engage in such an inquiry. We may be surrounded by other teachers, administrators, and teaching artists, but we so often may function in parallel, not in collaboration or in partnership even with those colleagues we see every day.

The essays in this volume describe how ArtsConnection, a New York City-based arts-education organization, has made an extraordinary commitment to seek answers to the question Carol has posed. And ArtsConnection has good company in that quest as it works with its various partners—teaching artists, teachers, and administrators in the city schools—who share a commitment to this inquiry.

Though these essays do not comprise a traditional narrative, they tell a powerful story of ArtsConnection's long-term and continuing effort to learn, grow, and change in relation to the needs of students in New York's public schools, specifically, their needs for experiences in the arts that the school system cannot provide on its own. In a sense, these essays reflect the lessons of the more than 25 years of ArtsConnection's life as an organization. They focus, however, on more recent insights and experiences, drawn particularly from the past several years' efforts at intensive reflection and collaborative inquiry.

The value of asking "What is left behind?" is that it serves so well not only as a beginning, but also as a touchstone along the way. It is an excellent provocation for regularly "re-launching" investigations into the nature of learning and teaching in the arts. Addressing that point in his book *Letters To Cristina*, the late Brazilian educator Paulo Freire writes:

> "It cannot be said of any question that it is the first. Every question reveals dissatisfaction with previous answers to previous questions. … Those who ask, however, must become or already be committed to the process of an answer; as much as they expect those they ask the question of to be. In other words, the question cannot be satisfied with waiting."[1]

Committed to the Process of an Answer

In the working model of arts education discussed in this volume, the partners—teachers, artists, school systems, and arts organizations—make common cause through the realization that they need each other to collectively do something they all consider essential: designing and delivering arts-learning experiences that put students in direct contact with artists and works of art, both

Steve Seidel, Ed.D., is the director of both the Arts in Education program at the Harvard Graduate School of Education and Project Zero.

[1] 1996. London: Routledge.

to engage deeply with those art works and to practice making art. ArtsConnection and many other arts organizations in New York and across the nation have thus entered into arrangements with local schools and school districts to try to provide powerful and unique arts-learning experiences to young people.

Unfortunately, many of these arrangements remain just that—arrangements—without growing into true partnerships.

Knowing full well the demands and potential rewards of true partnerships, the staff at ArtsConnection have, as I see it, taken a big gamble. They are betting that the path to creating highly effective partnerships is most successfully traveled when the goals of the journey are most demanding. Instead of merely providing arts-learning experiences for young people, they set high standards both for the quality and outcomes of those experiences, relentlessly asking how they can deepen student learning. Instead of accepting simple indicators, they closely examine arts-learning experiences for deeper and more sophisticated measures of excellence in teaching and learning. Instead of encouraging only the artists and teachers they work with to strive for more significant outcomes, they challenge themselves to provide facilitation that makes achievement of those outcomes far more likely. Instead of focusing exclusively on learning goals for students, they also set learning goals for their teaching artists, their collaborating classroom teachers, and, most unusually, for themselves.

In the Event of the Loss of Cabin Pressure…

Every time we fly in a commercial airliner, the federal government insists that the flight attendants remind us of a counterintuitive rule that "in the event of the loss of cabin pressure" just might save our lives and those of people we love. Before take-off they tell us that if oxygen masks drop out of the ceiling during flight, we are to momentarily ignore the child sitting next to us and put on our own mask first. For me, at least, this always comes as a surprise. I'm quite sure that my first instinct, if I were traveling with a child, would be to reach for her mask and get it situated on her face. This has always been my reflex as a teacher: first and foremost come my students, then myself.

But what if, in the context of teaching and learning in schools, we were to adapt this airline rule by attending first and foremost to teachers' learning and then afterward to student learning? This is, in effect, what ArtsConnection staff have done in recent years. Even as they've started from and always returned to questions of student learning, they have steadily increased their focus, as reported in this volume, on teacher learning. Their conception of inquiry as the engine of improvement is built on the notion that the more teachers approach their teaching as researchers and learners, in collaboration with others and with plenty of support, the more they will improve their curriculum and instruction for students' benefit.

The more teachers approach their teaching as researchers and learners, the more they will improve their curriculum and instruction for students' benefit.

Indeed, this is one of the relationships explored in Rob Horowitz's essay on the seven-year study conducted by his research team on long-term partnerships between ArtsConnection and four New York City public elementary schools. Among the researchers' goals was to "identify and define characteristics of the process of partnership and instruction that most likely influence cognitive, personal, and social areas of development."

Throughout his essay and the others in this volume, we learn of the many ways the ArtsConnection staff has found to put teacher and teaching-artist learning up front. Jessica Nicoll's essay describes how dance and theater artists working in schools in the Bronx and Brooklyn engaged in intensive examination of the "what" (curriculum) and the "how" (instruction) of their teaching by utilizing reflective analysis on their own arts-learning experiences, Japanese lesson study, and Lerman's Critical Response Protocol, among other structures, to guide their inquiry.

The social dimension of teacher and teaching-artist learning, particularly the relationships critical for improving teaching—artists with teachers, artists with artists, artists with arts

PHOTO BY PHIL MANSFIELD

(From left) Carol Morgan, moderator, deputy director for education, ArtsConnection; Warren Simmons, executive director, Annenberg Institute for School Reform, Brown University; Janet Eilber, principal arts consultant, The Dana Foundation; Arnold Aprill, executive director, Chicago Arts Partnerships in Education; Jessica Nicoll, dance artist, ArtsConnection and the 92nd Street Y Harkness Dance Center; and Terry Baker, senior research scientist, Education Development Center, at "Beyond Arts Integration: Defining learning in arts education partnerships, a national ArtsConnection symposium," which was the genesis for this book (March, 2005).

organizations, and arts organizations with schools or other arts organizations—is explored in Joanna Hefferen's essay. In the 40 years or so during which the artist-in-residence model has been a fixture of arts education in the United States, isolation has been the defining quality of the experience. In the vast majority of cases, artists have arrived, taught, and left, making little or no useful contact with those who might enhance their experience and expertise within or across artistic disciplines, grade levels, or other academic disciplines.

Happily, in recent years attempts to end this isolation have occurred in a number of ways. For example, writes Heffernan, "over the past decade, many New York City artists have come to regard their work with children not just as a 'gig' but as something approaching a profession." And the sizeable investment that ArtsConnection has made to reduce artist isolation and build "communities of learners" is a theme running through this volume. The methods by which it has gone about this essential work are varied, inventive, and instructive for those of us intent on doing the same in our own settings.

Barbara Watanabe Batton and Rachel Watts describe other aspects of these efforts, while reminding us of the inherent challenges. Batton, whose essay focuses on Video Description as a core inquiry process for Community Elementary School 53 in the Bronx, cites the seemingly extraordinary requirements of inquiry-based approaches to professional development. "Building a culture of inquiry among staff in a school and within an arts-education organization requires time, perseverance, sustained funding, and supportive leadership. The partnership between the school [CES 53], ETN [the Elementary Teachers Network], and ArtsConnection was five years in the making—an eternity by the standards of most schools under pressure to provide quick answers to complex problems."

Watts's essay points out that productive learning partnerships between classroom teachers and artists require sustained, attentive, and sensitive facilitation. Further, she recounts how ArtsConnection took on this facilitation responsibility, practically inventing, along the way, a whole new role for arts organizations that place artists in schools.

Just as inquiry-based partnerships have emerged as critical to ArtsConnection's work, the organization has also embraced the need for an "outsider"

perspective. To that end, it has engaged in partnership for many years with Horowitz and his research team. Bringing to bear the techniques of quantitative and qualitative research and evaluation, these educators have studied an impressive array of relationships. In that spirit, the Horowitz essay (appropriately titled "Connections") examines not only the role of human relationships but of many other kinds, including the

PHOTO COURTESY OF ARTSCONNECTION

Creating masks at ArtsConnection's Saturdays Alive, a low-cost arts program for children and their families.

relationships between arts learning and literacy development; teacher learning and student learning; and, broadly, "the arts and cognitive, social, and personal development."

In reference to his team's longitudinal study of the connection between teacher learning and student learning, for example, Horowitz writes: "Areas of student development were significantly associated with areas of teacher growth and change, such as the application of new skills in the classroom, increased ability to integrate the arts, greater comfort with using the arts, buy-in and commitment to the program, and enhanced perceptions of students' abilities."

Throughout this book, we see how ArtsConnection has responded to the challenges of attending to educators' learning as prerequisite to students' learning. What emerges is an image of ArtsConnection staff, classroom teachers, artists, school administrators, and researchers—across myriad schools in New York City—knee-deep in students' work, lesson plans, videos of classroom sessions, and chart-paper diagrams. They are, as the airline rule might suggest, attending to their own learning first so that they can better attend to the learning of the children they have taught that morning and will teach tomorrow.

These educators are committed not just to asking critical questions but to finding answers that can guide their practice. They are trying to become "smarter" as individuals, as teams in schools, as organizations, and as a field. They embrace their need for partnership and collaboration to learn what they need to know. Aware that the effort is long and hard but also rewarding in the most significant ways, they see themselves as ultimately enriching their students' experiences and learning.

Listen, Learn, and Change

In the 1990s, my colleagues and I published *Arts Survive,*[2] a report of our study of long-term arts-education partnerships between arts organizations and schools. One of our central findings was that the healthiest partnerships were not merely surviving but, rather, thriving. Indeed, merely surviving was an indicator of poor long-term health.

And the key to thriving as a partnership, we concluded, was the capacity of the partners to *listen* to each other, to *learn* together, and to *change* in order to continually meet the needs of the children and youth in their schools.

Few partnerships fully develop these capacities. Listening (truly hearing what you might not want to hear) is hard; learning (really modifying your understanding of something) is harder; and changing (actually transforming how you function and behave in the world) is probably the most difficult of all. Yet the deep work of partnering obliges participants to commit themselves to these goals if they wish not only to survive but to thrive. The beauty and great gift of the essays in this book is the insights they provide for successfully traveling the path to thriving partnerships. ■

[2] S. Seidel, M. Eppel and M. Martiniello. 2001. *Arts Survive: A Study of Sustainability in Arts Education Partnerships.* Cambridge. Project Zero, Harvard University School of Education.

CHAPTER 1

Toward an Educational Philosophy

By Carol Morgan

Artists rarely do the same thing twice. If they appear to repeat themselves, they are often digging deeper into a knotty problem. At ArtsConnection, we expect those who work with us in the New York City Public Schools to bring to teaching this same kind of curiosity and passion that applies to their art-making. And we especially want them to engage in inquiry, as questioning in the pursuit of clarity and understanding is at the heart of the artistic process.

Given that ArtsConnection works in dance, theater, music, and the visual arts, and that our goal is to provide students with a rich diversity of arts experiences, we do not train artists in a single teaching methodology. We instead ask our artists, whatever their art form, to teach students the skills and knowledge they need to make their own artistic choices while being able to recognize and understand the choices made by others.

Sometimes, however, a bit of attitude adjustment is in order. Soon after I arrived at ArtsConnection in 1998, I sat on a panel at a local university with an artist who had been working with our organization. After I proudly shared my educational philosophy and what I thought ArtsConnection represented as an arts-education institution, I was dismayed to hear the artist describe the organization simply as the "agent" that booked her work in the schools and then left her alone to do what she did best! This was her highest compliment, but it brought into question my assumptions about the role of the organization in schools, its relationship to artists, and the legacy for students—what they actually learn in their work with ArtsConnection artists.

The results of this particular artist's work with students were almost always impressive, but her comments made me wonder what is left behind after an artist walks out of the classroom. A dazzling product is not enough; we must also help students to engage in their own inquiry. Students must do, think, or feel something new. While the best artists are not necessarily the best arts educators, at the very least they must gain insights into their students' capacities for learning before entering the classroom.

Providing students with opportunities for transformative experiences is a lot to ask of artists, especially those who may lack a comparable teaching model in their experience. But this is where the organization comes in:

If we at ArtsConnection ask artists to bring the same curiosity and passion—the kind of questioning in pursuit of clarity and understanding—to their teaching that they do to their art, then we need to model that process. If we ask them to engage in inquiry with students and teachers, we need to model inquiry in every possible aspect of our own work. If we ask them to partner with teachers, we too need to practice partnership.

If we ask artists to be reflective practitioners who engage in "systematic and intentional inquiry"[1] about their work with students and teachers, we must engage in similar inquiry about our own practices of professional development. If we ask our artists to think of the organization as something more than their booking agent, we need to provide them with intellectual and physical resources beyond mere logistical support.

All this is a tall order for organizations that are often strapped for time and money and yet need to meet the complex needs of public-school students. Nevertheless, ArtsConnection has developed such practices.

Systems for Working with Schools

ArtsConnection works in more than 120 New York City public schools every year, often under challenging conditions. Most of the buildings were constructed between 1900 and 1950, with few renovations since then, and are legendary for being overcrowded. Seventy percent of students are eligible for free lunch, and 15 percent are

Carol Morgan is the deputy director for education at ArtsConnection.

[1] Marilyn Cochran-Smith and Susan L. Lytle. 1993. *Inside/Outside: Teacher Research and Knowledge*. New York: Teachers College Press, p. 7.

PHOTO BY BRENDA KENNEALLY

Using masks to bring a character to life.

designated English-language learners, though many more speak a primary language other than English at home. Although the New York State Department of Education mandates that 20 percent of an early-elementary student's time and 10 percent of an upper-elementary student's time include the arts, in reality this goal has rarely been met.

But we've come a long way. When ArtsConnection was founded in the late 1970s, 85 percent of our work consisted of auditorium performances and the balance was student instruction and professional-development workshops for teachers. Today those percentages have been reversed: more than 95 percent of our work is in student instruction and professional development.

Our current work falls along a continuum of models [See sidebar, p. 7]. But the *pièce de résistance,* manifested in a handful of schools, is the ongoing collaboration with school administrators and teachers that leads to a shared understanding we call "inquiry-based partnerships."

Inquiry-based partnerships require that certain conditions be present in a school:

- A principal with a vision of what the arts, in and of themselves, bring to a child's education and the school community, and a commitment to do whatever it takes to provide students with compelling arts experiences [See Horowitz, chapter 7]
- Commitments to planning, reflection, and other professional-development processes that help deepen understanding of what and how students learn in the arts [See Watts, chapter 3; Horowitz, chapter 7; and "Teachers' Guide," chapter 4]
- Time during teachers' contracted day to meet with artists and ArtsConnection staff in order to plan together, share expertise, and build knowledge.

Inquiry-based partnerships also require special commitments from the arts organization:

- Monetary resources, beyond what schools would normally pay for a residency, to support the professional development of staff and artists
- Experience working with schools and an understanding of their needs
- Curiosity and the capacity to commit staff time to engage in inquiry with teachers and school administrators
- A stated educational philosophy that includes a clear understanding of the value of arts education for students.

Developing Capacity to Support Inquiry

While the arts-education field has traditionally stressed the professional development of teachers and artists, it has only lately begun to address the

building of staff capacity in organizations like ArtsConnection. Thus as the founding generation of arts-education administrators approaches retirement, questions arise about organizational identity and practices: How do we institutionalize a vision that may have started as the brainchild of an individual or small group? How do we provide a solid foundation from which the work can continue to grow?

Further, moving beyond a service-delivery model to establish and sustain inquiry within an organization—and in partnerships with schools—requires systems and practices that enhance the staff. Here are three practices we use that can be adapted by organizations of virtually any size and structure:

Program staff evaluations. For their yearly evaluations, we ask staff members to respond in writing to a series of questions that engage them in self-evaluation and goal-setting; and in the subsequent year, we use these goals as a basis for conversation and evaluation. We also ask staff to identify an issue or question that they will address throughout the coming year. Among many program managers, for instance, learning to effectively facilitate meetings between artists and teachers has been a recurrent topic, leading us to address this issue as an organization as well [See Watts, chapter 3].

Staff meetings as professional development. At our semi-monthly program staff meetings, we try to dispense with logistical concerns as quickly as possible so that we may use most of the time for broader discussions. Topics naturally arise, for example, from staff's daily interactions with the schools, and formats vary, depending on the depth of the inquiry. One such discussion led to the discovery that we need to help facilitate collaboration when the artist is working with students. Teachers should be playing constructive roles in that process, in other words, as opposed to sitting in the back of the room correcting papers.

Discipline Committees. When performances were the focus of ArtsConnection's work, we used outside experts in the various art forms to evaluate artists through auditions. As our work evolved, and almost everyone on staff was either a practicing artist or had expertise in at least one art form, this method of evaluation no longer applied. Thus we established in-house committees responsible for hiring, observing, and evaluating all artists in their respective disciplines.

Lessons Learned

Engaging in inquiry can lead to blind spots, and it is easy to develop a "group think" in which assumptions go unchallenged—at least, internally. One the many benefits of working with artists, however, is that it helps keep us intellectually honest. During one of our annual Artist Institutes, for example, some of the dancers balked at the idea of including verbal reflection in their lessons. Dance is primarily learned through the physical, they reminded us, and valued for "doing" rather than talking about what was done. Some dancers wondered if emphasizing verbal expression might actually detract from the power of the physical artistic experience. In addition, an emotional

ArtsConnection's Statement of Educational Philosophy

The Arts Are an Essential Part of Education

Participating in the arts through a practice of inquiry and discovery provides students with kinesthetic, cognitive, affective and aesthetic experience that is essential to human development. Innovation, risk-taking and creative problem-solving in the arts teach students new ways of seeing, thinking, understanding and living in the world. Through the arts, students learn to reflect critically, going beyond the technical skills of simple craft to building the foundation for their own aesthetic based on their perceptions and interpretations of their experience.

The Teaching Artist in the Classroom

Teaching artists bring unique artistic perspectives into the classroom to inspire, guide and mentor students. They can serve as professional role models for students to discover their own life's work through concentration, effort and commitment. Like the classroom teacher, teaching artists respect their students and meet them at their levels of skills, knowledge, ability and understanding. Teaching artists help students to experience the joy of learning in and through the arts.

Teaching artists and classroom teachers work collaboratively to develop a learning environment that will nurture creativity and curiosity. They engage in a continuous process of reflection and assessment of student work to inform their teaching practices and enhance student learning.

scene erupted among folk-dance artists. Were we asking teachers of traditional dance, who use practices that have been honed over thousands of years, to now teach in a different way? One artist threw up her hands in frustration and cried, “Just tell me what you want me to do!”

Here was a direct challenge to our assumption that inquiry is always a good thing. But as artists and staff began to problem-solve together, it became clear that opportunities for making choices are not the same in every art form or even in every style of dance. A creative dance and choreography class, for example, asks students to decide sequence, spacing, timing, and movements to create original dances. By contrast, traditional and culturally based forms teach students dances passed through generations, and choice-making enters into the subtle realm of imagination and interpretation.

Choice-making enters into the subtle realm of imagination and interpretation.

A breakthrough in understanding these distinctions emerged when staff and their artist colleagues together experienced a lesson taught by one of the master Chinese folk-dance teachers. The teacher demonstrated the contrast in movement quality when she “rode her horse”—first while imagining nothing, and then when she visualized the Mongolian plains surrounding her. The difference between those two performances was riveting. Suddenly, the question “How can we use inquiry?” had many more answers. “What do you see?” was all that the dancers needed to awaken them to their own artistic choices. And we all learned to clarify assumptions and make expectations explicit.

Numerous other lessons have flowed as well from such interactions. They include:

Focus on questions, not answers. While artists are accustomed to asking basic questions as part of their daily lives, many people in schools feel they cannot afford that luxury when policymakers are holding them accountable for quantifiable results. But while it is of course important to periodically assess what you’ve achieved, how you’ve done it, and how it has informed your organizational practice, focusing on questions rather than answers engages the organization in continual growth.

Everyone is a learner. Inquiry is a collaborative process; staff and organizational capacity, and collective understanding, can only be built thorough shared knowledge and understanding. In that spirit, all participants in the process must be heard.

Replication is not a recipe. The inquiry process never repeats itself exactly. The results even of identical strategies and practices will differ with group and context. The complex interactions of any gathering at any given moment in fact create a messy and unpredictable learning process that requires gumption and commitment from all participants to work through the rough spots.

Change takes time. Engaging in inquiry means committing for the long haul to cultivate relationships and build understanding. It requires a willingness to construct meaning in ambiguous circumstances while striving for clarity. The challenge for all of us is to allocate the necessary time and resources to allow for such inquiry to take place.

Articulating an Educational Philosophy

As in the general field of education, “research has … little influence on improving classroom teaching and learning”[2] in arts education—that is, unless we consciously and persistently seek to exploit that research.

Part of the task of the arts organization is to help bridge the gap between theory and practice, and it can fulfill that task only if it is guided by a vision of its work in the schools that goes beyond the delivery of a service. The organization must ask essential questions not only about *what* it does, but also *how* and *why* it does it. And it must seek to contextualize its work in a broader theoretical and historical framework.

In pursuit of these objectives, we at ArtsConnection—staff, artists, and members of our Board of Directors—have built a shared knowledge and understanding. We have established a culture of inquiry within the organization through practices described in the following chapters. We hope these accounts will inform others who are engaged in similar educational partnerships. ■

[2] James Hiebert, Ronald Gallimore, and James W. Stigler. 2002 (June/July). “A Knowledge Base for the Teaching Profession: What Would It Look Like and How Can We Get One?” *Educational Researcher* 31(5): 3–15.

CHAPTER 2

Sequence Across Styles: Curriculum Articulation in Dance and Theater

By Jessica Nicoll

Walking the halls of Community Elementary School 53 in the South Bronx, you might come across a classroom of fourth-graders working with members of an improvisational theater company to create scenes that explore character and setting. Nearby, 22 first-grade students bring to life a collection of puppets they have created during a professional puppeteer's 10-week residency. And in a small, sunny dance studio on the second floor, a third-grade class—which has been studying the culture of China in social studies this year—learns a ribbon dance from members of the Chinese Folk Dance Company.

As the sounds and sights of art-making unfold in this New York City public school, you may wonder if all these activities, though impressive, are just a smorgasbord of disconnected experiences. Or do they actually constitute, by design, a larger web of arts learning? And if such a web indeed exists, have the artists built it so that students can develop skills that not only intersect arts styles and disciplines but also connect the arts to other subjects?

In 2001, ArtsConnection began asking these and similar questions through a curriculum-articulation initiative supported by a grant from the U.S. Department of Education. Eight dance and six theater artists who taught at CES 53 in the Bronx or at one of two Brooklyn schools participated in the project. We closely studied artists' work in schools and tried to identify ways to explicitly tie children's learning in the arts across grades, cultural forms, and content. The goal of the process was to uncover and examine each artist's curriculum, clarify learning goals and objectives, and discover essential connections and basic differences between artists' approaches to dance or theater. As such, the work resulted not in a single, replicable curriculum in dance or theater, but in a process that engaged each artist in self-reflection, careful observation of student learning, and continual inquiry.

Jessica Nicoll, a performer, choreographer, and teacher, works as an artist in public school residencies through ArtsConnection and other arts-in-education organizations.

Organizations interested in pursuing an ongoing process of curriculum design and articulation might consider the following questions:

How do you define curriculum? How do the needs of schools affect the curricula you offer?

Will artists with different backgrounds, experience, values, artistic foci, aesthetic concerns, styles, etc., articulate a single curriculum? How do their differences enrich and inform the curriculum as a whole?

- How do the students direct the focus of the curriculum?
- How do you demonstrate the impact on students of sequential study of the arts through yearly residencies in various styles, techniques, and traditions?

We began by observing the artists' classes and then meeting with them to understand their perceptions of their own and others' teaching practice. Through these sessions we recognized two factors that directed our next steps: (1) the artists, working separately from one another, were for the most part unaware of potential links across grades and styles within their art form; and (2) issues of scope and sequence reflected questions about child development.

We then brought the artists together and involved them first in a four-session child-development seminar,[1] an experience that affected the subsequent stages of curriculum articulation. Not surprisingly, as the articulation process developed and artists examined their own and others' curriculum in detail, questions that first came up in the child-development seminar resurfaced and were explored from new angles. The remainder of this chapter will describe that articulation process.

[1] Workshops were led by Charlotte Doyle and Margery Franklin, faculty members of the psychology department at Sarah Lawrence College, and by Sarah Wilford, director of the Art of Teaching Institute at Sarah Lawrence College.

Organizations can encourage artists to participate fully in exploring and defining curriculum. The following experiences for teaching artists can lay the groundwork:

- Participating in arts classes with one another and analyzing the teaching process
- Observing children closely in arts and non-arts experiences
- Recalling their own childhood arts experiences
- Following a protocol for critical response to the art of teaching
- Participating in values clarification to identify "essentials" in the teaching of an art form
- Engaging in cross-disciplinary arts experiences
- Participating in collaborative lesson-planning focused on learner outcomes.

Building a Foundation in Discipline-based Groups

While rich discussion and learning took place when the theater and dance artists met together, examination of issues particular to each discipline required separate sessions. A key element of these discipline-based meetings was participants' reflections on their childhood arts experiences. When calling up a childhood memory, several artists discovered with some surprise a powerful link to their current teaching practice. More than one remarked, with only minor variation, "Oh! Now I see why I do what I do." Artists also took part in values-clarification workshops, discussed curriculum-design literature,[2] and reviewed arts standards.

These conversations deepened artists' understandings of their own and colleagues' perspectives on teaching and the arts, but they still had not experienced each others' teaching. So we then asked every artist to prepare and teach a 20-minute class that could serve as a brief but fair representation of the presenter's work. After leading the sample class, the artist participated in a facilitated deconstruction of the work to examine its progression, the themes explored, their essential concepts and content, and the pedagogical methods used.

[2] As preparation, they studied the work of Sue Stinson (2001. "Choreographing a Life: Reflections on Curriculum Design, Consciousness, and Possibility." *The Journal of Dance Education* 1(1): 26-33); Frances Hawkins (1986. *The Logic of Action: Young Children at Work.* Colorado: Colorado Associated University Press); Eleanor Duckworth (1996. *"The Having of Wonderful Ideas" and Other Essays on Teaching and Learning.* New York: Teachers College Press); Dorothy Heathcote (1984. "Excellence in Teaching." In L. Johnson and C. O'Neill (Eds.), *Collected Writings on Education and Drama,* Evanston: Northwestern University Press); Ben Shahn (1957. *The Shape of Content.* Cambridge: Harvard University Press); Steve Seidel (2001 (July). "Elements of a Quality Arts Learning Experience." Workshop given at the Empire State Partnership Summer Seminar at Sarah Lawrence College, Bronxville, NY); Wanda May (1995. "Teachers as Curriculum Developers." In R. W. Neperud (Ed.), *Context, Content, and Community in Art Education: Beyond Postmodernism.* New York: Teachers College Press); and Grant Wiggins and Jay McTighe (2001. *Understanding By Design.* Upper Saddle River: Merrill Prentice Hall).

PHOTO BY PHIL MANSFIELD

Kim Grier models choreography for dancers at PS 38k.

THEATER ARTISTS' GOALS

Common Goals: Early Childhood (K-2nd) Children will...	Common Goals: Upper Elementary (3rd-5th) Children will...
• learn basic storytelling/acting skills: vocal, physical, and emotional expression	• develop their physical and vocal expressive skills
• understand the basic elements of a story	• recognize structure in story
• integrate oral and narrative skills into the telling or retelling of a story	• use that structure to create their own stories
• understand that they as the artist have a variety of choices	• make connections between their own stories and others
• experience themselves as risk-takers	• work in collaboration as writers, actors, storytellers, audience
• develop performance skills as they move from dramatic play to presentation/show	• give feedback and incorporate feedback into artistic work
• demonstrate an understanding of the roles of the audience and the roles of the performer	• understand the relationship of the audience to actor/storyteller
• have fun	• make the transition from oral to written language
	• commit to an idea/choice and create an improv, story, or scene

One theater artist remarked on the benefits of getting to know one another's work: "We have the opportunity to approach these kids in so many different ways. We're going to find out what things we need to change, augment, or take away so that we can give them the most and they can retain as much as possible." For the upper-grade theater artists who taught improvisation and playwriting, this meant recognizing ways to build on ideas about story structure introduced by the puppetry and creative-dramatics artists working in kindergarten through second grade. Similarly, dance artists realized that the processes students had explored in the early grades—development of observation and listening skills, for example—could be reinforced more explicitly in upper-grade classrooms [See table above].

These sessions also revealed cross-cultural connections. After a lesson in which a Chinese dance artist explored imagery in her art form, a West African dance teacher began to examine deeper meanings in her own art form. She saw that although she had told her students about the costumes, the drums, and the geographic origins of the dances they learned, she had never explained their imagery—for example, that an open-palmed gesture in one West African dance meant the dancer was carrying no weapons. "I realized," the artist said, "that I can help the children understand the 'why' of the dance in the same way (that the Chinese dance artist) does."

Sometimes simply meeting with colleagues to ask questions and discuss issues led to practical teaching tips. A theater artist working in the Bronx school struggled to teach her fourth-grade bilingual students about cause and effect. "They're developing their own stories and scripts," she explained, "and they don't seem to understand the concept of consequences. When I say, 'Because of that, this happened,' they seem lost." Her colleague, a Latino playwright, had a suggestion: "Try using *'por eso.'* There's a subtle difference between *'por que'*—meaning 'because'—and *'por eso,'* which means 'because of that.'" The artist took the playwright's suggestion and reported back to the group: "That was it! They got it."

Perhaps most important in preparing for the intensive curriculum-design work ahead of us was the deepening sense of trust among the members of this artistic community. A dance artist, speaking at the end of the project, noted that "we had taken steps that allowed us to be more comfortable, trusting, supportive, and open with one another."

These colleague-to-colleague interactions led to several discoveries that affected the continuing evolution of the curriculum-articulation process:

- Artists who work alone tend to feel vulnerable in presenting their work to peers
- Presenting lessons to peers can deepen a sense of trust and collegiality
- Even a short (e.g., 20-minute) experience can reveal layers of content and skill building
- When the artist experiences a class as a learner, this uncovers issues and questions about the purpose and age-appropriateness of activities
- Language, even among artists of the same art form and style, sometimes presents obstacles;

we need to clarify, make meaning explicit, and not assume understanding.

Lesson Study

In the second year, artists divided into early-childhood and upper-elementary subgroups within their discipline in response to a need that had emerged during cross-grade discussions of goals for students. Artists who taught primarily one age-level sometimes questioned the aims of artists working with older or younger students.

For example, one artist who taught improvisational theater to fourth-graders was baffled when a storyteller identified "fun" as a goal for kindergarteners. "That's an outcome," the improviser maintained, "not a goal." Meanwhile, other theater artists working with younger children—first- and second-graders—recognized both the appropriateness of the storyteller's goal and its connection to the improviser's work with upper-elementary students. By focusing on fun, the storyteller was introducing young children to the power and pleasure of the art form. She was also building students' capacities for focus, listening, and task-commitment—skills that would be required of them as future fourth-graders developing more complex improvised and written stories.

In the separate early-childhood and upper-elementary subgroups, we began to look at two approaches to curriculum design, both of which emphasize what students should be able to know, do, and understand—in other words, "student learning." The first method, called Backward Design—adapted from Grant Wiggens' and Jay McTigue's book *Understanding by Design*—is discussed in detail elsewhere in this volume [See Hefferen, chapter 5]. Lesson Study, the second method, is explained below.

Lesson Study is a professional-development process used extensively in Japan that brings teachers together to design and assess lessons collaboratively, encouraging them to "examine their practice in order to become more effective instructors."[3] While Lesson Study seemed in some ways ideally suited to our task of articulating curriculum, it was clear that our focus on the arts—a content area not addressed in the Lesson Study literature—demanded adaptation. Unlike math teachers who might have a common lesson for solving algebraic equations, the artists did not share specific content. Therefore, we did not select

[3] Clea Fernandez and Sonal Chokshi. 2002 (October). "A Practical Guide to Translating Lesson Study For a U.S. Setting," *Phi Delta Kappan* 84 (2): 128-134.

LESSON STUDY: SAMPLE OF CHARTING A LESSON

Examples from Afro-Caribbean dance and music 10-week residency 5th Grade, 4th session (partial sample): creating rhythmic patterns.
Question for this lesson: "How do children learn to listen and observe, musically and physically, when counting phrases in music and dance?"

Sequence: Key Questions and Tasks	Range of Student Responses (Predictions)	Artist Reactions to Response (Connect & Build On)	Methods of Evaluation (Ideas for what and how to assess)
1. Students enter dance space, clapping easier to harder rhythms (no words by teacher or students). *Q:"What do you notice about the spacing?"*	1. Some students clumping; boys separate with buddies; move against walls; large group moves to front or back.	1. Give 8 counts to re-arrange; change the class orientation (reverse front & back).	1. Notice whether students become more focused and aware of spatial arrangement when re-arranged; giving students who hide in back a surprise—chance to be in front of class: do they have a different commitment?
2. Leaders are chosen to lead own rhythm; other students listen & respond. *Q:"What makes a rhythm? What do you hear?"*	2. Some leaders clear; others are unclear or too complex.	2. Ask students to think of pattern as conversation; ask to clap pattern more slowly and clearly so others can understand; may need to simplify pattern.	2. Do students demonstrate understanding of "conversation" by timing the rhythmic back & forth correctly? Are patterns clear and precise?

for study a lesson that each member of the group would teach separately, as the process was originally designed. Instead, we asked one artist to identify a question or challenge within a residency, and engaged the group in helping to plan and evaluate the lesson that dealt with this challenge.

Our adaptation followed six steps:

1. Lesson Study teams observe students in their individual classrooms and identify common needs in relation to goals for learning in the art form
2. The group develops an overarching goal based on perceived student needs [See table on p. 11 for examples]
3. One artist identifies a lesson from his or her residency that both relates to the overarching goal and presents a challenge to the artist
4. The group collaboratively designs the lesson, using a four-column chart [See example at left]
5. The artist is videotaped teaching the lesson
6. The group reviews the video and offers a response using the Critical Response Protocol described below.

Once an artist had chosen a lesson, he or she developed a preliminary plan for it that would then be submitted to the group for revision. Their common medium was a four-column chart, in which the first column lists key questions and the sequence of the lesson. In the second column, the artist predicts how students will respond to the questions and activities. In the third, the artist plans how he or she might react to the student responses predicted in the previous column. The final column lists methods for evaluating students.

In each of the six Lesson Studies conducted during this project, the groups immediately recognized flaws in the original lesson sequence when they focused on the second and third columns of the chart. A dance artist reflected: "That predicting column did it. As soon as we started imagining how students might respond to a question, I got clearer about my own questions, the sequence, and my deeper goals." Meanwhile, the question that initially drove the lead artist's choice of lesson often evolved and began to find its answer through this charting process.

We also adapted Lesson Study by videotaping lessons. Although the artists' full teaching schedules in schools and studios throughout the city made convening to watch the actual lesson virtually impossible, videos revealed much about arts teaching. For example, one dance artist's awareness of student understanding deepened as she and her colleagues watched a video of a class she had taught. While watching the tape she exclaimed, "The class appears to be all about making a circle!" One of her fellow artists asked if she'd had a different intention. "Well," she answered, "I thought it was more about learning the dance. But now when I watch the children dancing, my question is: 'How can I help them make the transition from following to leading?'" The group began to brainstorm a new sequence for her lesson that might build a stronger basis for children to understand and make that critical transition.

As soon as we started imagining how students might respond to a question, I got clearer about my own questions, the sequence, and my deeper goals.

Another video led to a similar recognition of student understanding by a theater artist. She introduced the taped lesson by saying that "these students just can't seem to collaborate." After watching the tape, the group commented that the first 10 minutes of the class—an improvisational warm-up—was in fact an extraordinary demonstration of student collaboration. "But you saw what happened when they went to their tables with their writing from the previous session. It all fell apart." A colleague offered: " Can we find something in the warm-up that can build a better transition and use the collaborative skills they *are* demonstrating?"

Finally, we adapted Lesson Study by using an arts-based procedure—choreographer Liz Lerman's Critical Response Protocol[4]—to offer feedback on individuals' teaching. Lerman's protocol, which reinforced our view that teaching is an artistic endeavor, rests on the conviction that artists must determine the intention of their own work. By asking questions about their teaching processes, artists participating in our sessions

[4] Liz Lerman. 1993 (Winter). "Toward a Process for Critical Response," *High Performance 16* (4):46-49.

explored their teaching, developed motivation for their own and their students' learning, and became open both to giving and receiving critical responses. In addition, this procedure offered a safe and comfortable way to give and receive feedback without becoming defensive or disengaged.

The protocol has four steps:

1. Responders affirm the artist's work
2. The artist asks responders questions about the work
3. Responders ask the artist questions
4. If the artist wishes, responders share their impressions of the work.

Initially, several artists—master teaching artists in particular—resisted in-depth inquiry, but they generally came around after participating in the curriculum-articulation process. One such artist, for example, began to notice students struggling with a transition in her class. A question about beginnings, endings, and transitions emerged. One of her colleagues later commented: "Because she found such a clear question, we could really explore it and respond when we watched the video of her class. Now I'm asking *myself* about beginnings, endings, and transitions." Beyond determining the flow of a class, the questions encompass big ideas that apply to the content of any art form.

Throughout the Lesson Study process, artists refined their curricula after watching students in action, noting where they struggled, and contemplating how their struggles reflected levels of understanding. One artist later observed, "I feel like I'm cutting out all the unnecessary stuff. Now I know what really matters."

Building Connections Across Grades

At the conclusion of the curriculum-articulation process, we reunited the discipline-based groups across all grades, K-5. The artists reviewed their original project outlines and reflected on their experiences with Backward Design and Lesson Study. "Things are moving around," one dance artist said. "I'm discovering a better order. I'm also realizing that my curriculum isn't carved in stone."

After refining the project outlines, each artist gave a brief presentation to the group, highlighting the essentials in their curriculum. They prioritized and charted goals, which were posted, in grade order, across a wall [See table, p. 11]. Studying the grades preceding and following theirs, the artists identified connections across levels and spelled out the elements that they would like to make more explicit in their work.

PHOTO BY BRENDA KENNEALLY

Practicing to make it a perfect dance performance at PS 364m.

This collaboration among small groups of artists has reached beyond the three years of this project. In new partnerships with different children, teachers, and colleagues, these artists have continued to stretch themselves and their work.

The curriculum-articulation process has also changed the ArtsConnection organization as its program managers have adapted aspects of it in their own work with school personnel and artists. For example, Lesson Study is now used by ArtsConnection staff as a collaborative way to plan, implement, reflect on, and revise workshops and meetings they facilitiate with artists and teachers who come together to enrich children's learning in schools. ■

CHAPTER 3

Facilitating Partnership, Building Community: Meetings in the Residency Framework

By Rachel Watts

When Manny arrived in my kindergarten class, he did not speak in complete sentences. He would point to things he wanted or shake his head to communicate. By the time he was in my third-grade class, he had come a long way but still had delays. When ArtsConnection storytelling-artist Ron Sopyla first met with the class, Manny chose a spot on the rug far from the storyteller's chair. He propped himself against the wall as if he wanted to disappear into it. After all, storytelling required speaking. Manny's fear showed. As the residency went on, however, something miraculous happened. With each session, Manny inched slowly toward the storyteller's chair and mouthed the words of the story.

At the end of the residency, Ron asked for volunteers to retell one of the stories he had taught the class. Manny volunteered. He sat tall and smiling in the storyteller's chair. Each word that left his lips was delivered with confidence. When he finished, the class cheered him and he beamed with delight. He had accomplished something that was virtually impossible just a year before—communicating effectively with poise in front of a large group.

The experience changed Manny. He became more self-assured in his manipulation of the spoken word. This new love for the spoken word translated into a developing thirst for good stories. In reading and writing workshops, Manny started to read more independently and his writing contained more detail and a wider range of ideas. Manny was becoming a literate person right in front of my eyes.

Ron's presence and his gift for storytelling allowed this development in Manny that I had been unable to spark. Through the arts, Manny improved his receptive and expressive language skills, and subsequently enhanced his literacy development.

—Tashon McKeithan, third-grade teacher

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Classroom-teacher Tashon McKeithan and teaching-artist Ron Sopyla formed a partnership that allowed Manny to gain new skills and confidence. Yet many relationships between teacher and artist never approach this kind of success. Teachers have an understanding of the social, developmental, and educational issues that challenge their students, while artists like Ron typically have vast expertise in their art form, acquired through years of experience. But artists' language can seem foreign to teachers, and teachers' language can seem unintelligible to artists. Without effective communication between teacher and artist, a partnership like Tashon's and Ron's is far from guaranteed.

When this partnership is successful, teacher and artist both comment on feeling respected as professionals. And, most important, student learning benefits. But to initiate such collaboration, arts organizations must do more than simply put artists and teachers in the same room and hope that a meaningful relationship will magically develop.

ArtsConnection has found that sending program staff into schools to facilitate encounters between teachers and artists increases the likelihood that they will connect in meaningful ways. Through a series of planning meetings and reflection meetings that span a residency, the facilitator helps teachers understand the artists' processes and goals for the residency. Similarly, he or she helps artists understand teacher language, curriculum requirements, and pedagogy.

Facilitators have played a role in allowing for a clear, unobstructed flow of communication between teacher and artist. For example, in one meeting teachers talked about "scaffolding a lesson" and the artist mentioned "intentionality in dance," each assuming that the other knew what these phrases meant.[1] The facilitator translated,

[1] Scaffolding is defined by Jerome Bruner as "a process of 'setting up' the situation to make the child's entry easy and successful and then gradually pulling back and handing the role to the child as he becomes skilled enough to manage it." (1983. *Child's Talk.* New York: Norton). Intentionality in dance refers to movement with a clear physical, emotional, and dramatic intention; intentionality is necessary to create dance.

EFFECTIVE FACILITATION

A facilitator can use the following strategies to prepare for and conduct planning meetings that systematically address student learning in the arts.

Before a Planning Meeting

- Touch base with the artist, teachers, and a contact at the school
- Communicate logistical information
- Identify conditions unique to each meeting that may affect facilitation
- Identify facilitation goals based on those conditions.
- Plan a reflective moment (art activity, reflection on a word or recollection)

During a Planning Meeting

- Establish residency and meeting context
- Make affirmations and eye contact, remember names
- Encourage participation
- Help the group establish ground rules, such as meeting structure and participant roles
- Help the group share goals for the residency
- Ask participants to share some of their prior arts experiences
- Summarize and restate key concepts in order to ensure understanding by all participants
- Take notes
- Provide closure: review what has been said and help participants explore possible next steps

Between Planning Meetings

- Observe workshops
- Seek feedback from the artist, teachers, and perhaps an administrative contact at the school
- Address any concerns or issues
- Type up notes from the previous planning meeting and possibly share them with participants in the next planning meeting
- Identify key themes from notes for use in the reflection meeting

During a Reflection Meeting

- Ask the group for possible agenda items
- Share possible themes from planning meetings, workshops, and feedback given between meetings
- Remind the group to stay focused on student learning in the art form
- Use the artist as a resource for aiding conversation about the art form
- Explore goals: Are they being addressed? If not, how should they be? Should goals be refined?
- Connect comments with original goals
- Ask one question at a time
- Consider when to lead and when to hold back (and when to let go)
- Identify differences in perspectives so that they may be explored more fully
- Identify clarifying or probing questions
- Ask a question and then allow time for participants to explore the answer. Do not immediately fill a silence with your own answer or a rewording of the question
- Turn comments into neutral questions
- Provide closure to the meeting

After a Reflection Meeting

- Write up the notes and share them with all parties
- Identify themes for the next meeting

defining the terms to help group members better understand each.

Not all organizations and programs are set up to add facilitation to their efforts. Before implementing facilitators, organizations might explore the following questions:

- What goals and expectations do we have for our work?
- What conditions affect the work that we do?
- Have we experienced a successful partnership in our work before? Why was it successful? What were the participants doing?
- How can a facilitator help raise such a partnership to a new level?
- What opportunities do we have for people to talk to each other about their work?
- Are there staff people, teachers, parents, artists, or consultants who are especially good at building working relationships among people? What can we learn from them? How can we use their skills to help us in our work?

By codifying the elements of facilitation and the strategies that correspond to them, we hope to help novice facilitators avoid a common pitfall illustrated by my own experience when I first started facilitating. Because I worried about not knowing enough about art or education to lead a discussion on student learning in the arts, I entered meetings with a list of preset questions. The result was that sessions focused almost entirely on logistical issues rather than on curriculum content and student learning. We thus encourage facilitators to keep a more open

ELEMENTS OF FACILITATION

Over the course of a residency, discussion in planning and reflection meetings often initially focuses on logistics, and then shifts to centering on student learning in the arts and sometimes even to the aesthetic qualities of an art form itself.

We have identified four elements of facilitation, specified in the table below, to encourage such a shift:[2]

Facilitating Logistics

Definition: Establish a context for the work. Provide information about the artist and the program. Share meeting and workshop schedules.

Facilitator's Goals: Help participants understand the residency process and provide a venue for communication between teacher and artist.

Facilitator's Actions: Take the lead, negotiate logistics, and ensure that all participants understand the context of the program.

Facilitating Learning

Definition: Build awareness of student learning in an art form and of its connections with learning and development in other disciplines.

Facilitator's Goals: Help participants learn from each other as a group. Help the group define what and how students are learning in the arts residency.

Facilitator's Actions: Ask clarifying questions to help participants describe student learning and understand the language of each other's professions.

Facilitating Reflection

Definition: Encourage teachers and artists to rethink their teaching practices and explore the extension of the arts into the classroom.

Facilitator's Goals: Help participants identify a line of inquiry that is informed by student work in the art form and related to teaching practice.

Facilitator's Actions: Try to connect all comments to specific examples from the residency. Turn comments into questions that may inform teaching practice.

Facilitating Aesthetic Understanding

Definition: Connect descriptive observations of students with the nature and language of the art form. Develop literacy in the art form by articulating its practice and pedagogy.

Facilitator's Goals: Help participants identify skills, strategies, and knowledge in their arts experiences. Help them to understand key terms and concepts of the art form and their relationship to student learning and development.

Facilitator's Actions: Ask participants to share students' surprising observations. Help participants find words to describe the aesthetic elements of the art form.

agenda and to deliberately address the more advanced levels of facilitation whenever possible.

Here are several sample questions a facilitator can ask to encourage teachers and artists to explore student learning and aesthetic development:

- What have you noticed so far about your students in the workshops?
- Have you observed students using tools or strategies from the residency in the classroom?
- How are the workshops addressing the themes we identified in our previous meeting?

Professional Development for Facilitators

Since the inception of facilitated meetings, ArtsConnection has helped program staff members complement their experiences at school meetings. We do this through professional development sessions that give them the

[2] We first encountered the concept of facilitating logistics and learning in Steve Seidel's work, *24 Hours: An evidence process for improving teaching and learning* available at Project Zero's Web site, http://pzweb.Harvard.edu/Research/Evidence.htm. Though the definitions are different, Seidel's work helped us identify a way to classify facilitation.

opportunity to share their expertise with each other and to hone their facilitation skills. Moreover, we ask artists and teachers to do the same. By acknowledging each other's expertise as practitioners, we engender the kind of trust and collegiality that allow us to examine our practice as arts administrators.

In order to train facilitators, we have adapted several protocols used with teachers and artists, such as:

- Reflection on a key word
- Video description process [See Batton, chapter 6]
- Reflection study, adapted from lesson study [See Nicoll, chapter 2]

Creating a staff of effective facilitators requires time and financial commitments from the arts organization. But the rewards of a successful collaboration between a teacher and an artist—children's learning in the arts—repay the initial investment many times over. As Tashon McKeithan writes of her student, "I am unsure whether Manny would have made as much progress without the arts-residency experience. For Manny, there was something thrilling and alluring about the arts that provided the connection to literacy that he desperately needed." ■

Resources:

David Allen and Tina Blythe. 2004. *The Facilitator's Book of Questions: Tools for Looking Together at Student and Teacher Work.* New York: Teachers College Press and the National Staff Development Council.

Kevin McCarthy, Elizabeth Ondaatje, Laura Zakaras, and Arthur Brooks. 2004. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts.* Santa Monica: Rand Corporation.

PHOTO BY BRENDA KENNEALLY

Larry Grimm coaches a student in a drama workshop at PS 276k.

CHAPTER 4

A Teacher's Guide

"Artists have different tools than I do. They use different language and techniques to get information across. And they can sometimes communicate with kids in ways that I haven't been able to."

— A classroom teacher

Inviting strangers into your classroom may require a leap of faith. But as the above teacher discovered, partnering with a professional artist can offer opportunities for you and your students to learn in new ways.

Remember that when a stranger enters the classroom, your students will take their cues from you. If you collaborate with the artist, your students will be both more likely to take that person's mission seriously and to collaborate with each other. Conversely, if you treat the artist's presence in the classroom as an opportunity to do other work, students will get the message that their time with the artist isn't really important.

To help you make an arts residency productive for all involved, here are some tips from teachers who have successfully collaborated with artists:

For Teachers

1. Planning with the artist

- Art may not be your content area, but you bring pedagogical expertise to the table, as well as an understanding of your students. Don't be afraid to share that knowledge.
- Where can you go to learn more about the culture or the art form the artist is teaching? Ask the artist or arts organization for additional resources.
- Talk to the artist about what's going on in your classroom. Is there a theme that you and your students are working on that the artist can enhance?
- Determine with the artist what is expected of you when he or she is teaching, and identify roles as clearly as possible before the artist comes into your classroom. Consider: Who will be in charge? Who decides student's behavioral boundaries—what is acceptable in an art class, and what is not? Tell the artist the ways in which you respond to your students when their behavior is unacceptable.
- Discuss the teacher's responsibilities between artist visits. Will students be expected to do homework or to practice, and are these expectations realistic? Don't be afraid to set limits on what you can and cannot do. Asking you to have kids listen to music, for example, in between artist's sessions is quite different from asking you to have the kids write music.
- Discuss the logistics of the arts lesson. For example, if the art activity will be messy, who will be responsible for cleaning up?
- Think about how the artist's visit will affect the kids' day—and your day. Are you willing to stretch—to do whatever it takes—to make this opportunity available to them?

2. Preparing students for the arts experience

- Tell your students that the artist will be coming and that they'll be learning something new.
- Share your expectations with your students, and note that while they'll be having fun, this will not be recess.
- Reflect on your own educational goals for your students and how the arts experience can help you to achieve them.

3. While the artist is in your classroom

- Think about how you can help students incorporate prior learning into the arts experience. What skills do your students need to develop? What are your educational goals for your students, and how can the arts experience help you to achieve them? How can you help your students have a richer arts experience?

4. Between sessions with the artist

- Incorporate terminology or practices introduced by the artist so that there is continuity to the arts experience. For instance, playing the music

Contributors to this Guide are: Susan Cernansky, PS 53; Tashon McKeithan, PS 53; Eve Ottavino PS 39; Paula Pinnock, PS 130; and Debra Scharf, PS 38.

that he or she used can help students recall that experience and keep it alive. Also, note that most performing artists use techniques to help students “warm up,” “cool down,” or “focus,” which many teachers find useful during the rest of the school day.

- Insist on an ongoing dialogue with the artist to assess what worked, what didn’t, and the goals to be addressed in future sessions. What is the next step for individual students to help them get more out of the arts experience? How might you work with the artist to encourage such higher achievement?

5. How can classroom work be intertwined with the arts experience?

- Think about an arts experience you had as a child. Describe it. Where was it? Who was there? How old were you? What did you do? What made it memorable? Find the value of your experience and build from there.
- Students are often more willing to take risks in arts classes or to reveal a talent that may not shine in traditional academic settings. How can you help students extend their successes from the arts experience into other subject areas?
- Using a format such as that presented in Wiggins and McTighe’s *Understanding by Design*, think about what you want your students to know or understand at the end of their work with the artist.[1] How can the arts experience become part of a larger inquiry? Design a focusing question for each lesson. Determine your own open-ended questions based on the art experience.
- Document your work with students and their work with the artist so that you may extend the learning and share it with the school community. Find ways of sharing not only the products of the residency but the process—what and how the children learned with the artist.

For Administrators

- Provide a dedicated space that the artist may use so that there is no scramble at the last minute.
- Be sure to schedule artist sessions around such constraints as tests, field trips, and holidays.
- Allow time for artists and teachers to prepare together.
- Make a commitment to the program, and convey your belief in its importance to the school community. Also, provide specifics: communicate to your teachers and parents what will happen, how long the artist will be in your school, a bit about the artist’s qualifications, and how this experience will provide another learning opportunity for the students.
- Expand the arts experience to the whole school community. For example, plan family events in the evenings.
- Be realistic about what it is possible to achieve in the allotted amount of time. Focus on the learning process, not necessarily the product.
- Build the arts into the culture of your school. Tell new staff members that this school values the arts and its partnerships with arts organizations.

For Artists

- Because every classroom has its own personality, get to know your audience. If possible, observe a few classroom lessons before you begin working with the students.
- Because teachers might feel that they didn’t participate in the decision to bring you into their classroom, they may resist your efforts. So search for common ground: all teachers want their students to have fun and to experience success. Find a way to tap into the teachers’ values. Engage them in dialogue, ask meaningful questions, and listen to their answers.
- Communicate to teachers that you are there to support them and their students. Ask, for example, if there are any themes they’re working on that you can help to enhance or even take in new directions.
- Be prepared to talk about the benefits of the arts experience for students in terms that hold meaning for teachers. What are the social, personal, and cognitive skills that students—and perhaps teachers—will learn from working with you? Talk about such artistic goals in teacher-friendly language.
- Even with your best efforts beforehand, you should still expect skepticism from teachers, especially at the beginning. Given that teachers have a lot on their plates, they may not make a

[1] 2001. Upper Saddle River: Merrill Prentice Hall.

100-percent commitment until they see how your work actually helps them to achieve their educational goals for their students.

- Be flexible. There are many occurrences during a school day that can interfere with even the best-laid plans.
- Bring the same passion and curiosity to working with students as you do to your artwork. Kids need encouragement to take risks, so you should try to build a safe environment that helps them expand their imaginations. ■

A Chinese Dance Residency Inspires Students and Teachers

By Susan Cernansky

I AM AN EDUCATOR WHO BELIEVES THAT ENGAGING children, especially those in the early grades, in activities connected to the concept they are learning will help them more deeply understand it. And because I also believe that everyone enters into learning differently, when I was a classroom teacher I planned units of study that integrated visual, auditory, and kinesthetic components.

In one unit, we took a trip to the planetarium as a jumpstart to researching different aspects of the solar system. After we finished our research and our models of the solar system, we pretended to blast off into space. When we saw a particular planet, star, or black hole while on this imaginary trip, we would periodically freeze time long enough for each student to share his or her research findings (as depicted in the series *The Magic Schoolbus*).[1]

I became a third-grade instructional leader and thus no longer taught in a single classroom, but I still held onto my belief that activities related to each lesson deepen learning. So when the third grade began a Chinese dance residency, I tried to create ways to deepen the children's learning from this experience.

Given that the third-grade social studies curriculum already included the study of communities around the world, wouldn't it be an incredible opportunity, I thought, if the experience of Chinese dance could stimulate the student's learning about numerous other things regarding China? Remembering our trip to outer space, I proposed to the teachers that we study China by pretending to travel there, and that the children keep a travel journal to report what they learned. The teachers welcomed this idea.

I read Marissa Moss's *Amelia Hits the Road*[2] to the children so that they'd see what one could write in a travel journal. Then we prepared for the trip by studying such things as China's location, its climate, how we would get there, and what items were needed—such as a passport and an English-Chinese dictionary—for this international travel. We also interviewed a teacher who had been to Beijing, which gave us some facts about the country as well as first-person details about the airplane trip.

We proceeded to write about our journey. Each day we made an entry, with the first being about packing all the things we needed. Next, we pretended to board an airline flight, take off, and fill our time in flight with activities such as eating and watching a movie. When we arrived, we retrieved our luggage, stood in line to get our passports stamped, and proceeded to the hotel. All these experiences were of course duly noted in the journal.

Each time we met, we learned about another aspect of China by pretending to be on a tour; our imaginations were driven by videos, books, and other materials, which I got from public libraries, bookstores, and travel agencies. Each session ended, as always, by writing about the make-believe experience in the journal.

One day we pretended to visit a Chinese school to see how different it was from our own. Another day we enjoyed a Chinese dance performance in Beijing.

In these and other imaginary outings, the children could describe from their "first-hand experiences" what they had seen—and, remarkably, they were able to use so much voice in their writing. We even took an actual trip to our city's Chinatown to see the people and the architecture and, naturally, to taste the food. Here too, of course, the children wrote about their (real) experience.

Through all of this, the children learned facts about China in a way that was meaningful. The teachers saw that. They also saw how well the children were writing and, most of all, the smiles on their faces. It was a trip that none of us will ever forget.

[1] Joanna Cole and Bruce Degen. New York: Scholastic Press.

[2] 1997. Middleton: Pleasant Company Publications.

Susan Cernansky is a UFT Teacher Center staff/literacy coach at PS 36 in the Bronx.

CHAPTER 5

Professional Development: Building a Faculty of Reflective Practitioners

By Joanna Hefferen

Over the past decade, many New York City artists have come to regard their work with children not just as a "gig," but as something approaching a profession. At the same time, arts organizations have recognized that providing quality arts learning for students and teachers alike requires more than a pool of independent contractors. It calls for building a faculty—a challenge that can only be met if arts organizations rethink the professional development of teaching artists.

The goal of ArtsConnection's professional development program is to build a faculty whose members can:

- Articulate what they want children to learn in the arts
- Design and implement age-appropriate arts curricula that expand learners' understanding, skills, and personal aesthetics in an art form
- Reflect on their own and colleagues' teaching practice
- Develop strategies for constructive partnerships with teachers.

How does an arts organization achieve these goals? At ArtsConnection, we view artists' professional development through a framework of relationship building [See diagram, p. 23], at the center of which is student learning. The student-artist relationship continually informs instruction, and thus professional development. But a series of other relationships—artist-teacher, artist-artist, artist-organization, and organization-organization—are needed to complement that core partnership between student and artist.

Artist-to-Teacher: A Deepening Partnership

Because the artist-teacher relationship supports student learning and shapes instruction, ArtsConnection has developed and adapted three processes to deepen that relationship. They are described in other chapters of this volume under the headings of Planning and Reflection Meetings [See Watts, chapter 3], Video Description Process [See Batton, chapter 6], and Lesson Study [See Nicoll, chapter 2]. These inquiry-based processes help artist and teacher develop mutual trust, a shared vocabulary, and a greater understanding of how the arts support and deepen student learning.

Joanna Hefferen is the director of professional development at ArtsConnection

Artist-to-Artist: Supporting Collegial Relationships

> *The richest professional development for me is when I take a workshop from another artist. I'm engaged, and I come away stimulated with ideas I want to try in my own residency. That's what I want in professional development: more sharing of what we each do with kids.*
>
> —ArtsConnection theater teaching artist

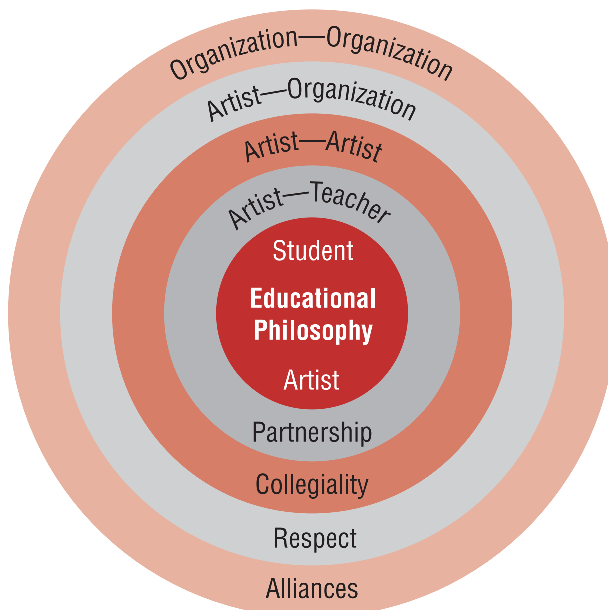
Most teaching artists have honed their practice in isolation, with few opportunities to describe what they do and how they do it. ArtsConnection has brought in the concepts of the Artist Institute, the Share and Deconstruction Process, Backward Design, study groups, and mentoring as supportive environments in which artists may observe each other's teaching, reflect on that work, and formulate questions about their own practice.

Artist Institute. All teaching artists and program staff participate in this three-day pedagogical symposium to examine teaching practice through inquiry, with two follow-up days scheduled later in the school year to reinforce that year's topic. Past inquiries have included "How may I help students become more aware of what they are learning in the arts?", "How can we scaffold student learning and design effective transitions in our lessons?", and "What is a quality arts-learning experience?"

Sharing and Deconstruction Process. After an artist prepares and teaches a 20-minute sample classroom lesson to a group of teaching artists from different disciplines, the group and a facilitator then outline the sequence of the lesson,

discuss what was learned, identify the transitions in the lesson where they experienced challenges, and analyze how the transitions supported the desired student-learning outcomes.

Participating artists then restructure lessons from their own project outlines, with support from a colleague. Working in pairs, they select a lesson, sketch out its sequence, identify the transitions, and describe how each transition addresses the lesson's stated goal and objectives.



By participating in the sharing and deconstruction process, artists:

- Develop lesson-planning skills
- Learn to describe what they do and how they do it
- Deepen their understanding of each others' work
- Become a faculty of inside experts and master teaching artists
- Identify areas for further professional development.

Backward Design. This is a curriculum-development method, based on Grant Wiggins' and Jay McTighe's book *Understanding by Design,*[1] that helps artists uncover the essential concepts and processes in their art form and supports them in planning a residency. The process essentially asks artists to identify what they want students to know and be able to do as a result of participating in the residency, rather than to begin the planning process with a favorite lesson or activity. With a focus on student outcomes, artists identify the arts activities related to those outcomes, develop an integrated assessment plan, and finally structure the lesson sequence of their residency.

While backward design takes time, artists across disciplines agree that the process clarified their teaching goals and gave them new ideas about planning a residency. One experienced teaching artist, who had previously resisted formal planning methods because she feared they threatened her responsiveness to students, noted that backward design "clears away all the clutter." In fact, she applied it to her own art making. Similarly, an ArtsConnection dance teaching artist said that the process "gets to the specifics of what I want my audience to understand about my piece and then what the dancers have to know and do to crystallize that understanding. It's all about clear communication, whether it's in a classroom or on a stage."

Backward design helps artists to:

- Identify observable learning outcomes
- Deepen their understanding of their own artistic processes
- Structure learning activities more effectively
- Increase awareness of assessment methods
- Implement change in their practice.

Study groups. Small groups of teaching artists explore questions about their practices through a series of peer observations and discussions. Artists report that participation in these inquiry groups stimulates new ideas, clarifies teaching goals, develops a shared vocabulary, and helps build a collegial network that continues after the group has officially disbanded.

Mentoring. We recently piloted a program in which a less-experienced teaching artist and a mentor teaching artist in the same discipline observe each other's work and debrief together. The mentor supports his or her newer colleague by helping to design a project outline, providing feedback and strategies for improving practice, and giving ArtsConnection staff a fuller picture of

[1] 2001. Upper Saddle River: Merrill Prentice Hall.

Professional Development: Relational Framework Worksheet

Building Upon Your Strengths

- Select the ring of relationship that is the most highly developed at your organization [See diagram, p. 23]
- List the structures that support that relationship
- Why are they effective structures?

Addressing Your Challenges

- What are your professional development goals for your organization?
- What relationship(s) need to be developed to support these goals?
- What are the challenges?
- What do you have in place that supports this relationship?
- How could you build on this?
- What structure could you develop to support this relationship?

that colleague's professional-development needs. Providing the resources to support this component is a challenge, however; master teaching artists need to be fairly compensated for their efforts and the organization must provide adequate staff time for overseeing the program.

The mentoring process:

- Strengthens the less-experienced artist's skills through observation and reflection
- Fosters collegiality, strengthening that artist's identification with the organization
- Builds a cadre of master teaching artists who can assess and develop the teaching practice of other artists in their discipline.

Artist-to-Organization: Strengthening Relationships through Respect

Recognizing that relationships exist between individuals, not institutions, philosopher and educator Maxine Greene advises us to recognize the importance of "person-to-person partnerships."[2] An artist's identification with an organization is only as strong as his or her relationships with specific staff members of that organization. Further, artists should feel they are able to provide a quality arts experience because of an organization, not in spite of it. ArtsConnection's program staff nurtures relationships with artists by providing support, modeling reflective practice, and assessing artists' teaching.

Providing support. One of the ways in which ArtsConnection shows its commitment to artists is by assigning, to every school, a program manager able to address the logistical and communication needs that arise during each classroom residency. This individual's role as facilitator of the artist-teacher planning and reflection process, and his or her relationship with the artist, are critical to building the artist's partnership with the organization [See Watts, chapter 3, and Morgan, chapter 1].

Modeling reflective practice. As part of the staff's professional development, program managers identify goals for their partnerships, formulate questions about facilitation practice, and embark on a reflection study [See Watts, chapter 3]. They also use the backward-design method to identify goals for partnership schools. Engaging staff in the same professional development methodologies as artists not only increases their skills and understanding, but also begins to build a culture of reflective practice.

Observing artists as they teach allows for professional development and builds the artist-organization relationship.

Assessing artists' teaching. Observing artists as they teach allows for professional development and builds the artist-organization relationship. Assessment tools should clearly state criteria and set high standards for artists' work with students and teachers. Whatever the evaluation system, engaging artists in conversations based on the observation process facilitates learning and influences instruction.

ArtsConnection's artist assessment criteria are developed as part of an ongoing dialogue within the organization. Program staff members formulate these criteria, share them with the artists, and then revise them to incorporate artist

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[2] Maxine Greene. 2004 (December 11). Comments in a panel presentation, "Speaking into the Void: Artists and Educators Envisioning School Reform Together," at the Emerging Scholarship in Urban Education conference convened by the Ph.D. Program in Urban Education, City College of New York.

feedback. In addition, artists can use observation time to receive staff feedback on questions they may have about their pedagogy. This give-and-take renders the evaluation session a dialogue focused on improving work rather than a judgment of artists.

Providing artists with support, modeling reflective practice, and linking artist assessment with professional development has helped ArtsConnection establish long-term relationships of over five years with more than half of its teaching artists. In advancing open communication between artists and staff members, these methods further the artist-organization partnership.

Organization-to-Organization: Building Alliances

Developing relationships with other arts organizations enhances professional development both for artists and staff. The New York City Alliance for Teaching Artist and Staff Development—a consortium of ArtsConnection, Lincoln Center Institute, and Studio in a School—started seven years ago as an idea over lunch among three executive directors.

These three organizations, of similar age and experience but with different philosophies and methodologies, formed the Alliance with several objectives in mind:

- Managing growth and improving communication at the executive staff level
- Identifying common instructional or organizational areas in need of improvement
- Enhancing staff and artists' understanding of school culture and strengthening the partnerships between classroom teachers and teaching artists
- Building the capacity of staff and artists, including increased knowledge of educational theory, curriculum development, and assessment strategies
- Sharing successful arts-education and professional-development strategies across organizations.

The Alliance has also created a lab site at a grade school (PS 107) in Brooklyn where artists from each organization can plan, teach, and reflect together. Additional teaching artists from the three organizations are also invited to observe the work of these artists and discuss pedagogy.

While the Alliance experience has been challenging in terms of resources, communication, and expansion capacity, it offers many benefits. The Alliance provides opportunities for teaching artists and staff members to:

- Learn new teaching strategies and methodologies
- Build an understanding of the language and structure of other organizations
- Reexamine their assumptions about one another
- Develop methods for working together within the same school
- Strengthen identification with their own organization
- Address the professional development of master teaching artists and senior staff members.

Arts Organizations to Influence the Field of Arts Education

At a recent conference on professional development, one arts administrator observed that "we seem to be having the same conversations with

PHOTO COURTESY OF ARTSCONNECTION

Working hard at a traditional Native American art workshop, at ArtsConnection's Saturdays Alive program.

the same people. How do we learn from the research in the field and move ahead? It seems that other professions—science, medicine, and law, for example—have a history of doing this. Why not arts education?"

To avoid this "spinning our wheels" syndrome, arts organizations need to reexamine the methodologies they are developing, conduct research and apply it, and make their work public so that it may be shared and evaluated within the profession.[3] Creating such a shared knowledge base is a challenge, particularly for arts organizations that focus on delivering a product or service—there is no incentive to share knowledge when we stay locked inside a business model of competition. But as we become more involved in the practices and research of the education community, we have to change how we think and function as a field. If we are to ensure quality arts learning and remain leaders within the field of arts education, we need to make our practitioner knowledge visible and engage with one another to assess and disseminate our learning.[4]

[3] James Heibert, Ronald Gallimore, and James W. Stigler. 2002 (June/July). "A Knowledge Base for the Teaching Profession: What Would It Look Like and How Can We Get One?" *Educational Researcher,* 31 (5): 3-15.

[4] Hiebert, Gilmore, and Stigler.

Conclusion

Teaching artists are an arts organization's richest resource. We need to support their relationships with students through an ongoing program of professional development that nurtures collegiality, encourages continuous improvement,[5] and respects their integrity as artists.

If arts organizations, for their part, are to benefit from their artists' teaching experience, they need to develop ways to harvest and share that knowledge. Toward this end, ArtsConnection is making available the details of its professional development program for artists. We hope that the "Professional Development" model and the worksheet in this chapter can serve as a tool for organizations to examine their current program, identify next steps, and begin to explore structures to support these goals.

Building a faculty of articulate and reflective practitioners demands commitment and resources from the arts organization, but it is the most viable way of enriching an artist's work in the classroom and strengthening the learning experience for students. ■

[5] James W. Stigler and James Hiebert. 1999. *The Teaching Gap.* New York: The Free Press.

PHOTO BY PHIL MANSFIELD

Nami Kagami coaches a dance student in body alignment at PS 38k.

CHAPTER 6

A Case Study: Shall We Dance? Establishing an Inquiry-Based Partnership

By Barbara Watanabe Batton

"We learn from the company we keep," says psychologist/educator Frank Smith.[1] This observation certainly applies to my relationship, which dates from 1999, with several ArtsConnection staff members regarding Community Elementary School 53 in the Bronx.

I came to the school as a teacher consultant of the Elementary Teachers Network (ETN), a teacher-education program of the Institute for Literacy Studies at Lehman College of the City University of New York. I worked to improve students' language and literacy competencies by first improving teacher practice, which was done through after-school study groups and classroom visits. Participants in the ETN study group used inquiry frameworks—including the Prospect descriptive processes developed at the Prospect School in North Bennington, Vermont—that delved into the nature of children's work to inform teacher practice and helped plan curricula.

Meanwhile, ArtsConnection was providing dance- and theater-artist residencies for all 1,600 CES 53 students, and I discovered that ArtsConnection was starting on a parallel path of professional development to improve artists' own teaching practices. Our collaboration began when two ArtsConnection staff members joined the ETN study group, wishing to learn more about the Prospect descriptive processes and how we used them. At the same time, I evaluated the work of teaching artists in residence at the school—observing and interviewing them, attending planning and reflection meetings, and becoming part of their ongoing conversation around professional development.

[1] 1998. *The Book of Learning and Forgetting.* New York: Teachers College Press.

Barbara Watanabe Batton has worked with ArtsConnection since 1999 as an evaluator and literacy consultant. She co-developed the Video Description Process (VDP) with ArtsConnection staff at CES 53 in the Bronx.

These reciprocal apprenticeships developed into a partnership whose most tangible product, the Video Description Process (VDP), was put into practice at CES 53 in 2001.

The Video Description Process

From the outset, ETN's and ArtsConnection's goals for the VDP were to:

- Foster collaborative inquiry and partnership among teachers, teaching artists, and ArtsConnection staff
- Study students in the act of learning in the arts
- Develop language to examine the intrinsic benefits of the arts.

The VDP is adapted from a Prospect descriptive process called the Description of Work, in which the study group (cohort) often begins by describing an object, such as a pine cone or a shell, rather than a person. In that way, participants observe and describe something for its own sake and practice setting aside any judgments or interpretations. This exercise lays the groundwork for further practice with observation and description of human beings.

Over the span of a school year, participants in the ETN-ArtsConnection partnership selected at least one student to observe and describe while the student made or did something. There was no predetermined format for collecting and recording observations—the purpose of the assignment was to cultivate a habit among teachers of watching students at work. Periodically, teacher participants shared their observations and samples of students' work at study group sessions. These collaborative inquiry reviews followed set protocols, which we adapted for the VDP process [See "VDP Structure," p. 28].

One VDP cohort met six times during a 20-week dance residency in a fourth- and fifth-grade special-education class. The cohort included two teaching artists from the Afro-Caribbean dance/music ensemble Retumba!, the classroom's

teacher, another (fifth-grade) classroom teacher, the visual-arts teacher who also taught the class, three ArtsConnection staff members (including the videographer), and myself.

At the initial planning meeting, the special-education teacher selected three particular students to be videotaped during the VDP because she was curious to see what impact the dance residency would have on each of these individuals. One was a fifth-grade boy who had become more self-assured and physically comfortable in dance as a result of a residency with the same artists during the previous school year. The other students, a boy and a girl, were fourth-graders. The girl was physically disabled but very self-confident, and she liked to dance. The boy had difficulty controlling his movements.

As a group, we developed a focusing question based on what the teacher told us. Its first iteration was: "What can we see about children using dance to express themselves?" We quickly realized, however, that this question did not include dance-specific language and would not have allowed us to examine the art form's benefits to the students. An ArtsConnection staff member with a dance background reframed it, using dance vocabulary and an artistic lens. The focusing question ultimately became: "How are students

VDP Structure:

The cohort of participants in the VDP usually includes: the artist; the classroom teacher; one or two additional teachers who are working with the same grade or with the same age group; two co-facilitators (usually a member of ArtsConnection's staff and a facilitator from the school); and, the videographer. Each group meets five times after school.

Meeting 1: Classroom teacher selects three or four children to focus on during the videotaping. In addition, she forms a focusing question based on her selection of students. The question may be refined over time with the support of other members in the residency cohort.

Meetings 2, 3 and 4: The group meets three more times to review videotaped sessions during the residency, usually the beginning, middle and final session. Depending on the length of the residency, the number of meetings of the cohort may be greater or fewer, but no less than two. The meetings are structured to allow everyone to participate equally in the process. The videotaped session is viewed in its entirety, and each person gives his/her general/first impressions of the whole session. After this "go-round," the chair summarizes by pulling forward large themes and/or issues raised.

- The cohort discusses possible video clips that stood out, citing places where the focus children were visible and where something noteworthy occurred. During this time, several possible clips are often reviewed. A short segment (two to three minutes) is selected.
- The clip is reviewed (usually two more times), and participants describe what they notice a child was doing. A co-chair summarizes all or most of these go-rounds. As the clips are re-seen, the group generally begins to build a jointly constructed description of a child at work. It has also proved useful, where possible, to review the selected clip without sound, making the child's physical presence and gestures even more visible.
- At the end of each meeting, time permitting, each person responds to and critically reviews the group's work during the meeting, a procedure known as the "process talk."

Meeting 5: The participants choose a two-minute video clip segment from each videotaped session that addresses the focusing question. At the end of the four meetings, the videographer splices the selected clips together, creating a six- to eight-minute tape for viewing at a fifth and final meeting which includes additional teachers, artists, and staff—not more than 15 people. This larger body serves as an audience to whom the cohort "reports" the results of their collective work. The participants follow an inquiry process that is structured by go-rounds of description, intermittent summaries, and a final process talk. The VDP is a collaborative effort. Participants must monitor their own use of time, and be open to varied points of view.

Resources:

Margaret Himley and Patricia F. Carini (Eds.). 2000. *From Another Angle: Children's Strengths and School Standards.* New York: Teachers College Press.

Patricia F. Carini. 2001.*Starting Strong: A Different Look at Children, Schools and Standards.* New York: Teachers College Press.

learning to express themselves through dance in terms of physicality, movement, energy, and control?"

Taking our cues from someone trained in dance helped to focus the group. Thus at each of four subsequent meetings during the dance residency, the cohort reviewed the session videotaped that day in its entirety and then selected and described a short video clip from the session that revealed something noteworthy about the students in terms of physicality, movement, energy, and control.

A premise of the Prospect descriptive processes is: "We learn to see a thing by learning to describe it." In their four meetings, the cohort members

All the students showed enthusiasm from having learned something new and becoming part of a supportive community.

therefore practiced attention and careful description; and speaking for myself, I certainly needed that practice. As a chair, I was experienced in facilitating descriptive reviews, but as a participant-observer of dance I was a novice at describing it. Actually, the dance artists themselves, not accustomed to describing dance in words, were not especially articulate about identifying learning in their art form. But we all learned to attend to each other's observations and pool our knowledge. At times I drew upon my own prior experience with print literacy, making analogies between these two kinds of learning to help decode dance steps and the quality of their execution.

During the residency, each of the three students demonstrated progress in learning dance. The boy with prior dance experience became a model for the others in his class, adding expression in solos and incorporating his own dance vocabulary with that of the teacher's. But he told the teacher that keeping in mind the basic dance, as originally learned, helped him to focus. The physically challenged girl was stiff at first and relied on another girl for acceptance; by the end of the residency, she combined the known and the new, integrating her own body shakes with teacher-taught dance steps. The other boy, who had difficulty controlling his body in the classroom, was initially timid in his attempts to learn dance steps. But he steadily became more comfortable and confident, sometimes taking risks by adding break dancing to his solo movements.

All three of the students showed enthusiasm from having learned something new and become part of a supportive community. And, according to

PHOTO BY BRENDA KENNEALLY

Students design regalia for a performance based on their Native American studies.

their teacher, what they learned through the dance experience about physicality, movement, energy, and control transferred over to positive learning behaviors within the classroom.

At its final meeting—merged with a larger forum called the VDP Meeting—the cohort presented the video clips selected in our previous meetings. We described the clips and addressed our focusing question, and we noted visible changes over time in the three students. Having closely watched them try to master steps, we could report how they transitioned from being stiff and non-inventive to putting movement phrases together bit by bit, adding flair, and making the dance their own.

PHOTO BY BARRY ORECK

Students from PS 282k perform at ArtsConnection's annual gala.

Each meeting ended with “process talk,” an opportunity for participants to share thoughts and comments about the experience. One cohort member saw it as an opportunity to “learn how children learn dance, in particular, because it is not verbal.” The classroom teacher said: “It reconfirmed my beliefs that children learn differently [from each other] and that there is a need to watch and process individual learning styles and [figure out] how to incorporate it in teaching.”

Course Promotes Learning Across Disciplines

In the 2002-03 school year, those of us co-leading the ETN study group decided to include dance and theater as part of an inquiry into arts and literacy connections. The focusing question for this inquiry was: “How can the arts experiences in ArtsConnection residencies be extended and broadened for children in ways that promote their learning across subject disciplines?”

That same year, ETN offered a new credit-bearing course at CES 53, “Exploring Writing and Learning Alongside the Arts.” Its aim was to introduce successful writing and art-making strategies to teachers, who in turn would introduce them to students. The course explored the similarities and differences between reading, writing, and art; for example, it compared the processes of engagement in reading written texts and “reading” visual “texts.”

In this curriculum-design workshop, participants read a variety of texts (including photographs, reproductions of artwork, and videotapes of children’s work in the performing arts), at times

using descriptive inquiry processes. In addition to studying at least one student, participants designed and implemented a curriculum project incorporating writing and art.

What We Learned

All of the meetings held during VDP cohorts were audiotaped, and those selected for study were transcribed. This allowed a VDP research team, composed of ArtsConnection staff, school staff, and myself, to conduct a collaborative inquiry during developmental stages of the VDP. (More generally, this team was integral to the partnership between the school, ETN, and ArtsConnection.)

At this writing, we are still in the process of analyzing our research on VDP cohorts. However, some tentative findings can be shared:

- The VDP enabled teachers, teaching artists, and arts-education staff to focus a descriptive-inquiry lens on students in the act of learning in the arts. Interviews conducted with teachers and teaching artists demonstrate the power of "kidwatching" (a term popularized by Yetta Goodman).
- The VDP provided a "third space" for teachers and artists to become partners in a meaningful knowledge-making endeavor. Orinarily, teachers at CES 53 have few opportunities to regularly convene, except for grade groups and monthly faculty meetings, which allow little time for shared inquiry or collaborative learning. All of the participants in the VDP cohorts, however, felt that this experience served to combat teacher isolation and created meaningful partnerships between teachers and teaching artists.
- Building a culture of inquiry among staff in a school and within an arts-education organization requires time, perseverance, sustained funding, and supportive leadership. The partnership between the school, ETN, and ArtsConnection was five years in the making—an eternity by the standards of most schools under pressure to provide quick answers to complex problems.
- There is a growing consensus among researchers that "professional development yields the best results when it is long-term, school-based, collaborative, focused on students' learning, and linked to curricula."[2] The VDP has shown itself to be an effective model for manifesting these criteria.

The presence of performing-arts residencies in the school over a span of years was an invitation to dance, so to speak. It inspired the leaders of the ETN study groups to transform study-group sessions into art-making ateliers where teachers imagined and invented new classroom contexts for learning through play and experimentation. As a result, teachers began to: 1) expand their notions of literacy, recognizing that arts and aesthetic education is also literacy education; 2) offer time and space for play, choice, and art-making in classrooms; and 3) develop skills, strategies, knowledge, and understanding to engage students in classroom-based projects that connect arts and literacy education.

A kindergarten teacher, who participated both in the ETN study group and two VDP cohorts, provides an example of how one teacher's thinking and practice specifically changed in response to working with the arts and descriptive inquiry. The VDP project "lets you see teaching from the child's point of view," she said. "Now, if I have the opportunity to observe a child, I'm more careful and more focused because I realize that a teacher can glean a lot of information just by watching a child's reactions."

Inspired not only by the VDP project but more generally by the ETN study group and arts residencies, this teacher has introduced several classroom-based projects linking art and literacy: a dramatic rendering of the storybook *Rainbow Fish* to which parents were invited; outdoor sketching in different seasons of trees that stand in front of the school; and a classroom picture book chronicling what happened when each of her students took home a stuffed replica of Curious George. The teacher will also begin to incorporate movement into her teaching. "We are doing an inquiry at the moment, called Shadows, in which I take the kids outside and ask them to move, watch their shadows, and note the shapes that they make," she said. "Every year I've been here I've had a dance teacher, and although I hadn't thought that I could do it myself, I think I will try to do a little of the shape work that the dance teachers did." ■

[2] James Heibert, Ronald Gallimore, and James W. Stigler. 2002 (June/July). "A Knowledge Base for the Teaching Profession: What Would It Look Like and How Can We Get One?" *Educational Researcher,* 31 (5): 3-15, p.3.

CHAPTER 7

Connections: The Arts and Cognitive, Social, and Personal Development

By Rob Horowitz, Ed.D.

Because arts learning is often thought to transfer to learning within other domains, assumptions of transfer are inherent to many arts partnerships. Yet the general education and psychological communities have been consistently skeptical of this notion[1] or at the very least have supported more complex and multidimensional views of transfer[2] than generally acknowledged by arts-in-education practitioners. Even among arts educators themselves, some have questioned the validity of transfer of learning. All this has led to debates, sometimes vociferous, about whether the arts should be taught for their own sake or for the transfer of extrinsic outcomes.

Recent studies have identified a number of connections between arts-learning experiences and areas of student growth in academic disciplines, intellectual skills, and social development.[3] A recent review of multi-arts studies identified similar findings by different researchers describing effects of arts learning on general habits of mind.[4] But other researchers have argued that claims about the effects of the arts on learning should be muted, as most studies are correlational or qualitative in design. These studies are therefore limited in their ability to establish causal relationships between the arts and other areas of student development.[5]

The design of transfer studies in the arts has been limited by three factors: (1) adherence to outmoded conceptions of learning and cognition; (2) overdependence on traditional, linear, cause-and-effect models; and (3) the lack of valid, reliable, and usable instrumentation.[6] Contemporary cognitive theory suggests possible ways around such limitations through recognizing a dynamic interaction within and across multiple domains of thinking and learning.[7] Just as physicists and mathematicians have long moved from an absolute belief in closed comprehensible systems, and neuroscientists now describe a brain that is more plastic than previously thought, arts researchers might also broaden their view. We might look to a different model of transfer, based on a conception of multidimensional and interactive learning, within and across subject and thinking domains.

Rather than simply attempting to understand the impact of one variable on another—such as learning in the arts on academic achievement, for instance—we can think of variables as entangled, interacting with each another in multiple ways. Or, to put this in more concrete terms, children's various experiences, both in and out of school, each contribute in different ways to their overall development and their learning in particular disciplines.

Thinking this way about transfer, on the other hand, confounds a researcher's ability to construct a compelling transfer study. If the relevant variables are hopelessly entangled, how do we unravel them enough to define and measure them and then investigate their relationships? One useful approach is to view our array of social science techniques and statistical tests as a heuristic device—a tool to help us understand how aspects of learning and instruction relate to each other—instead of as a means for supporting or discarding a cause-and-effect hypothesis. Through a heuristic conception, we can apply research techniques toward identifying and defining areas of learning and how they might interact with other experiences.

A more practical limitation in designing arts-transfer studies has been the lack of available, valid, and reliable instrumentation to measure the process of arts teaching and its relationship with various types of learning and development. In one study, researchers developed a model of cognitive skills, social competencies, and personal

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Endnotes and references for this chapter can be found on page 48.

dispositions—operational within the arts-learning experience, and also applicable to other learning contexts—that might serve as the mechanism of transfer.[8] Students demonstrated ways of thinking, means of interacting, and self-perceptions that gave insight into how learning in the arts influences other kinds of learning, and vice versa. However, the researchers also noted that their instrumentation was not sufficiently accurate to measure these areas of cognitive, social, and

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Making art in a hands-on workshop at ArtsConnection's Saturdays Alive program.

personal development. Further qualitative work was needed to confirm and define aspects of the model so that more precise measurements might be developed.

The consequent study presented in this paper sought to develop and test a set of instruments based on the cognitive-social-personal model developed by Burton, Horowitz, and Abeles. This work, as a preliminary step towards further study of transfer, was largely qualitative, but it resulted in a set of instruments that was tested in three elementary schools.

Initial Lines of Inquiry

The purpose of this study was to: (1) identify and define areas of development—supported by arts learning—within cognitive, personal, and social domains; (2) identify and define characteristics of the process of partnership and instruction that most likely influence those cognitive, personal, and social areas of development; and (3) investigate the relationship between the process of partnership and instruction on the one hand and students' development on the other.

The study took place over seven years in four New York City public elementary schools,[9] each of which participated in long-term arts partnerships with ArtsConnection. At first, ArtsConnection took the lead in partnership activities, providing facilitation and coordinating schedules. But as the relationship matured, teachers and school staff became increasingly equal partners in the collaboration.

Instruction was provided by teaching artists and classroom teachers. Artist residencies were typically 8 to 15 weeks long, with about an hour a week of direct student contact with the artist. Instruction was provided in various arts disciplines and cultures over the initial four-year period, and curriculum links were established between the arts and academic subjects, particularly English and social studies. In the last three years of the study, arts instruction was focused on dance, drama, and their connections to literacy instruction. The student body, which ranged from kindergarten through fifth grade, was exceptionally diverse, representing a number of countries and speaking many different languages.

ArtsConnection and the schools held planning meetings and retreats, developed curriculum, and coordinated resources and scheduling. Artists and teachers co-planned the artists' curriculum in order to tailor it to the school's curriculum. ArtsConnection provided professional development for teachers and artists, and regularly scheduled "reflection meetings" between artists and teachers to discuss children's learning and instructional issues. At the end of each artist's residency, children also participated in a reflection meeting, again facilitated by ArtsConnection, to talk with the artist and teacher about what they had learned.

The first four years of research included three qualitative phases:[10]

1. ***Descriptive Study:*** Researchers in site observations wrote rich descriptions of artist residencies' classes as well as of planning and reflection meetings. Teachers, artists, administrators, and children were interviewed and surveyed.
2. ***Behavior Collection Study:*** During observations of artist residencies, researchers viewed individual children according to protocols based on the

New York State Learning Standards in the Arts. We attempted to identify and document what they did, what they said, what they produced, or what they performed that would indicate learning to the observer.

3. ***Perceptions of Impact Study:*** In this phase, we gathered data on children's, teachers', and teaching artists' perceptions of impact. We developed sets of research questions organized into six lines of inquiry, based on participants' perceptions of program impact on other participants. Data collection included classroom observations along with interviews/surveys of teachers, artists, and children.[11]

Data from these research phases were analyzed with HyperResearch 2.0 qualitative data-analysis software, with which we sought to triangulate and identify common patterns in the data from different research phases, data-collection methods, observers, and data sources. We concluded from the first four years of the study that the overall model of transfer of learning adapted from Burton, Horowitz, and Abeles was stable (with some minor revision) and applicable to the context of the arts partnerships.[12]

> "We found qualitative evidence that the arts supported cognitive skills, such as creativity, elaboration, originality, verbal expression, and the ability to adapt multiple vantage points and perspectives. There were notable gains in some social competencies, particularly the ability to learn cooperatively in groups and to develop different relationships with peers and adults. The effects on personal learning dimensions were particularly salient. These included perceived gains in positive risk-taking, self-confidence, task persistence, and motivation."[13]

Several days after the terrorist attacks of September 11, 2001, ArtsConnection was awarded a U.S. Department of Education (USDE) Model Development and Dissemination grant. Although much of New York City's arts-in-education programming was temporarily shut down or reduced at that time, ArtsConnection moved as quickly as possible to add several features to its partnership programs. These included two new components of professional development for teaching artists: "curriculum articulation" sessions (designed to help teaching artists define and articulate their curriculum with the overall goal of sequencing arts instruction in the partner schools); and workshops on applying theories of child development to their school residencies. ArtsConnection also began several strands of action research, including documentation of its best methods for engaging teachers and schools and management of its collaborations. Additionally, ArtsConnection expanded its use of the Video Description Process (VDP), a form of descriptive review. In VDP sessions, participants[14] observed videos of children in arts residencies, commented on the children's behavior, and drew inferences from it. All VDP sessions, as well as many other program components, were recorded and transcribed [See Batton, chapter 6].

The USDE grant also enabled us to add two new New York City elementary schools to the research study. We conducted extensive ethnographic observations within these schools; observations of curriculum-articulation meetings and child development workshops; observations of participating artists and teachers in the Video Description Process; and observations of (along with participation in) teacher planning sessions, professional-development sessions, and reflection meetings.

We found qualitative evidence that the arts supported cognitive skills, such as creativity, elaboration, originality, verbal expression.

After the first year of the expanded study (2001–2002 school year), all data were again coded and analyzed with HyperResearch 2.0. We sought to confirm that data from the new schools (and more generally from the new grant's programming) were consistent with the model developed in our prior research. Indeed, the data from all the schools were remarkably consistent in terms of potential effects on students, although dimensions of collaboration and partnership varied according to individual school (and classroom) contexts.

One goal of the new USDE grant was for ArtsConnection to develop connections between the arts and literacy. Therefore we also examined the data to see if classrooms with the strongest arts programming and the most evidence of

PHOTO BY PHIL MANSFIELD

Jessica Nicoll encourages dancers at PS 282k to consider their movement quality.

cognitive, social, and personal development also showed evidence of potential gains in academic areas. We, in fact, found many parallel competencies within the arts and English language arts (ELA) skills. These connections were most obvious between drama and ELA, particularly in verbal expression and listening skills. Children in drama/storytelling residencies also learned to interpret texts and understand narrative, dramatic sequence, and character development. There was similar, though less apparent, development within the dance residencies, as children also learned to think kinesthetically and express and represent ideas and feelings through movement.

Moreover, we found that participating teachers acquired confidence and ability in using the arts in their classrooms, often going as far as co-planning with artists and developing collaborative curricula [See Nicoll, chapter 2].

Case Studies

During winter–spring 2003, researchers conducted case studies of individual artist residencies, based on the selection of three exemplary collaborating teachers within two of the schools. The overall objective of the case studies was to gather additional descriptive data on literacy development; cognitive, social, and personal development; and the characteristics and behaviors of outstanding artist-teacher collaborations.[15] A researcher was assigned to each classroom to observe a complete artist residency (fifth grade storytelling, second grade puppetry, and second grade dance); and data collection in these case studies included not only observations, but also interviews and examination of student work.

The following set of questions was developed to guide the fieldwork. Researchers were not expected to provide answers to these questions, but instead to gather rich descriptions of relevant behaviors for later analysis.

1. What conditions or characteristics of the artist-teacher partnerships are most conducive to student learning?
2. What conditions or characteristics of the artist-teacher partnerships are most likely to lead to successful changes in classroom-teacher practice?

3. Can children's development in cognitive, social, and personal domains be better defined? What do children make, do, perform, say, or write that indicates growth in these areas?
4. Are there observable gains in student literacy? What do children make, do, perform, say, or write that indicates growth in literacy? Is there a relationship between literacy development and the residencies' content or structure? If so, what kinds of literacy and how would literacy be defined?
5. If there are observable changes in student learning—either in cognitive, social, and personal domains or in literacy—how do these changes occur? What circumstances facilitate change? Is student growth more likely when artists and teachers make explicit connections between different areas of learning (such as arts and literacy)?

Data of these kinds from the case studies were coded and added to the database described in the next section.

Selection of Variables and Development of Item Pool

Short extracts of qualitative data that described student development or the process of partnership and instruction were culled from the complete seven-year set. The data included: (1) descriptive field reports; (2) focused behavioral observations; (3) interviews with teachers, artists, children, principals, and ArtsConnection staff; (4) transcripts and observations of VDP sessions, curriculum-articulation meetings, development workshops, reflection sessions, and planning meetings; (5) case-study reports and supplemental data; and (6) ArtsConnection's action-research data on effective collaborations, including interview transcripts. Most extracts were limited to 255 characters.

The data were aggregated into a new, combined database and recoded to reflect the most salient variables. Each data extract was assigned one or two codes identifying the variables. Examples of potential codes included: elaborative thinking, expression of ideas of feelings, focused perception, cooperative learning, self-confidence, motivation, and students' senses of ownership of their learning.

A total of 3,137 coded extracts were entered into the database. Potential rating-scale items were then developed from the exact language of the data so that the items reflected the thoughts of teachers, artists, children, and field researchers as much as possible. Sometimes the extract was paraphrased or adapted, however, to create the scale items. Up to three rating-scale items were

PHOTO BY BRENDA KENNEALLY

Victor Moag leading an expressive warm-up exercise.

PHOTO BY BRENDA KENNEALLY

Students dance to the beat of the drum.

developed for each of the 3,137 coded data extracts, yielding 3,333 scale items. Most of these items referenced areas in the cognitive-social-personal model, while others were drawn from areas of partnership implementation and teacher participation.

Several examples will help illustrate the item-development process. In an observation report, a field researcher wrote, "[The artist] and the teachers have worked to integrate the residency content into the regular classroom curriculum, but this required communication and a willingness to negotiate on both sides." Two potential scale items were constructed from this extract to represent the variable *collaboration between teachers and artists:*

> Artists and teachers had good communication and showed a willingness to negotiate.
>
> Artists and teachers worked together to integrate the residency content into the regular classroom curriculum.

When the rating scales were later administered to teachers, the latter item was changed to:

> I worked together with teachers to integrate the residency content into the regular classroom curriculum.

Other items representing *the collaboration* variable included:

> Teachers and artists worked together to foster a supportive and warm environment.
>
> Collaboration between artists and teachers reflected negotiation, compromise, and a real commitment for the long haul.

Collaboration between artists and teachers reflected negotiation, compromise, and a real commitment for the long haul.

This process helped us identify and define the construct of artist-teacher collaboration. Descriptors such as *supportive, warm, negotiation, compromise, and commitment* all contribute to a working definition of what collaboration between artists and teachers meant to those involved in the ArtsConnection partnerships. If a process was both laborious and fascinating, we repeated this method with the other variables under study.

For example, one teacher emphasized during an interview how children's accomplishments had exceeded his expectations. As he tried to explain how this had happened, he said, "You know,

sometimes we think that they won't be able to do it. But we challenge them, and then we see the results because they did." From this extract we developed the following rating-scale item reflecting the variable *motivation:*

> Children accomplished more than expected because they were challenged.

This item exemplifies some of the difficulties of this process. It contains three ideas—accomplishment, expectations, and challenges—and could also fit other variables, such as *reflecting teacher perceptions or sticking with difficult tasks.*

In another interview, a teacher talked about observing connections between a dance residency and writing skills: "In those classes the connection between what [the artist] is doing and what they are drawing or what they are writing is really strong, so the parents are seeing that some more." We constructed this item reflecting the variable *writing process:*

> The connection is really strong between what the children produced in the arts and in their writing. A field researcher quoted a storyteller talking to a fifth-grade class:
>
> *[The artist] explains that the story is not really yours until you "understand it and …well, you make it yours by putting your own details and words in it. It's not really yours if you are memorizing the words. The words should be your words, your perspective."*
>
> This data extract was reduced to the following scale item, reflecting elaboration:
> Students learned that their work was really theirs when they put in their own details.

Construction and Administration of Rating Scales

Items were selected from the database to represent these variables:

- Collaboration between teachers and artists
- Elaboration
- Expression of ideas or feelings
- Cooperative learning
- New or better relationships with students
- Self-confidence
- Motivation
- Ownership of learning

PHOTO COURTESY OF ARTSCONNECTION

Children and their families participate in ArtsConnection's Saturdays Alive program.

- Writing process
- Teacher buy-in
- Teachers' comfort/knowledge with the arts
- Teachers seeing students in a new light
- School leadership
- School climate.

The items were paired with a five-point Likert-type scale (with a range from "strongly disagree" to "strongly agree"), and the rating scales were administered to teachers in three of the partnership schools. Every teacher in each school responded to the rating scales unless they were absent the day of administration (N = 53). Frequencies, means, and standard deviations were obtained for each item.

Overall, teachers responded very favorably, indicating strong teacher support for the program. The results also provide additional evidence that the program inspires positive changes in teacher practice and student development. However, these results may also indicate that the scales did not sufficiently discriminate among respondents. (In the following tables, 5 = Strongly Agree; 4 = Somewhat Agree; 3 = Not Sure; 2 = Somewhat Disagree; and 1 = Strongly Disagree.)

Collaboration between Teachers and Artists

Teachers responded quite positively to items about collaboration. They reported that they "had good communication" with artists and "worked together to foster a supportive and warm environment." The concept of "negotiation, compromise, and a real commitment for the long haul" exemplifies an ideal collaboration [See table below].

Elaboration

One component of creative thinking is elaboration—the ability to work in detail and develop ideas, going beyond minimal expectations.[16] We often found evidence of elaborative thinking as we observed children adding details to artwork, storytelling, or writing. In response to rating-scale items, teachers were most likely to respond that children felt their work "was really theirs when they put in their own details [See table below]."

In interviews, many teachers reported gains in verbal and written expressive abilities. We too, over the course of the study, observed children develop their ability to discuss art and art making. They regularly expressed their reactions to their arts experiences through reflection meetings and writing.

Moreover, the arts naturally provided many opportunities for non-verbal expression. Here a fifth-grader related a dance experience:

> *I would express myself so everyone that was in the audience—we had the movements—knew we were acting like fish. ... It was more expressive because some parts you didn't speak. … It's like you would act like the Buddha. You'd be quiet and then without talking you would just do the movement. … You see, we didn't have to make the noise. We'd just move and that's it.*

Collaboration between Teachers and Artists

Scale Item	5	4	3	2	1	Mean	SD
Artists and teachers had good communication and showed a willingness to negotiate.	75.4%	24.6%	0%	0%	0%	4.75	.434
Teachers and artists worked together to foster a supportive and warm environment.	75.0%	23.2%	1.8%	0%	0%	4.73	.486
Collaboration between artists and teachers reflected negotiation, compromise, and a real commitment for the long haul.	66.7%	28.1%	5.3%	0%	0%	4.61	.590
I had regular and meaningful communication with the resident artists.	60.7%	32.1%	1.8%	5.4%	0%	4.48	.786
I really enjoyed building a collaborative partnership with the artists.	64.9%	29.8%	3.5%	1.8%	0%	4.58	.653

Elaboration

Scale Item	5	4	3	2	1	Mean	SD
Students came up with amazing details in their work.	31.6%	47.4%	17.5%	3.5%	0%	4.07	.799
Students focused on making sure that they included interesting and clear details in their work.	16.1%	58.9%	19.6%	5.4%	0%	3.86	.749
Students learned that their work was really theirs when they put in their own details.	44.6%	39.3%	16.1%	0%	0%	4.29	.731
Students added sensory details to their work.	26.8%	41.1%	26.8%	5.4%	0%	3.89	.867

Expression of Ideas or Feelings

Teachers responded very favorably to items about expressive abilities, agreeing that "students' level of expression increased" and they "expressed themselves creatively and independently [See table below]."

Cooperative Learning

Throughout the study, we observed children learning to work together effectively on long-term arts projects. Teachers responded very favorably to items about cooperative learning, agreeing that children understood that "everyone could contribute" to the group and that "they could work together on group arts projects despite their differences [See table below]."

New or Better Relationships with Students

Teachers reported that the arts projects helped students develop better relationships and "open up" to other students. There were no negative responses to this item [See table below].

Expression of Ideas or Feelings

Scale Item	5	4	3	2	1	Mean	SD
Students learned to add expressive qualities to their work.	50.9%	40.4%	5.3%	3.5%	0%	4.39	.750
Students' level of expression increased as the residency progressed.	52.6%	43.9%	3.5%	0%	0%	4.49	.571
Children expressed themselves creatively and independently.	51.8%	42.9%	3.6%	1.8%	0%	4.45	.658
Students learned to express what they felt.	38.6%	54.4%	5.3%	1.8%	0%	4.30	.654

Cooperative Learning

Scale Item	5	4	3	2	1	Mean	SD
Children in group work understood that they were not out there all alone, and that everyone could contribute.	66.7%	24.6%	7.0%	1.80%	0%	4.56	.708
Students working in groups demonstrated good coordination, allowing each other turns to speak and try out each other's ideas.	38.6%	52.6%	7.0%	1.8%	0%	4.28	.675
The children realized they could work together on group arts projects despite their differences.	49.1%	36.8%	14.0%	0%	0%	4.35	.719
In groups, students could put aside their differences to reach a common goal.	32.1%	44.6%	19.6%	3.6%	0%	4.05	.818

New or Better Relationships with Students

Scale Item	5	4	3	2	1	Mean	SD
Isolated students opened up to other students through their arts experiences.	42.1%	36.8%	21.1%	0%	0%	4.21	.773

Self-Confidence

Teachers often spoke to us of growth in children's self-esteem. As we tried to understand what they meant by self-esteem, we concluded that the phenomenon they described was not really a reflection of self-worth but instead linked to changes in perceptions of self-confidence and a sense of competence. This was clearly tied to the children's courage to take risks and their newfound willingness to express themselves before the school community.

In interviews, several children poignantly described new self-perceptions.

I learned that I thought I was shy, but I'm not.

I learned that I'm not that shy. I can do it.

When we were doing it, I thought I was interesting. I thought I wouldn't be.

There were no negative responses by teachers to this item about self-confidence [See table below].

Motivation

According to our analysis of qualitative data, the residencies engaged students and increased their motivation to participate. They developed a capacity for sustained effort on challenging tasks.

Some students told us that they worked harder with the resident artists than with their classroom teachers. This may be attributable in part to the nature of arts learning: the arts are seen as more enjoyable by some children, though they also require concentrated effort. However, in fairness to their classroom teachers, the change from the normal routine may have also been appealing.

Student: We didn't really try our best [before]. Then when we got the teachers for ArtsConnection, we did all of that.

Interviewer: Why do you think you did better work?

Student: Maybe it's because that [in the regular class we aren't] actually getting up and doing something that we're learning something new. So we want to really get into it. Because I know that when we do math?

Interviewer: Mm-hmm.

Student: Like, I do it real quick because I know it. Like I lay down on my chair until we get another problem or our teacher starts talking. I already knew it. So I get that spare time. But then with the ArtsConnection people I don't have time to do that because it's like a whole new thing.

Interviewer: I see.

Student: And I want to start getting into it.

A majority of teachers agreed that "difficult students tried harder" in the residencies when responding to rating-scale items on motivation [See table below].

Self-Confidence

Scale Item	5	4	3	2	1	Mean	SD
Students' confidence developed as the residencies progressed.	63.2%	29.8%	7.0%	0%	0%	4.56	.627

Motivation

Scale Item	5	4	3	2	1	Mean	SD
Children accomplished more than expected because they were challenged.	33.3%	52.6%	12.3%	1.8%	0%	4.18	.710
Otherwise-difficult students tried harder in the arts classes.	35.1%	40.4%	15.8%	7.0%	1.8%	4.00	.982

Ownership of Learning

Teachers responded favorably to items on students' ownership of their learning process. Teachers agreed that their artwork "belonged to them" and "reflected their personal experience [See table below]."

Writing Process

Seventy-six percent of teachers strongly or somewhat agreed that there was a strong connection between what "children produced in the arts and in their writing," and 66 percent of teachers agreed that "students incorporated vocabulary and expression from arts classes in their writing [See table below]."

Teacher Buy-In

We also developed and administered rating scales measuring teachers' attitudes toward their own development and participation. For example, through their responses to a rating scale of teacher "buy-in" to the arts residencies, teachers indicated strong support for the goals and practice of the program. They valued the arts experiences and "embraced the residencies," preparing their classes for the artist visits [See table below].

Ownership of Learning

Scale Item	5	4	3	2	1	Mean	SD
Students' artwork reflected their personal experience.	52.6%	29.8%	15.8%	1.8%	0%	4.33	.809
Students felt that they decided what was in their own artwork.	38.6%	43.9%	12.3%	3.5%	1.8%	4.14	.895
Students felt that their work belonged to them, not to the teacher or artist.	54.4%	33.3%	10.5%	1.8%	0%	4.40	.753

Writing Process

Scale Item	5	4	3	2	1	Mean	SD
The connection is really strong between what the children produced in the arts and in their writing.	26.3%	50.9%	19.3%	3.5%	0%	4.00	.779
Students incorporated vocabulary and expression from arts classes in their writing.	30.4%	35.7%	30.4%	3.6%	0%	3.93	.871
Students had many opportunities to write about their arts experiences, which helped their literacy.	27.8%	42.6%	16.7%	13.0%	0%	3.85	.979
Students with ELA difficulties now take more risks in their use of language due to the residencies.	27.8%	40.7%	29.6%	1.9%	0%	3.94	.811

Teacher Buy-In

Scale Item	5	4	3	2	1	Mean	SD
I value the arts experiences as addressing another part of the child that tests do not.	78.9%	17.5%	3.5%	0%	0%	4.75	.510
Teachers embraced the residencies and prepared the class before artists arrived.	59.6%	33.3%	3.5%	1.8%	1.8%	4.47	.804

Comfort Level and Knowledge with Performing, Teaching, or Discussing the Arts

Teachers are more likely to successfully collaborate with an artist if they are comfortable and confident about using the arts in the classroom. Teachers reported that they gained an "understanding of what it means to teach in an art form" and that the residencies helped "expand the way I teach." While positive, responses were solidly in the "somewhat agree" category (as opposed to "strongly agree") [See table below].

Seeing Students in a New Light or from a Different Perspective

In interviews, teachers often reported that the arts residencies helped them learn more about the potential of their students. They would sometimes describe new relationships with children that they had thought were "unreachable."

> *There's S_____, who I had never seen smile until she was doing the Chinese fan dance. And she would smile while she was doing it. [Before] she never smiled. Nada, … you know. I can relate to her better because now she's smiling for me in the room.*

In responding to rating scales, teachers agreed that "children who struggle with their reading and writing can succeed in other ways," and they noticed "different abilities" through the residencies [See table below].

Comfort Level and Knowledge with Performing, Teaching, or Discussing the Arts

Scale Item	5	4	3	2	1	Mean	SD
The arts residencies have totally changed the way I teach.	10.5%	40.4%	31.6%	12.3%	5.3%	3.39	1.013
Reflecting with children had an impact on my instruction.	33.9%	42.9%	17.9%	3.6%	1.8%	4.04	.914
I use arts more in my lessons as a result of the residencies.	24.6%	47.4%	19.3%	7.0%	1.8%	3.86	.934
I have a better understanding of what it means to teach in an art form because of the residencies.	37.5%	48.2%	8.9%	3.6%	1.8%	4.16	.869
The arts residencies helped me expand the way I teach.	28.1%	50.9%	15.8%	1.8%	3.5%	3.98	.916

Seeing Students in a New Light or from a Different Perspective

Scale Item	5	4	3	2	1	Mean	SD
I see my students differently as a result of the arts residencies.	25.0%	42.9%	25%	5.4%	1.8%	3.84	.930
Through the residencies, I noticed that children who struggle with their reading and writing can succeed in other ways.	62.5%	30.4%	7.1%	0%	0%	4.55	.630
I observed different abilities in students because of the residencies.	63.2%	31.6%	3.5%	1.8%	0%	4.56	.655

School Leadership

Teachers responded positively to items on school leadership, noting that their principals were "very informed and committed to the program" and "personally involved" in making sure it "fit the needs of the school [See table below]."

School Climate

Teachers reported that the program improved school climate, agreeing that "the whole atmosphere has changed at our school" because of the arts. There were no negative responses to this item [See table below].

Relationships among Variables

The mean scores obtained for each rating scale were useful in comparing teacher responses regarding the different variables.

Mean Scores for Student-Development Variables

When assessing student development, teachers were most likely to attribute gains in self-confidence and expression to the residencies. They were least likely to report gains in elaboration and the writing process. (Reminder: Mean scores can range from 1 to 5, with a score of '1' indicating 'strongly disagree' and a score of 5 indicating 'strongly agree', the highest rating.) [See table below].

Mean Scores for Teacher and School Variables

Teachers responded most favorably to items about collaboration with artists. They were less likely to report gains in comfort with the arts [See table below].

School Leadership

Scale Item	5	4	3	2	1	Mean	SD
Principal was personally involved in selection of residencies so they fit the needs of the school.	47.6%	21.4%	26.2%	2.4%	2.4%	4.10	1.031
Principal made a conscious decision to choose specific art forms for the residencies to match the needs of the students.	45.2%	26.2%	23.8%	2.4%	2.4%	4.10	1.008
Principal was very informed and committed to the program.	64.3%	28.6%	2.4%	4.8%	0%	4.52	.773

School Climate

Scale Item	5	4	3	2	1	Mean	SD
The whole atmosphere has changed at our school because of the presence of the arts.	47.6%	40.5%	11.9%	0%	0%	4.36	.692

Mean Scores for Student-Development Variables

Writing Process	Ownership	Motivation	Cooperative Learning	Expression	Elaboration	Student Relations	Self Confidence
3.92	4.29	4.09	4.26	4.41	4.02	4.21	4.56

Mean Scores for Teacher and School Variables

Collaboration	School Climate	Comfort LEVEL with THE Arts	Seeing Students in New Light	Leadership
4.63	4.39	3.86	4.29	4.24

We also examined relationships among the rated variables. There were many significant correlations between variables on implementation and variables on student outcomes.

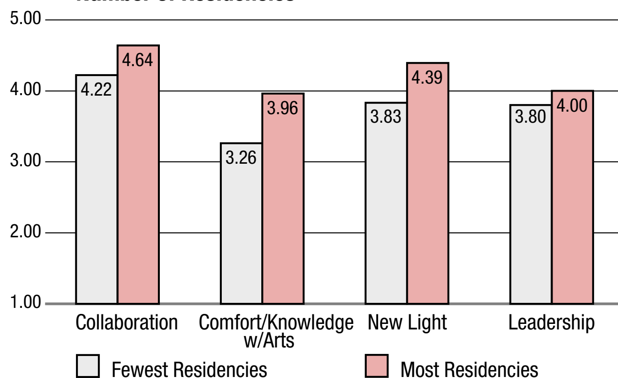
We obtained Pearsons *r* correlation estimates for the variables measured by the rating scales. The variable **collaboration between teachers and artists** was significantly associated with students' **elaboration** ($r = .42$, $p < .01$), **expression** ($r = .59$, $p < .01$), **cooperative learning** ($r = .57$, $p < .01$), **motivation** ($r = .53$, $p < .01$), **ownership of learning** ($r = .50$, $p < .01$), and **writing process** ($r = .55$, $p < .01$). Those teachers who reported the most productive collaboration with artists and other teachers were more likely to report student improvement in these areas.

Teachers' **comfort level with the arts** was significantly associated with students' **elaboration** ($r = .59$, $p < .01$), **expression** ($r = .49$, $p < .01$), **cooperative learning** ($r = .54$, $p < .01$), **motivation** ($r = .72$, $p < .01$), **ownership of learning** ($r = .47$, $p < .01$), and **writing process** ($r = .70$, $p < .01$). Those teachers who reported the greatest gains in their own comfort with using the arts in their classroom were more likely to report student improvement in these areas.

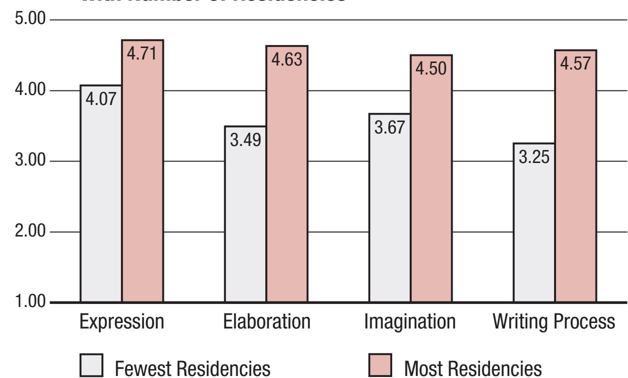
Residency Experience and Rating Scale Results

When teachers were asked to indicate the total number of ArtsConnection artist residencies they had participated in, the number ranged from 1 to 14 residencies, with a mean of 5.87.

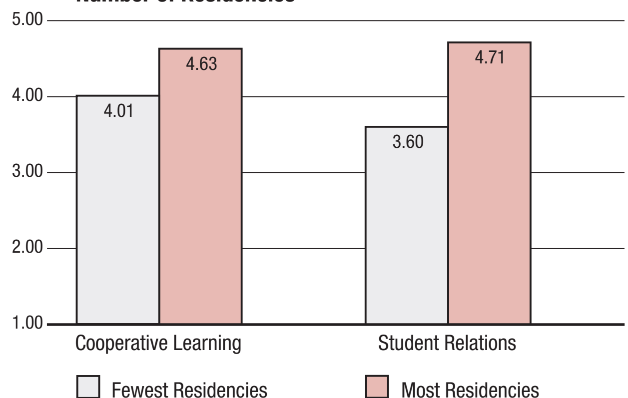
We compared teachers who had the most experience with artist residencies (upper quartile) to teachers with the least experience (lowest quartile). The most experienced teachers had higher mean scores in ratings of collaboration with artists, comfort level with the arts, seeing students in a new light, and school leadership. Differences between the groups were greatest in the area of comfort level with the arts.[17]



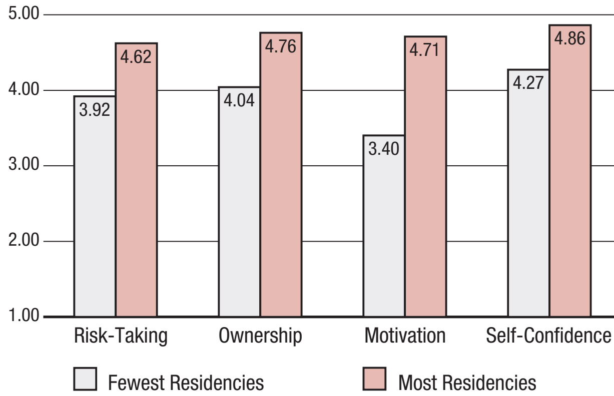
Teachers having the most experience with artist residencies also rated their students higher in expression, elaboration, imagination,[18] and writing process. The biggest differences between groups were in the areas of elaboration and writing process.[19]



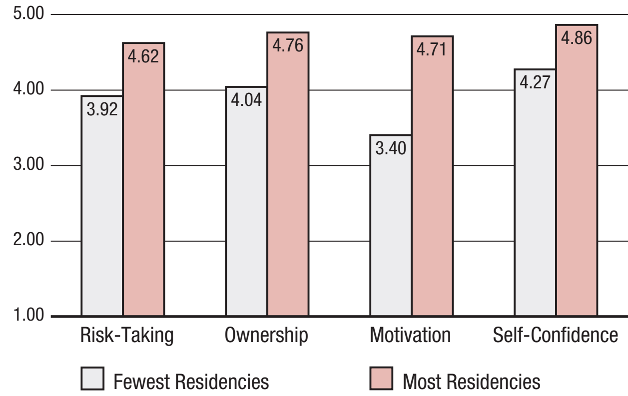
The most experienced teachers rated their students more highly in the social dimensions: cooperative learning and better relationships with other students. The biggest differences were in the area of better relationships with other students.



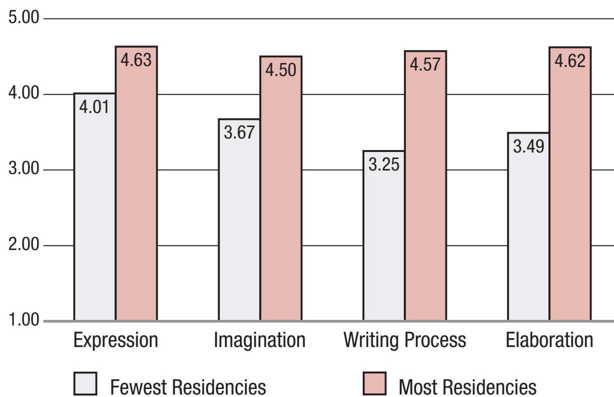
The most experienced teachers rated their students more highly in areas of personal development: risk-taking,[20] ownership of learning, motivation, and self-confidence.



The quartile having the greatest comfort with using the arts also rated students higher in measures of risk-taking, ownership, motivation, and self-confidence.



We also identified the highest and lowest quartiles of teachers reporting gains in comfort level with the arts. Those teachers reporting the greatest gains in this variable also reported the most gains in students' expression, imagination, writing process, and elaboration. The greatest differences were in elaborative thinking and writing.



Conclusions and Implications

The results from the rating scales are consistent with our qualitative findings. In classrooms with the most effective instruction and collaboration by artists and teachers, students were more likely to demonstrate cognitive skills such as elaborative thinking, verbal and nonverbal expressive abilities within different contexts, focused perception, and the reapplication of learning within new contexts. Students also were more likely to demonstrate improvement in social skills—cooperative learning and improved relationships with teachers and peers—and to show changes in the self-perception and personal-growth areas of positive risk-taking, self-confidence, motivation, and sense of ownership of the learning process. Within certain instructional contexts, students were able to apply some of these skills—elaborative thinking, for example—in their development of verbal and written expressive abilities.

These areas of student development were significantly associated with areas of teacher growth and change, such as the application of new skills in the classroom, increased ability to integrate the arts, greater comfort with using the arts, buy-in and commitment to the program, and enhanced perceptions of students' abilities.

Over the course of the study, we observed teachers becoming far more adept and confident at integrating the arts into the classroom. They became more sophisticated at working with visiting artists, articulating their needs, and coordinating their curriculum with the artists and other teachers.

The residencies also provided teachers with the opportunity to see aspects of their students that would otherwise not be apparent. Through the arts projects they gained new perspectives on individual students' abilities, achievements, character, and personality, perspectives they often conveyed to us with compelling stories during interviews. Such insights sometimes led to increased expectations for students' achievement in other subject areas as well, thereby altering their trajectories through the elementary school experience. These valuable areas of teacher growth were made possible through sustained funding and organizational support by the schools and ArtsConnection.

The set of instruments developed through this study can be used by other researchers to test these findings, investigate student learning, and evaluate arts programs and partnerships. [21] Perhaps more significant is that the instruments have already contributed to our understanding of the general habits of mind stimulated by learning in the arts, and this understanding may lay the groundwork for continued research.

In particular, the areas of cognitive, social, and personal growth explored in this study present valuable options for research on the potential effects of arts learning. These areas of student development, after all, are not only inherent to the arts, but are also operational in other educational and lifelong contexts. Continued investigation can help unravel relationships between such contexts and contribute to our understanding of learning within and across subject and thinking domains.

Recently, there has been increasing emphasis, resulting in overemphasis, on using standardized test scores in academic subjects to evaluate all aspects of education, including arts teaching and learning. This has led to a narrowing of the curriculum to testable skills in core subjects and a de-emphasis on arts instruction. Evaluators of arts partnerships have increasingly been required to provide evidence of program effectiveness through experimental research designs and outcome-based evaluations, using standardized tests as the principal outcome measure. These approaches, however, can oversimplify a complex teaching and learning environment and can lead to simplistic and unjustified conclusions. [22]

Mixed-method approaches, such as those employed in this study, may offer more promise for understanding the potential effects of arts partnerships. [23] Assessment instruments based on observations and perceptions of program participants have more validity than measures drawn from other subject disciplines that are only distantly related to the instructional content of arts programming. ■

PHOTO BY BRENDA KENNEALLY

A student artist works with oil pastels at PS 160q.

Endnotes

[1] E. L. Thorndike and R. S. Woodworth. 1901. "The influence of improvement in our mental functions upon the efficiency of another function." Psychological Review 9: 374–382. R. M. Gagne. 1970. The Conditions of Learning. New York: Holt.

[2] G. Salomon and D. N. Perkins. 1989. "Rocky roads to transfer: Rethinking mechanisms of a neglected phenomenon." *Educational Psychologist* 24(2): 113–142. M. K. Singley and J. R. Anderson. 1989. *The Transfer of Cognitive Skill.* Cambridge: Harvard University Press.

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[7] H. Gardner. 1977. "Senses, Symbols, Operations: An Organization of Artistry." In D. Perkins and B. Leondar (Eds.). *The Arts and Cognition*. Baltimore: Johns Hopkins University Press. H. Gardner. 1991. *The Unschooled Mind: How Children Think and How Schools Should Teach.* New York: Basic Books.

[8] J. Burton, R. Horowitz, and H. Abeles. 2000. "Learning in and through the arts: The question of transfer." *Studies in Art Education* 41(3): 228–257.

[9] Principal research associates included Elizabeth Beaubrun, Susan Falls, Maggie Fishman, Amy Kleiman, and Dan Serig.

[10] More details on the methods and results of these research phases can be found in R. Horowitz and A. Kleiman, "The relationship between arts learning and cognitive skills, social competencies, and personal dispositions." Paper presented at the American Educational Research Association conference in New Orleans (April 2002).

[11] A. Kleiman. 2003. "Teachers', Teaching Artists', and Students' Perceptions of the Acquisition of New Teaching Skills and Student Learning within an Elementary School Arts Partnership." Unpublished masters thesis, Columbia University.

[12] Horowitz and Kleiman.

[13] Horowitz and Kleiman, 8.

[14] VDP participants included teachers, administrators, artists, and ArtsConnection staff.

[15] E. Beaubrun. 2003. P.S. 39 case study (draft). Unpublished report. S. Falls. 2003. Fifth grade case study at P.S. 130 (draft). Fishman, M. 2003. ArtsConnection at P.S. 130 Case Study (draft). Unpublished report.

[16] J. P. Guilford. 1967. "Factors that Aid and Hinder Creativity." In J. C. Gowan, G. D. Demos, and E. P. Torrance (Eds.), *Creativity: Its Educational Implications* (pp. 106–123). New York: Wiley.

[17] A t-test indicated that the differences between means were not statistically significant for these four variables. However, the positive results shown in the chart are consistent with our analysis of qualitative data.

[18] Teachers also responded to a rating scale, adapted from the Teacher Perception Scale (TPS), measuring their perceptions of children's imaginations. The scale was developed as part of the *Learning In and Through the Arts* study.

[19] A *t*-test indicated significant differences between means for each variable in this chart, and for all variables in the charts that follow.

[20] The risk-taking scale is derived from the TPS.

[21] The author will announce the distribution of research instruments at a later date.

[22] M. Chatterji. 2005. "Evidence on 'what works': An argument for extended-term mixed-method (ETMM) evaluation designs." *Educational Researcher* 34(5): 14–24.

[23] R. B. Johnson and A. J. Onwueguzie. 2004. "Mixed-methods research: A research paradigm whose time has come." *Educational Researcher* 33(7): 14–26.

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Winner, E. and Cooper, M. 2000. "Mute those claims: No evidence (yet) for a causal link between arts study and academic achievement." *The Journal of Aesthetic Education,* 34(3–4): 11–75.

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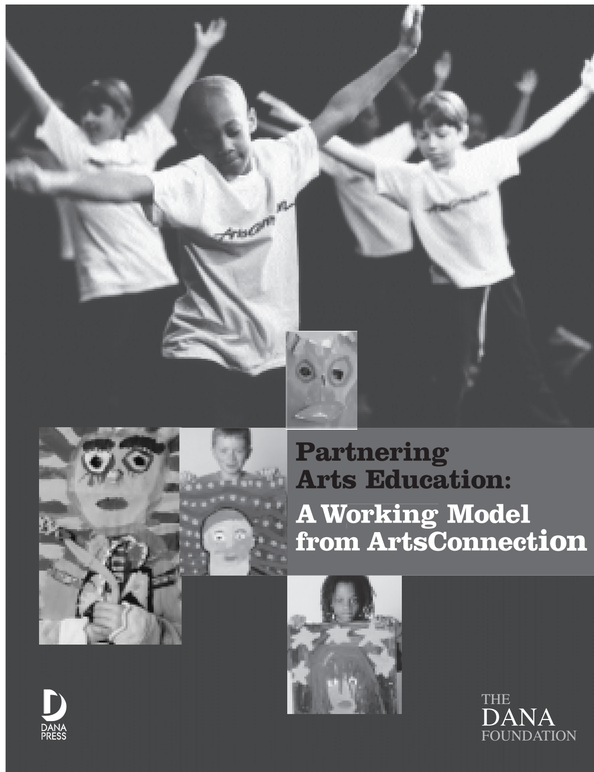

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