

Confines and Collaborations in Art Education: Where Arts Meets the  
Discipline

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May 31, 2005

### Abstract

A qualitative study was conducted interviewing eleven teachers and artists about their classroom experiences during artist residencies in participating schools. A conversation, from the vantage point of the teacher and artist, was created in both a narrative and a video product revealing the confines and collaborations present during artist residencies. The study found that teachers and artists talked about art education and residencies around six central themes: benefits of professional artists in the classroom, the kinds of attributes present in a quality art education, the nature of the activities engaging students during art making, the ways artists and residencies extend the goal of life long learning, teachers and artists working together successfully, and lastly, what kinds of students seemingly benefit the most from artist residencies. The interviews and video taped commentary flesh out these themes intertwining them into a video product which cuts back and forth between participants' voices and narrative thematic sections. The study identified the importance of partnerships and school support for artist residencies to be successful. Each participant revealed how beneficial artist residencies are for students' learning. There were also strong implications regarding professional development for teachers and artists working together in the classroom and learning from one another. Artists in residency projects should continue to be implemented into schools. Over half the schools in this inquiry had either created a residency which will sustain itself through students at the summation of the residency, where students will become teachers to younger grades, or the school is working to integrate arts into all their classrooms.

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**Confines and collaborations found in conversation: Where Art****Education meets the discipline****By: Tara Adams****Introduction: The Pull of a Question**

As I seek greater clarity within the final moments of graduate school, I find the following question continuing to pull at me: Where is art education going? This question emerges while reading what seems like the same text over and over again with the only distinction being which author happens to have written it. The research literature reveals many thinkers that advocate for the integral role of the arts in education. Why has theory not translated its implication, ideals, and recommendations into pedagogical practice? I am frustrated with these questions and wonder out loud why I still must ask them. In 1934 Dewey was advocating for educative learning experiences valuing meaning making we still rarely see today. Broudy (1999) proclaimed that visual intelligence and artful knowledge are key to human learning and that they are still only reserved for the elite and privileged of our society. Eisner (2003) contended that without arts instruction students will be at a loss cognitively when compared with their peers from artful backgrounds. Schwabb (1978) restructured liberal education as we know it reminding educators at the college level that students must have every bit of worthwhile knowledge we have to give them if they are expected to live a full life. Bruner (1979) stated that every student can learn anything we have to teach them at any age forgoing our present system's fragmentation of information pretending that younger minds are not

ready to understand such intellectualism. And, so I return to my question: Where is art education going?

## Tracing the Question

Starting at a young age my personality was that of an innovator and a fighter. As a child, I settled for nothing, everything had numerous possibilities or answers. I was imaginative and many times self-entertained up until about third grade; right about the time it seemed that the imagination gets “smarted” out of many American youth. I learned that math had only right answers and here is how you find them. It was not until my second semester of graduate school that I confronted and questioned that assumption in my doctoral seminar class titled, “Mathematics and Ways of Knowing.” I learned in fourth grade that my attitude and witty imagination were directly linked to visits to the principal's office. And, in junior high I learned that, as a woman, my assertiveness and intellectual capabilities were instead called “aggressive or attitude problems.” These kinds of lessons tended to stifle as opposed to enrich my learning experiences.

As my elementary school experience was concluding, I was fortunate to have one refuge from what I have come to consider a typical American education. A gifted and talented program helped snatch my imagination back from the far reaches of my mind. I stayed in that program until eighth grade at which point it was not as “hip” to be in Advanced Placement classes or “considered smart.” If I only knew then what I know now, right?

In trying to make sense of my personal significances regarding the role of arts in my education I assert the following: Gifted and talented programs utilize the arts as a primary vehicle for problem based or longitudinal projects in their classes. They are by nature interdisciplinary, relevant to students, and creative in their instructional techniques. These kinds of programs look much like John Dewey's (1934;1938) vision



for school or Deborah Meier's (1995) Harlem schools in New York City. They are of primary interest to me since their curriculum is arts based with the intent of constructing worthwhile, experiential learning activities for students. I believe the instructional approaches used in gifted and talented programs should be the norm for any and all classrooms, not just afforded to students who have been labeled "gifted and talented." Interestingly, most gifted and talented students also happen to be white and attending well funded schools. How ironic that students of color are not as "gifted and talented?" Although there are many issues confronting schools today, and by no means do I pretend that the arts solves all of these issues, what I do suggest is that the arts whether integrated or separately taught provide a vital component to education. These assertions are deeply felt but I want to be able to articulate them to others, finding concrete ways to advocate for the arts in education.

## **Addressing the Question**

Specifically, I am going to explore the relationship between artists and art educators as a means to examine arts curriculum and instruction. The inspiration for the project and my research emphasis stemmed from the enthusiasm I felt after reading "Learning In and Through the Arts: The Question of Transfer," by Judith M. Burton, Robert Horowitz, and Hal Abeles (2000). This article put my thoughts in perspective. It was a qualitative and quantitative study about how students comparatively performed in a variety of assessment categories dependent on who were designated "high arts or low arts." High arts students are described as having had fine arts instruction for a time period spanning years and to be in schools which have art programs. Low arts students are in contrast coming from little to no arts instruction in their educational background. It validated what I already felt inside myself when encountering students in classrooms who were clearly "low arts." They were low arts because they lacked that imagination,

positive self efficacy, problem solving ability, and self confidence that students who come from “high arts” experiences seem to have. I am not pretending that students who are “high arts” are happy, successful, and life long learners-- every individual will come to the table offering a different set of personality traits and abilities. But what this study showed, as have many other studies (Art Education, 1998; Bresler, 1995; Darby & Catterall, 1994), is that there is an unmistakable academic and social component that students who are “high arts” have and their “low art” peers often lack. Students who have an arts imagination can problem solve through their other academic subjects. Imaginations are taken away from children in many ways after third and fourth grade- because they must present only “right” answers and information instead of ideas and “theories.” Students who have manipulated life through the lens of the arts are learning **how** to be life long learners. Whether the arts are taught through experiential education that utilizes constructing information in science class or attending to the creating process in art class, they will create their own answers and understandings. Burton et. al. (2000) documented the huge difference in the mind set of a student who has not had those kinds of opportunities.

The disparities in educational opportunities for students and teachers are what led me to my project idea. I wanted to see the arts being taught in schools. I do care about its disciplinary integrity meaning that I am not thrilled when I see Popsicle stick sculptures representing students’ art exposure. I want to see the fine arts within art classes and experiential art learning as an instructional and learning medium integrated into all other subject matter. There are many holes in research and understanding where the arts are concerned. The Burton et. al, article is a wonderful example of well done arts research. However, it was deemed as representative of worthy ideas but not generalizable and with unclear implications by *Critical Links*, an art database internet publication that analyzes and summarizes research in the arts. Editor Ellen Winner

(2002), Project Zero, Harvard Graduate School of Education and Psychology Department, Boston College, stated,

*“This study is correlational in design and does not allow causal conclusions. It is possible that children in arts-rich schools scored higher on creativity and academic self-concept as a direct consequence of their experiences with the arts. However, since the arts-rich schools had more innovative teachers, it is equally possible that teacher innovation is the factor that led to greater creativity and academic self-concept,”(66).*

These kinds of implications and criticisms are important to be recognized and understood. The Burton et.al, (2000) needed to be complemented by many others like it and with measures to exclude or understand the connected “innovative teacher” factor. We need to understand exactly what will be successful for our students and help innovate our classrooms accordingly. I believe the answer is that students thrive in creative and innovative classroom environments. Such thriving can be contributed to the teacher and the student’s engagement equally. Both the teacher and student need to be a part of the equation. In thinking about this I formulated one of many ideas which will help open the Pandora’s Box, if you will, to try to capture how such engagement happens because of the arts. One avenue for analysis is to examine artist in residence programs at schools. These programs may come in the form of long residencies or short visits from artists to supplement the curriculum.

There are a couple of reasons why artist in residence programs can speak to the arts in a unique way offering insightful information into the question of theory/practice transfer as well as disciplinary knowledge within the arts themselves from the perspectives of the teacher and artist co-teaching. There have been many studies which discuss how students benefit from artist in residency programs and they are an ideal circumstance for schools who may have anywhere from a minimal to booming arts programs. I have decided to look at the attitudes, beliefs, and goals for artist in residency programs from the perspective of the artist and the cooperating teachers they



worked with to specifically understand implications for teacher and artist self efficacy, examination/construction of pedagogical practice, and curriculum implementation. The project interviewed teachers and artists about their experiences working together and within the arts. Artist-in-residence programs offer schools a look at what the arts look like inside the discipline, much like a mathematician mentoring students in math or a biologist presenting his or her research to a classroom of twelfth graders. Artists work with students on art projects they construct or be complementing what curriculum a “booming” art program already has in place. Cooperating teachers have the opportunity to learn from practicing artists and artists to learn from practicing teachers. Exploring for the attributes that create an interesting conversation between where the arts situate themselves in “best practice” for instructional engagement and disciplinary integrity in arts education became the task at hand.

***What lingers in between, the themes brought up both by the artist and educators, is where the arts may truly live and where research could offer further advocacy and implications for art education’s future.***





## Literature Review

### How do we get there from here?

#### ***Where are the arts?***

*“I once figured out that there are more jobs in New York City for people with advanced musical or artistic skills than for those with advanced calculus...”*  
(Meier, 1995, 165).

When I began studying arts education and its place in schools I felt down right angry. I was frustrated with how unimportant it seemed to be, even at my own university, it was regarded only as elective coursework, and I felt like my *comments* were an elective half the time as well. As art would get pushed aside, I remember thinking, Do you have any idea how much chemistry and mathematical figuring is actually involved in creating that piece of artwork you find so frivolous? Or, seeing students in education programs create simulations that were arts based to help reinforce other subject matter but not recognizing how helpful the arts had become. It seemed like art education was part a certification in methods, part a certification in advocacy, and part a certification in self defense! Incredible minds like Deborah Meier offered the conversation that I was seeking, towards a fuller, more democratic and comprehensive education, which includes art as an essential discipline and interdisciplinary media for authentic schooling.

The Americans for the Arts (2004) asserted many findings from their website about how the arts are successful for students, including:

“Young people who participate in the arts for at least three hours on three days each week through at least one full year are:

- 4 times more likely to be recognized for academic achievement
- 3 times more likely to be elected to class office within their schools
- 4 times more likely to participate in a math and science fair
- Participate in youth groups nearly four times as frequently
- Read for pleasure nearly twice as often
- Perform community service more than four times as often...

These findings suggest that the arts have every reason to be in schools; so why the struggle?

**What are “the arts?”**

*“Work in the Arts is not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture,” (Eisner, 2002, 3).*

All these ideas are not the kind we directly purpose schools to teach. Are teachers supposed to be teachers, life advisors, instructors, philosophers, and therapists? The answer is no, but many times we will have experiences, discussions, projects, and learning activities that will begin to create these kinds of conversations-- whether we like it or not-- and the arts find ways to tap into that emotionality and human side of students’ questions and answers. For instance, we can tell a story about Anne Frank and the Holocaust from a novel or theatrical rendition of the events; students will put themselves in the situation within their mind. They will wonder and experience what Frank must have felt like and see her reactions from an accessible perspective. We can then build on the knowledge and feeling with the factual data from the Holocaust. That information will be more meaningful to the students because they experienced its human story through Anne Frank. That kind of human understanding through the emotionality of the arts is what Eisner is discussing in the preceding excerpt-- it is more than creating something and having a product-- it is the **experience of art** we are striving to unfold.

What does it mean when we talk about *the Arts for Classrooms*? One of my classmates confessed to me after reading my introduction that when I criticized Popsicle stick sculptures she was confused by my joke. She thought I should define what the fine arts are: for many people Popsicle stick castles is what triggers their schemata for school arts. And those same individuals see the fine arts as something that they have always been told they can not do. So, I ask, What are the arts?

*“Arts is part of our lives because it brings us pleasure, not simply casual pleasure but the pleasure of engagement. Art makes us feel; it makes us feel alive sensuously, emotionally and intellectually,” (Gee, 2004, 126).*

When we talk about *the arts* it is important to differentiate the ways they influence the educational process in schools and society. I refer to three definitions for the arts from the categories discussed in research literature: [1] As a method of active problem solving [2] As a study in those who have formed a mastery in their chosen media; also defined as “Fine Arts” [3] As key interdisciplinary learning medias for classroom contextual synthesis.

The arts as a method of active problem solving could be interpreted in a variety of ways. First, the progressive movement towards open classrooms, Project/Problem Model Schools, interdisciplinary coursework, and active learning has utilized the arts as valuable problem solving tools in America’s classrooms. Eisner (2002) focused on this problem solving function noting that an important lesson conveyed by the arts is that “...there can be more than one answer to a question and more than one solution to a problem; variability in outcome is okay “ (196). Essentially, the variability of outcomes as a result of problem solving suggests variability in both the process as well as the finished product. Vivian Paley (1998) illustrated this aspect of “variability” in her analysis of her kindergarten class. She talked about how important it is for young minds to work through a problem and, in essence, stumbling upon its answers as they learn more about the problem. When they were working they utilize an entire range of art based activities, (e.g., visual, movement/dance, music, or theatre) to try out problem solving. In kindergarten this kind of problem solving is the central mode of learning. Deborah Meier (1995) succinctly explained the importance of this concept when she explored the purpose of our academic subject matter is for” ...putting all our young people in a

position to explore and act upon the fundamental intellectual and social issues of their times” (170).

It is important to pose a distinction between the fine arts (understood as music, dance, visual art, and theater) and the other uses of the arts. Policy implementers and writers see an interdisciplinary approach as a way to deal with the problem of ensuring the arts in our schools. But fine art instruction is not the same as interdisciplinary arts projects in other academic subjects. In schools that are blending the lines between disciplinary subject matter, the arts will be found in both disciplinary and interdisciplinary settings. There has been much writing on the importance of fine arts education in schools in the form of studio classes focusing on the integral skills involved in each media. However, there has been little curriculum planning or evidence in high school graduation requirements that reflect a commitment to the arts. One way to assert whether fine arts are being offered is the availability of classes in the arts and the number of students who are allowed to take them (See Figure Table). These charts illustrate the problem in curriculum from a historical point of view-- that is that what is said to be important in curriculum reform is not necessarily what is incorporated by each state’s mandate for schools to incorporate the arts. What these data and this historical analysis reveals is not the present reality in today’s classrooms. Both teacher choice and policy implementation are avenues for insight as to why this has been the case.

## **Using art to integrate: NO division between subjects**

*“The curriculum we sought was both conceptual and tangible,” (Meier, 1995, 21).*

The arts can be understood as key interdisciplinary learning medias for classroom contextual synthesis. Arts as a means of problem-solving can be seen as an interdisciplinary tool. Arts as fine art are specifically delegated to “art classrooms” which focus on learning, making, and producing fine art in a given media. Contrastingly, the interdisciplinary approach can be seen in three ways: [1] not-for-profit arts programs which collaborate with schools or teachers [2] in-school art teachers who collaborate in non-art classrooms [3] block programs which integrate art into all classes. Interestingly enough, the “basic academics” (i.e. reading/writing, math, and science<sup>1</sup>) educators, feel strongly about preserving the integrity of their individual subjects. Although fine arts do not enjoy this same integrity, teaching arts in an interdisciplinary manner gives them more “air time,” so to speak, than not having them included in curriculum at all. With continued budgetary cuts in art specific classrooms this might not be the best answer, but it is the only one presently viable.

### **Arts within creativity and student-centered models:**

Central Park East, Deborah Meier’s (1995) public school has a curriculum framework which integrates the arts into all subject matter. The creativity, ingenuity, independence, and debate of students are welcomed and sought out. They use the arts as a vehicle to move through those kinds of conversations and learning activities. Some compelling

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<sup>1</sup> Science being considered a basic post-Sputnik in the 1960’s.

evidence supporting this kind of instruction in the arts comes from John Dewey (1956), when he discussed the non-compartmentalized and active imagination,

*“The point is not to dwell with wearisome iteration upon the familiar... which they [students] have already made acquaintance with, but to enliven and illuminate the ordinary, commonplace, and homely by using it to build up and appreciate situations previously unrealized and alie,” (144).*

The idea behind such theory is that by making material inventive and experiential it becomes accessible to all students, whereas without such stimulus, only the linearly inclined students benefit. As well as when subject matter is introduced there is enthusiasm and interest both because the students and teachers are engaged.

For many schools the arts are not integrated into all their curricula or they do not offer many arts classes to their students; so, answers to how they can have arts in their schools are by inviting one-time arts collaboration into their normally “academic” classrooms. This is not a favorite of arts advocates for a couple of reasons. First, Eisner (2002) noted that, “...learning is seldom significant when it is limited to a one-time affair,” (96). He continued that many people believe art is being taught when it is not (154). What Eisner is alluding to in these statements is that “one-shot deals” are not the answer to arts-integrated curriculum. Instead a more comprehensive approach is to work with medias intensively in multi-disciplinary classrooms and/or have longitudinal partnership programs with artists who come and collaborate with a school. The kinds of partnerships which have proven to be beneficial are similar to the kinds of arts program this project hopes to discuss in the latter sections. When talking about policy and professional art organizations, Ralph A. Smith (2004) offered insightful commentary for these kinds of programs, “The tendency of professional art associations has been to emphasize the distinctive education values of arts education and how they might be



realized by the young” (87). This overview of the arts and the relationships with education forms the backdrop for my inquiry focusing on artists in residency programs.

### **Artist Residency Research**

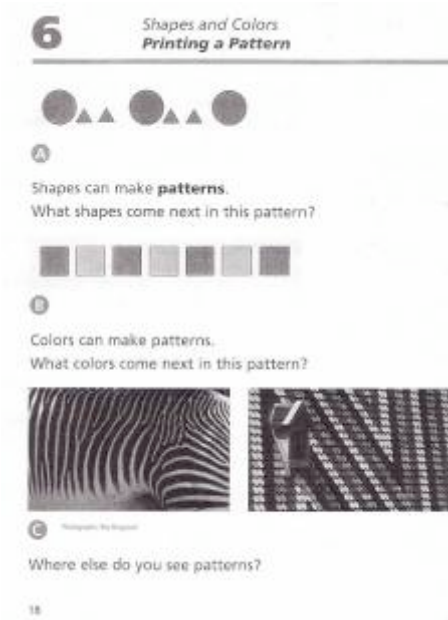
In the beginning days of *Discipline-Based Art Education* (DBAE) which came out of the Getty Center in collaboration with Elliot Eisner, artist in residencies were still considered the best way for students to have the most genuine or authentic art experiences (White, 2004, 69). They were considered the only way to ensure disciplinary art was being taught. This “best practice” with DBAE is its curriculum framework instructing teachers to include: art history, art criticism, aesthetics, and art making with time specified for each category. This method which was debated for its regimented time allotments blurred into a more relaxed framework here in Nebraska called *Comprehensive Art Education*. Both of these frameworks with their in-depth arts knowledge component are difficult to fathom for elementary school teacher generalists who may have little to no exposure to the arts.

### **Is there continuity in art teacher preparation and the fine arts?**

There is little data regarding the view of art teacher preparation from artists (Eisner & Day 2004; Galbraith & Grauer, 2004). Grauer (1998) concluded in her study examining elementary school generalists that teachers’ beliefs about art education are shown to be a strong influence on curricular implementation in their classrooms. In Galbraith and Grauer’s (2004) examination of research they asserted, “There is unfortunately no data on how art teacher preparation is viewed on college campuses... [And] the pedagogical and curricular influencers of studio, art history, and education faculty members on prospective art teachers remain unexamined” (432). Many researchers expressed concern with regards to curriculum and instructional methods used in teacher education professional development. They noted that research has not been as concentrated on aspects of teachers as on the learners themselves (Eisner,

2004; Erikson, 2004; Gee, 2004; Smith, 2004; White, 2004). And on the other side of the spectrum, in regards to artist in residency programs, we must ask whether learning to teach only through teacher education programs should be the highest recognized way to bring art educators to the classroom. Pamela L. Grossman (1989) quoted this interpretation of former Secretary of Education, William Bennett, that "...teacher education offers little of value to prospective teachers, its completion resulting only in a meaningless credential rather than in the mastery of a professional body of knowledge and skills necessary for teaching" (191).

### Curriculum: Different Forms



This figure<sup>2</sup> represents what kinds of curriculum resources may be available to pre-service art teachers who are taking elementary or secondary art method classes. Many programs follow a DBAE format while some follow a more project based or arts and crafts format asking students to build art experiences from "The Elements of Design"

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<sup>2</sup> Curriculum For grades 3-6, 1995.

theories which emphasize content such as: shape, line, or color exercises much like the previous curriculum example.

The researchers included in the Handbook of Research and Policy of Art Education maintained that much research needs to be done with regards to what happens in teacher education and professional development. Understanding what kinds of curriculum are taught to teachers as well as what their attitudes are about arts education can provide a wealth of insight. Larry Cuban (1993) wrote that what teachers are taught to do and what actually takes place in the classroom vary greatly. In turn, I feel that learning which kinds of development activities that take place with an artist in residence will offer great insight into teacher learning.

Other research points to deficits for students without arts education both in regular classes or taught by artist in residency programs. Stanley Madeja (1997) discussed the connection between perceptual ability and the artistic process. He explained a program called the *Aesthetic Education Program* which took place in the 1970's and stated students in that program, "...have little or no insight or skills in critical inquiry and aesthetics" (14). These are the skills learned within art instruction grounded in disciplinary thought. Frances Ficklen (1994) analyzed the success of the Art Partner's Project which is an umbrella bringing art professionals and schools together for 10-month residencies. She felt that both artist and teachers needed extensive training on how to better work with each other. The report found that professional development needed to be longer and should increase the support for both individuals. There also should be more collaboration on curriculum to reinforce the learning with or without the professional artist in the classroom.

The article discussed in the introduction of this project (by Judith Burton et.al, 2000) gave persuasive evidence supporting the argument that those students who come from "high art" (had consistent art classes) perform much higher in (according to their

teachers) on self-image personality tests and standardized tests. The study took place in New York, Virginia, Connecticut, and South Carolina consisting of a total of 2,406 students in grades 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>. The researchers utilized a series of standardized tests coupled with qualitative question/observation methods for data. The central test was the Torrence Test of Creative Thinking and questionnaires about: teacher's perceptions (students/teachers), self-descriptive (students/teachers), and school-level environment (students/teachers). A couple of the findings in the research are of interest to this analysis,

*"...we found that students exposed to strong and varied arts experiences over periods of time, both in and out of school, are more confident and willing to explore and take risks, exert ownership over and pride in their work...(254)" "...in the area of hidden curriculum that perhaps the strongest claims for the effects of learning in the arts have been made...engagement in arts experiences has been found to relieve prejudice, hedge against violence, and help [students] become...more sociable, and enhance self-esteem" ( 230).*

A case study done in Sioux Falls, South Dakota, illustrated this idea of collaboration. Some of the school principals in the seventy-four responding schools offered responses to these programs summarized by researchers as follows: "Integrating community cultural/arts organizations into the instructional program is a way of fostering the idea of life-long learning, (Heath et al., 1999, 422). The authors followed by summarizing responses from participating organizations, "The cultural/arts organizations need to think more about how they might take their services to the schools, either through special presentations or traveling exhibits" (422). These programs have been cropping up more frequently in our communities implying that this kind of collaboration and implementation is one that society feels is beneficial.

### **Historical Context**

*"There has always been a dualism in our educational ideal, a striving for a balance between what Benjamin Franklin referred to as the "useful" and the "ornamenta," (Bruner, 1960, 4).*

Is art only “ornamental?” Bruner (1960) contended that art is essential for a well rounded curriculum and advised for stronger liberal arts curriculum throughout schooling.

Dewey (1934) discussed the ideas and meaning within object, action, and expression in his text Art as Experience. He noted that, “Expression, like construction, signifies both an action and its result” (82). Later he emphasized how objects viewed apart from their actions and individuals that created them lead to students who are unable to assign meaning and individuality to what they are seeing. In this same context, during the act of expression, he explained, “. . .because it is the movement of the organism in its entirety, impulsion is the initial stage of any complete experience” (58). Presently, Deborah Meier (1995) had led such a movement inspired by Dewey’s ideas and writings in her four Harlem, New York public schools, Central Park East. She discussed the delicate balance of power and cooperation between teachers, parents, and students who govern the school democratically. They created experiences for students to learn through discovery and creating.

Eisner (2001) warned that without arts instruction students will be at a loss in both visual literacy and brain development. He stated that arts instruction and learning through the arts provides: practical and multi-disciplinary applicability problem solving, higher analytical thinking, successful and [confident] learners, experiential learning, problem-based learning and developmental appropriate cognitive brain functioning. Are these not important aspects for all students to have in all avenues of learning? He believed that we are charged with seeing a “new paradigm-- one which sees artistry as an important endeavor” (Address to University of Nebraska-Lincoln, 2004). Eisner moved away from the prescriptive nature of DBAE sometime after its inception claiming that the arts needed to be a full and complete lesson with these four components but did not need scripted time allotments towards each area. *“Schools should promote the kind of thinking that the arts model,” (Eisner, 2004).*

Experiencing in order to learn is what counted as knowledge to Eisner. He used the metaphor of the map to illustrate his feelings when he says, "In order to draw the map, the territory first has to be known in other ways" (40). He believed knowledge cannot only be measured in what one can attach words to or what one has achieved in his or her math or science class. In turn, since we cannot say everything we know, then curriculum must create ways to say, explain, and do things which are not exclusively verbally delivered or received. Eisner (2004) contended that the ways in which the arts function as a discipline are the shifts in thinking needed to be made in our classrooms, not the simple addition of a project here and there.

**Teachers: The arts can only be experiential learning...**

When thinking about teachers, teacher change, and teacher collaborations with artists Larry Cuban (1993) and David Cohen (2001) discussed these issues. Cuban discussed the dynamic of curriculum implementation and teacher choice in classrooms through colonial schooling to present day *No Child Left Behind* high stakes testing. He maintained that teachers continued to instruct in "teacher-centered" classrooms throughout this time regardless of movements such as: Open Classroom, Deweyian schooling, or Progressive Education. Cohen reasoned that teachers feel that there are risks accompanying this kind of fundamental change in the classroom rooted in their dependence on student success. Cuban illuminated this same point when he said, "Given these constraints unique to the practice of teaching, there is a decided reluctance to take risks by instituting new teaching practices, particularly student-centered instructional reforms, which rely even more upon students for results" (254). These discussions are related to art instruction in that this kind of teaching is the only way to facilitate art education within the discipline. In turn, if teachers are unable to take risks because of social constraints or professional knowledge, art education will not be comprehensive and experiential. In regards to integrating the arts within curriculum

teachers will need to be adventurous and exhibit those kinds of qualities they are hoping to instill in their students. Deborah Tidwell (2002) asserted in her self-study that, “For me, then, the essence of effective teaching centers on the idea of valuing the individual. And herein lies the conflict” (31).

**Curriculum: Must weave experiential learning activities to be arts based...**

John Dewey mapped depth and understanding around experiential education. He created meaning within what experience and art really are inside curriculum and instruction. Dewey (1956) shed light on three areas of curriculum understanding and design that help break apart what *experience* truly means. Social control, freedom, and purpose are what define the experience for students. How do art educators begin to educate through an aesthetic text- one of experience, one of body and depth, and one to motivate student control and autonomy? In the beginning of Dewey’s (1938) text, Education and Experience, he argued for the simplicity and educational value of experiential learning. He discussed the static nature of our classrooms related to the materials and learning which is taking place for students. In saying this, there is an inherent problem, as Dewey conceded, in that this form of Progressive Education assumes the responsibility of the practitioner to find rhythm and allow for student control in an experience where they must find its educative value.

Also inspired by John Dewey, Joseph Schwab (1978) asserted the need to have: “Eros and Education.” Students must want it to know it. They must engage in it to learn it. They must see risks taken in learning by their teachers in order for them to risk in their own learning (108). Bruner (1960) much agreed with this idea that teachers must be ongoing “life learners” (62). Programs that are innovative, visual, kinesthetic, auditory, and interdisciplinary can facilitate the development of confidence in the learner, and a commitment to life long learning. Schwab (1978) called this desire for learning *Eros*, an idea taken from Plato’s philosophical writings. The arts target this kind of

learning and satisfaction for they allow students to make many choices that fit into the categories: *want* and *desire*. This cannot be narrowed to a simple explanation. It is instead the very nature of student-centered and experiential learning where students are participating in their classrooms not taught as passive observers.

Margaret Macintyre-Latta (2001) brought together the thinking of Dewey, Eisner and curriculum as an aesthetic text using painting as a metaphor for experience. Connectedness in learning is one theme she hoped to illustrate by using a metaphor of painting which Latta summed up by saying that she uses the process of painting to understand the underlying questions and answers she is looking for in an experience. What makes this so poignant is that art inherently has so many aesthetic, real life, problem solving, “paint drying” lessons that to someone who creates work it is unclear why it needs explaining. However, with words like these it creates a space for conversation both by the lay artisan, art educator, and practicing fine artisan.

**Transfer: The Arts in Non-arts classrooms or taught solely outperform all the others**

*“Thus we establish a neuro-function argument supporting learning through the arts—the cultivation of capabilities and understandings that occur as “byproducts” or “co-developments” of the changes in cognitive and affective structures brought about by experiences in the arts. More directly, the argument suggests that experiences in the arts create capabilities or motivations that show up in non-arts capabilities” (Arts Education, 2002, 151)*

James S. Catteral (2002), from the Imagination Group, is one of the authors who helped provide summaries of studies in *Critical Links*. He discussed the art of transfer from the context of fine arts learning to other subject matter and life activities. Within schools, the real goal as summed up by Deborah Meier’s (1995) text *The Power of their Ideas* is to prepare our students to be active and democratic members of American Society. She journaled that, “...what I didn’t understand was how it was that some children recognized the power of their ideas while others became alienated from their own genius” (3). In



that line of thinking, we want our students to be confident and desiring learners. What do the arts have to offer us? What do they have to offer schools? What do artist in residences bring to the table that may have not been there before-- is there a critical link to the arts as a discipline which must be made to show the neurological effects of transfer? What is the part played by the community? What is the part of the parents? How are teachers to be prepared? What are the qualities we are lacking?

*Must there be a total investment, on the part of the teacher, system, administrator, school, university, and society in order to effect how the arts will be perceived and implemented into schools?*

### **Literature Review: Conclusion**

**Art** advocates and researchers are not always fond of artist in residency projects. Eisner (2002) stated saliently that “one-shot deals” are not the answer to arts-integrated curriculum.

One of the overriding themes in education, with regards to curriculum and instruction, is how to include the "un-includable." How does education become relevant to young individuals so that they will metaphorically grow wings from the new found material and take on flight to expand on their new information? Clifford and Freisen (1993) offered insight into the evolving question of what to include in curriculum, a question which philosophers such as: Dewey (1956), Eisner (2002), Broudy (1999), and Barone (1993) argued. All of these philosophers proposed that students devise their curriculum and through the “social control” of the experience let the knowledge be **worth knowing**. It is a difficult dynamic for teachers to maintain according to Cohen (1988). There are polarizing forces in educational planning demanding teachers to simultaneously create experiences and educate students needing to be reflected on standardized achievement and desire for lifelong learning.

Without the arts, which integrally are situated in Deweyian experiential learning, students are at a stark disadvantage in their academic and life goals. Research must think critically about why arts are not included and what is missing in arts instruction. In my proposed project educators and artists will begin opening windows together about what the disconnectedness is within the arts and arts education. Without the help and integrity of the discipline of arts there is not much which can be done.

Arts education needs a life line and it is my contention that such a line needs to address arts curriculum and instruction. Artist in residence programs give universities a unique experience to think about what pedagogy looks like from numerous vantage points. There is a long time rift between arts education and fine artists. An example of such tension can be found in fine arts college professors' not allowing art education majors into their studio classes because they are not art majors. Is it not just as vital for them to experience studio classes? Should our educators not be on the "top of the heap" where content knowledge is concerned? This project will address some of these gaps, such as: how important are residencies to teacher learning or how much do they augment curriculum in the classroom, in the research literature, through describing the similarities and differences in attitudes and beliefs about art education and considering the ensuing implications for arts education.

### **Is the question worth asking?**

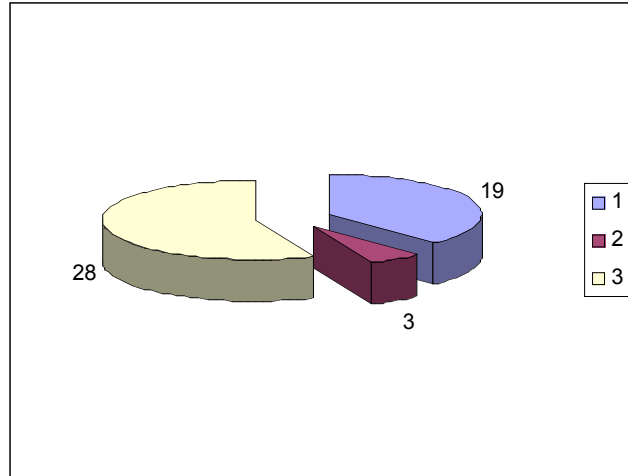
It is important to provide an overview of where the arts have been, are going, and seem to be ending up. Without thinking about all that has been accomplished in the field of art education it will be hard to understand what kinds of implications an artist in residency program might offer education? It also seemed that it would be difficult to find ways to pick apart teacher education programs or imbedded teacher thought within school structure about and within the arts to find consistent themes. The artist in residence program might offer just the right combination of outside perspective and

collaboration that will provide those *Critical Links* we are missing in research and pedagogical practice.

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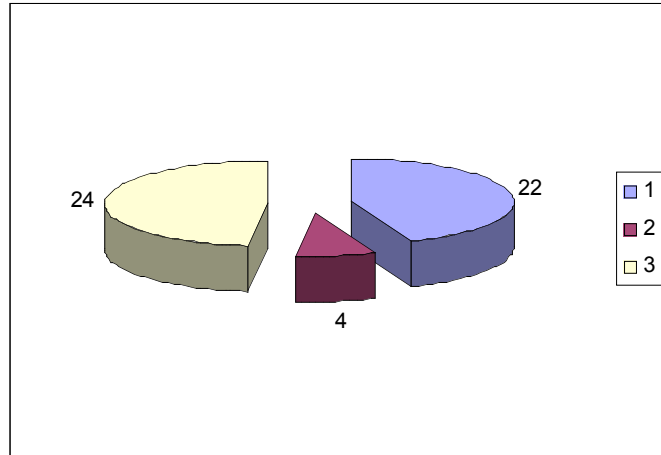
**Figure 1. The 2003 Arts Requirements for High School**

**Graduation by state**



1. No state requirement for arts
2. State requirement only for honors students
3. States which have a requirement anywhere from 1/2 semester to two years of fine arts  
\* These maybe courses in vocational, humanities, language, business technology, or "practical arts"

Figure 2. The 1996 Arts Requirements for High School Graduation by state



1. No state requirement
2. Only college bound or honors students
3. States which have a requirement from ½ semester to two years of fine art  
\* Same other non-fine art courses can be applied as 2003

*These charts<sup>3</sup> illustrate the problem in curriculum from a historical point of view- that is that what is said to be important in curriculum reform is not necessarily what is incorporated by each state's mandate for schools to incorporate the arts. What these data and this historical analysis reveal is not the present reality in today's classrooms. Both teacher choice and policy implementation are avenues for insight as to why this has been the case.*

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<sup>3</sup> Information Obtained from: Chart 1(NAASP Bulletin 1998) Chart 2 & 3

[www.aep-arts.org/policysearch/searchengine/searchResults.cfm](http://www.aep-arts.org/policysearch/searchengine/searchResults.cfm)

## **Methodology**

### **Why does artist in residence program research matter?**

As I discussed in the review of the literature, arts hold an integral role within curriculum, helping students think in a critical manner and seek their own life long learning experiences. As discussed by Parsons (2004), rote memorization or adding new “factual” data is only teaching our students using “low level” thinking. The arts being situated in “higher level thinking” is why they have proven such impressive rates of transfer from art to understanding in other subject matter. Feedman and Stuhr (2004) argued that the arts are a critical enterprise by saying, “...Creative production is inherently critical, and critical reflection is inherently creative,” (825). The arts enable critical thinking in students. They will desire to know and understand like Schwabb (1978) asked college educators using a Liberal Arts Curriculum to create in their classrooms. Dewey asserted because, “...each medium says something that cannot be uttered as well or as completely in any other tongue” (1934, 106). The arts are the subjective story that cannot always be told only with words; we need imagery or dynamic framing to get our point across or understood. What others have advocated for and what has become pedagogical practice in classrooms vary considerably-- artist in residence projects offer us a lens to focus multiply related issues in one sitting. For example, we see what collaboration and professional development may happen for teachers, what kinds of insights a professional from the field brings to the classroom, what kinds of learning experiences it provides for students, and how art as a curriculum should or should not look integrated into schools.

Since there is little data regarding artist residency programs, many researchers have written about implications for research hoping to fill the void of data. Erickson

(2004) noted how important it is to learn from teacher collaborations to help us look into pedagogical practice and arts learning. She asserted, "...one way to listen, learn, and plan studies that can make a difference for teachers faced with the responsibility of selecting, adapting, developing, and implementing art curricula in their schools" (482). This project will help us "listen and look" into artist resident and teacher relationships in schools. Artist residency projects, as noted in earlier sections, mirror the kinds of learning opportunities students and teachers share when inviting guests from the profession to be a part of classroom learning. These kinds of community collaborations are increasingly becoming normative in the classroom. What do we have to learn from them?

### **Theoretical Approach and Methodology**

This project hopes to shed light on the following issues:

- Teacher and artist collaboration
- Teacher and artist pedagogical implications and betterment of practice
- Student implications for learning
- Systemic support and collaboration implications
- Pre-service support and possible curriculum incorporation

Volunteers from the local arts and arts education communities were sought who were willing to take part in a video-taped interview regarding beliefs and assumptions held about the arts' role and place in education. Prospective participants were provided with background information regarding the project's intent in a letter and a signed consent form from each participant was completed prior to any data collection, confirming this understanding and agreement to be videotaped during an interview on the topic of arts role in education. The consent form also indicates that participants could withdraw from the project at any time and had complete editorial control over their

participation in the video and commentary created throughout. Pseudonyms were utilized for each participant. Video media was used to collect interview data, which was edited by me to provide an arts-based documentary describing what was related through the interviews. At the completion of the project all working video tapes were destroyed. The data were recorded, analyzed for central themes in the interviews, and adapted to create a commentary to accompany the summative project. Guiding questions for each video taped interview were followed. The participants were informed that the finalized video will remain as a permanent record and may be published in a peer reviewed educational journal or presented at an educational conference. For guiding interview questions see Appendix I.

During each visit to a school I kept a working journal about my experiences, the atmosphere and thoughts of the interviews, and any ideas about possible implications for art education. In his article, *Recording and Organizing Data*, Hammersley (1983) asserts the importance of keeping notes and recording observations during study. After transcribing the notes I began to interact with the data watching for patterns of thought about artists, teachers or schools. This interaction took place while watching the finished tapes as I edit them into a conversation. I took notes on themes and patterns in responses.

### **Reflexive Interchange: Artists and Teachers having conversations**

Reflexivity refers to the continual interchange between myself as researcher, the participants in the study, and the research literature. The research was very much shaped by such reflexivity. I documented this story of process through the written project and video product. The video manipulation and production of the video product began after finishing my interview with the fifth artist and school, purposefully, since it would be easy to unintentionally sway my interviews overly if I already had such familiarity with other finished interviews. When looking at the tapes together, I created a



conversation between the artist and teachers. The tapes were reviewed in their entirety two times each as I took notes and collected similar themes on a chart to be included in the final summative project. The themes were analyzed for common thoughts and differences. The hope was that participants ask, respond, and elaborate on each others' thoughts and questions throughout the finished piece. The finished video product was compressed to a Quicktime movie and sent to each one of the participants on the video for a member check before finalized.

### **Context of Artist Residencies**

Artist residencies offer one way to either have arts in schools with no art educators or to supplement existing art curriculum and instruction. It provides a look at the discipline directly from the field of the working artist much like Scientist in classrooms<sup>4</sup> as seen in University of Nebraska-Lincoln's Project Fulcrum or mathematicians consulting on K-12 math curriculum as described in *Learning Policy*. The Nebraska Arts Council has hundreds of residencies a year throughout Nebraska and this gives teachers the chance to include fresh art instruction into their classroom. How the instruction compares to art educators' methodology is a question worth asking. There is an important lesson and outcome with artist residencies but it is my contention that schools need to invest their energy and money into our art educators or to ensuring access to art educators in our schools year round in addition to artist in residence programs. Would art educators not benefit from professional development with an artist in residence on relevant new media knowledge, for example, in video installation or graphic interfacing for web based art making? On the other side would artists in residence, many of whom will identify their profession as Teaching Artist, not benefit

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<sup>4</sup> Project Fulcrum, <http://www.physics.unl.edu/~fulcrum/>

from learning how to incorporate what they are teaching with material already being learned in the classroom? How many times during a residency do art educators and artists in residence actually “Team Teach?” How many of the artist in residencies are short lived experiences lasting no longer than a week?

The Artists in Schools/ Communities (AiS/C) Project is funded by the Nebraska Arts Council. The artists and teachers were solicited from the AiS/C program. The website’s artist proposal application provides information about their program and how artists can apply. This was examined as the project progressed to see what kinds of issues arise from conversations with artists in residence or teachers who participate in the project from AiS/C. The program overview explained that:

“The AiS/C program introduces people to the arts through residencies lasting anywhere from 5 to 240 days. The artist will share his/her artistic expertise and engage students, teachers, administrators, and the community in arts activities. The artist is not considered a member of the sponsoring organization’s staff, but a professional who serves as a resource to provide enrichment to the existing curriculum or arts program” (49).

The AiS/C program also discussed the criteria and review process for artist in residence to be added to their list serve of artists for sponsoring organizations to select an artist. They required that the artists are professional working artists and traditionally discourage students from applying. The “Evaluation Criteria” are: 1) Artistic Skill, which looks at technique, creativity, consistent quality of work, artistic achievement, training and/or experience; 2) Instructional Skill, being the ability to communicate artistically & verbally & to stimulate creativity in others, previous experience working with students of any age; and 3) Professionalism, being ability to cooperate with administrators and/ or teachers, overall excellence and innovation of proposed residency activities, ability to articulate the role of the professional artist in arts education.

The criteria, evaluation, and implementation beg questions about artist in residence programs. How effective are they and how much cooperation results inside of these kinds of projects? Do teachers and artists traditionally work together? Does the artist supplement the curriculum, or does she or he work within the present curriculum students are studying? What is the assessment of effectiveness? I hoped to create a conversation about artist residencies between universities, teachers, and artists as well as between artists and teachers in answering these questions.

### **How do they fit the mold: The Schools**

There were five schools total and each had an artist in residence anywhere from one week to six weeks from the AiS/C Program. The schools were all in Nebraska and were public schools. I interviewed one or more teaching staff who were referred to me by the resident artist and the artist from each school. This project did not include classroom observations or notes about unintentional observation, the information and analysis comes from the direct interviews and my interpretation, as well as factual school data. For confidentiality purposes the schools will be named: School I through School V and pseudonyms for all participants are utilized.

#### **School I**

This public magnet international school was located in largely urban Nebraska and its resident artist was “Laura” and teacher was “Tim.” This school was made up of Kindergarten through 6<sup>th</sup> grade and had a total enrollment of 329 students. The students who received free or reduced-price lunch was at 38% and the school’s ethnic breakdown was 58% white. Since the Nebraska state average is 83% white, I am using this percentage to show where the majority population is at each school. The state average for free or reduced-price lunch for Kindergarten through 5<sup>th</sup> grade is 37%. The ratio of students to teachers at School I is 14.3:1. There are pie charts of each school’s ethnic background at the end of this section.

## **School II**

This public magnet school was located in largely urban Nebraska and its resident artist was “Jeannie” and teacher was “Kim.” This school was made up of grades 7<sup>th</sup> through 11<sup>th</sup> grade and had a total enrollment of 767 students. The students who received free or reduced-price lunch was at 40% and the school’s ethnic breakdown was 68% white. The state average for grades 6<sup>th</sup> through 12<sup>th</sup> grade for free or reduced price lunch is 28%. The ratio of students to teachers is 14.8:1.

## **School III**

This public school was in largely urban Nebraska and its resident artist was “Wanda” and teacher was “Martha.” This school was made up of grades Pre-kindergarten through 6<sup>th</sup> grade and had a total enrollment of 356 students. This was by far the most updated facility of all the schools. The students who received free or reduced-price lunch was at 78% and the school’s ethnic breakdown was 8% white. The ratio of students to teachers is 12.2:1.

## **School IV**

This public school in small town Nebraska and its’ resident artist was “Melanie” and two teachers were “Beth & Chris.” This school was made up of grades Kindergarten through 6<sup>th</sup> grade and had a total enrollment of 211 students. The students who received free or reduced-price lunch was at 35% and the school’s ethnic breakdown was 85% white. The ratio of students to teachers is 15.5:1.

## **School V**

A public school in rural Nebraska and its resident artist was “Lynn” and teacher was “Cynthia.” This school was made up of grades Pre-kindergarten through 6<sup>th</sup> grade and had a total enrollment of 141 students. The students who received free or reduced-

price lunch was at 13% and the school's ethnic breakdown was 99% white. The ratio of students to teachers is 15.7:1.

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**School I<sup>5</sup>**

**Student Ethnicity**



<b>Ethnicity</b>	<b>This School</b>	<b>State Avg. (grades K-5)</b>
African American	24%	5%
American Indian	1%	2%
Asian	5%	1%
Hispanic	12%	9%
White	58%	83%

**School II**

**Student Ethnicity**



<b>Ethnicity</b>	<b>This School</b>	<b>State Avg. (grades 6-12)</b>
African American	23%	3%
American Indian	1%	2%
Asian	3%	1%
Hispanic	5%	4%
White	68%	89%

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<sup>5</sup> These tables were taken from website ("Great Schools. Net")

**School III**

**Student Ethnicity**



Ethnicity	This School	State Avg. (grades K-5)
African American	85%	5%
American Indian	1%	2%
Asian	1%	1%
Hispanic	4%	9%
White	8%	83%

**School IV**

**Student Ethnicity**



Ethnicity	This School	State Avg. (grades K-5)
African American	4%	5%
American Indian	1%	2%
Asian	1%	1%
Hispanic	8%	9%
White	85%	83%

**School V**

**Student Ethnicity**



Ethnicity	This School	State Avg. (grades K-5)
African American	4%	5%
American Indian	1%	2%
Asian	1%	1%
Hispanic	8%	9%
White	85%	83%

## **Methodology II: Working with the Data**

### **Video and Interview Notes**

The video product was edited into a final conversation lasting twenty-seven and a half minutes. The editing process entailed working with each of the interviews to clip thematic comments or assertions made by the participants. The process of editing down video material is seldom a quick task, since looking for the most striking and revealing comments each participant made during the interviews required me to continue to peel through footage repetitively and take into account a participant's way of delivering information (i.e. if they spoke slower/ faster or used illustrations to provide feedback). As I watched the interviews I was able to see themes emerging from the comments and responses of the artists and teachers.

My involvement in constructing the thematic base was through general guiding questions that hoped to construct a full picture of: the residency, the feelings about teaching and learning from both the artist and teacher perspective, and what kinds of outcomes or implications might we associate with artist residency for students, schools, teachers, and artists. The artists and teachers noted several consistent themes which will be analyzed and interpreted in the following section. Each artist and teacher was interviewed for ten to twenty minutes and was exhibited equally within the video product to show the diversity and similarities of response. I decided that standardizing how long each artist or teacher would speak during the video would help eliminate my personal bias in responses. Some of the participants might have capsulated an idea incredibly well, and without timing response portions, I might unintentionally create a video product that is a stage for stronger performers as opposed to a conversation.



Only one school had two teachers interviewed and their interviews each received half of the allotted time afforded the other participants to continue with even distribution. Each participant was shown throughout the video product ranging from two and a half minutes to three minutes, dependent on a participant's delivery of information.

This editing and responding to interviews on my part derived the following interrelated themes:

- What was their project?
- How was the community involved?
- What is art?
- Learning and development for teachers or artists?
- What was learned for students?
- What are the implications for residencies?
- What are the outcomes of art education for the greater life long learner picture?

The responses and segments were timed and constructed under these thematic ideas and the time constraints per participants.

The finished video was sent to each artist and teacher for a member check as a QuickTime video as well as was reviewed by my departmental advisor. The teachers and artists were asked to offer feedback about the video product (See Appendix B). One teacher felt that the video product went in circles during each one of the sections. This was an interesting comment since conversations resembled this circular quality and I had intended for such a feeling to be evoked in the watcher. Other participants felt that it was really good to see feedback and activity from the other residencies. One in particular responded, "As I watched the video, not only did I learn more about the

program and its impact from a variety of perspectives, I also felt a sense of pride for my involvement in such an important statewide aesthetic outreach program” (Evaluations, 2005). Overall participants felt that they did not learn more about their residency from participating in the project or watching the video. All the responding participants expressed feelings of satisfaction with the video product. One commented, “I was more than pleased with the video in that it is a valuable tool to advocate the importance of the arts as an integral part of curriculum” (Evaluations, 2005).

After the artists and teachers agreed to the segments containing their thoughts, the video was compressed and put into both a DVD Movie and QuickTime format for versatility and final product.

**Analysis and Interpretation**

**Where is the question and what did it say?**

**Word Bank: Key Words<sup>6</sup>**

<ul style="list-style-type: none"> <li>• <b>Ownership</b></li> <li>• <b>Professional</b></li> <li>• <b>Expectation</b></li> <li>• <b>Problem Solving/ Multiple Solutions</b></li> <li>• <b>Critical Thinking</b></li> <li>• <b>Questioning</b></li> <li>• <b>Integrate</b></li> <li>• <b>Interdisciplinary</b></li> <li>• <b>shine</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Infused</b></li> <li>• <b>Withdrawn</b></li> <li>• <b>Underachieving</b></li> <li>• <b>Expression</b></li> <li>• <b>Experiences/ Experiment/ Feel</b></li> <li>• <b>Tell a story</b></li> <li>• <b>Intelligence</b></li> <li>• <b>Factors</b></li> <li>• <b>Coordinated</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Life long Learning</b></li> <li>• <b>Real World</b></li> <li>• <b>Choices</b></li> <li>• <b>Straight on / Truth</b></li> <li>• <b>Culture/ History</b></li> <li>• <b>Can see it</b></li> <li>• <b>Struggling</b></li> </ul>
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The word bank above represents a selection of the most consistent and common phrases or words that participants used in describing arts education. They fall into categories about art education and help us divide our understanding about what the effects of arts are on student and teacher learning. Much arts research discusses the student learning and benefit from disciplinary or integrated arts (Burton, Horowitz, & Abeles, 2000; Eisner, 2002). This research investigated not only students but also the teacher and artist learning and success. The video product offered us a window into teacher and artist thoughts through a visual representation of their residencies. Their conversation is one way of constructing meaning and interpretation about what they may be feeling and the words within their feedback offer us something else entirely. Their

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<sup>6</sup> Taken from Notes from Interviews March 2005

words help break down the learning and arts implications, words such as: *culture* or *real world*, and see what ways schools as a whole can develop from artist residencies.

## 1. What do **Professional** artists have that students and teachers see?

Artists in residence bring a “different flavor” (Tim, personal communication, February 18, 2005) into the classroom. They create an environment of professionalism and real world expectation for students by bringing in examples of their work and by another adult working with students in the classroom. All the participants relayed this inherent strength in artist residencies. “The students see my level of work and that has to rub off on them” (Jeannie, personal communication, March 28, 2005). Jeannie pointed out one of the factors supported in research about community participation in the classroom. When students saw classroom work being legitimized by a member of the community they are able to look at it from another vantage point. Tim replied that his students confessed that they were surprised when the resident artist taught something about writing poetry that he had been teaching.

During Laura’s residency at School I, her cultural differences demonstrated in the classroom during her residency opened up another world for students. During this particular residency, which took place at an international magnet school, Laura helped students attribute a new name to Latin America calling it “People of the Corn” (Laura, personal communication, February 18, 2005). She used this in-depth cultural look into the indigenous culture of Latin America for students to “become” an actual persona where they became discoverers of a culture as opposed to readers of a culture. This was an instance where Laura separated information learned, regurgitating of facts, to an intellectual concept, analysis of examples and application to new situations. She used

folklore to tell the truthful accounts of how Latin America became “Latin America” due to Spanish colonization of indigenous people. Tim commented that Laura brought her culture and ideas that excited the students and stirred conversation. And she could tell the story in such a different way offering the students diversity in learning.

At School IV, Chris interpreted professional art standards changing the way arts come into the schools now. He reflected that, “Art is not this little crafty thing you do on Friday afternoons anymore like we did when I was a kid” (personal communication, February 7, 2005). This school has been working with artist residencies for over ten years and they included a resident artist in the curriculum for each grade level. Chris was the art teacher for School IV, and his participation in the residency was sparse since he was not part of the core group. The other teacher, Beth, worked with the fifth grade core group-- the students working solely with the artist during residencies. The other classes at that school may have a one time activity or participate at a minimal level with the residency project. Beth asserted that the students thought, “...when the artist in residence leaves they feel like they are real artists” (personal communication, February 7, 2005).

Martha from School III replied, “...It is always nice to work with another adult in the classroom” (personal communication, March 16, 2005). The artists and teachers discussed how important it was to feel like a team, using words like *comrade*, *learning from each other*, *how I can do this better*, *co-teaching*. One of the aspects of teaching that is under constant scrutiny is how isolated the profession can be for the teacher (Cuban, 1993). Many of the teachers felt that they had developed new ideas from their artists in residence. Jeannie from School II felt that she brought new materials, techniques, and up to date information for the teachers to use in later lessons. Her cooperating teacher, Kim, agreed that they had originally written the grant at her previous school to have Jeannie be a resident and show all the teachers and students

how to use silkscreen printing materials because their school had them but none of the teachers knew how to use them. At School V Lynn felt that she could help the teachers, who did not have time to learn the new technology, utilize the video editing software that all their new laptop computers had installed. Her cooperating teacher, Cynthia, conceded that it would be nice to know how to use *iMovie* and she was surprised by how easy it was upon using it during a professional development workshop with Lynn. She also felt that it helped the students transfer knowledge from their residency project, making a movie, to how to put pieces of text together to create a short story. She paralleled the process of putting pieces of video footage together with organizing paragraphs in a narrative.

Would the closest look at arts as a discipline be from a professional artist in the classroom? When an artist comes into the classroom, like a mathematician or a biologist, they come at the subject matter from the heart of the discipline. Michael Parsons (2004) spoke about the nature of what a discipline is and how it applies to art:

“In schools, the educational goal was to be an understanding of these conceptual [disciplinary] structures and their component key ideas, as contrasted with low-level learning such as remembering particular facts and practicing specific skills. The focus on conceptual structure, it was argued, would ensure that the curriculum is meaningful to students...[In regards to disciplinary art education] usually focused on teaching ideas that are uniquely important to art” ( 785).

Although the content knowledge might be higher for the professional artist, it may be that the best opportunity for the student to see into the discipline is at the **interface** of the art educator and artist. Clearly art is carried out differently in K-12 settings than it may be in the professional artist studio. But it is important to recognize the reasons behind that difference and where changes in curriculum and instruction can be made for the classrooms as well as for the artists in residence.

2. Art Education can be described as: **infused**,  
**interdisciplinary**, **coordinated**, **straight on**,

**experiences, experiment, integrated,**  
**expressive...**

Participants at Schools I-V spoke about how they had been integrating the arts into their curriculum. They discussed how their curriculum was coordinated with the other subjects and grade level learning and how the arts augmented or reinforced what was being taught in the other subject matter. From School IV Chris felt that, "Some of the best things they do now is the art in their lessons" (personal communication, February 7, 2005) when talking about how teachers would feel if the arts were not a part of their school environment anymore. At this school, as with others, artist in residencies had infused energy at the school that would be missed if it were gone. Teachers remarked in these schools that the students anticipated and expected their turn to be the core class working with an artist. Since many artists and teachers discussed the arts being integrated and interdisciplinary it is important to point out some of the dissenting views within this category. Everyone agreed that the arts were a valuable integration tool for classrooms but Wanda qualified her statements by saying, "I want to be clear that I am not saying that art is always in the service of something else" (personal communication, March 16, 2005).

I found that artists and art teachers had a clearer sense of the arts place within its' own discipline. Teachers who worked with other subject matter or were generalists working with all subject matter viewed the arts as reinforcing and augmentative. At School V Cynthia stated that the *iMovie* project was not something that would be assessed but was a good break for students while they were being tested in their academic subjects. The concept of arts being a break would argue with School I's artist, Laura, who feels that the arts are "...the core of all learning throughout time" (personal communication, February 18, 2005).

### 3. Students need to **problem solve** and **seek** and **think** and **see it** in order to work with materials...

“Arts tell the history better than the books themselves...arts tell the story on top of the books” (Tim, personal communication, February 18, 2005). Within the context of Laura’s comments about the arts being the core of learning Tim talked about how “...educators cannot just rely on the books, that students need to get their hands into it, that is what they arts do” (2005). Each participant used words and phrases to define what learning is within the arts. It is *expressive, seeking, problem solving, critical thinking, life-long learning*. The learning for students within the arts is something that they can build on and transfer to other subject matter.

Melanie at School IV talked about art as visual literacy noting that, “80% of what we do is through visual learning” (personal communication, February 7, 2005). She went on to define the kind of activities students are doing in art as questioning and asking. Throughout research we see the importance of questioning and constructing knowledge (Cohen & Hill, 2001; Meier, 1995; Dewey, 1934).

### 4. What kinds of **real world**, **life long**, and **cultural skills** do the arts bring to the classrooms?

Laura felt that the arts were the kind of learning that is true to life and helps students have better cultural skills. When talking about how she represented information to students she replied that she approached it “straight on” and reasoned that, “Kids can assimilate it, ingest it, move on from it; it is adults that have adopted the illusion that cannot handle the truth” (personal communication, February 18, 2005). The art world is full of truth and emotional responses to stimuli and world happenings. One of the



aspects of art that keeps its profound nature subdued in schools is educator fears of strong subject matter and societal constraints or school policy to show such in their classrooms. However, with war footage being shown on TV and students needing to maneuver through a visually rich and manipulative society should art not be an important vehicle for information? At school V Lynn discussed this by saying students need to learn how to understand the visual images that are going through them. We have a part to play in how students will interpret manipulative or stereotypical advertisements or video games- should we not take that more seriously?

### 5. What is the **expectation** of the artist, teacher, and student during residencies?

“Artist’s role in that picture: leader, model, facilitator. Show that there are many ways to get from point A to point B. Students many times are concerned about getting the “right” answer-- with art there are multiple ways of getting there” (Wanda, personal communication, March 16, 2005). The expectation for artists and teachers is to work as a team in the classroom. At School II Jeannie discussed how hard it is to have a successful residency unless there is effective communication between the artist and teacher, as well as how hard it is to work with students if a teacher is not participating in the residency. At School IV Melanie felt that all the teachers were able to jump in and participate since they had had so many years of ongoing residencies. They were incredibly comfortable working with her in the classroom. At School I Tim talked about how vital it was for artists to act like themselves and gear material to the levels of the students.

When residencies were not as effective it was due to bad communication or ineffective instruction, not student behavior. All the participants felt that student populations had little to do with a situation where a residency was not as effective. Tim

had experienced a past residency where the artist was not an effective instructor and chose to work with a small group of the class instead of the entire class. Tim felt this was a desperate technique many times where teachers or artists were singling out a small group that was engaged and not trying harder to engage the entire classroom.

Another view came from School V when Cynthia felt, "I am not interested in co-teaching so much as just helping her get what she wants accomplished..." (personal communication, February 23, 2005). This was also an approach from some of the other teachers who would interject when necessary but feel their job was to ultimately support the artist. The kinds of experiences that Tim discussed where students were seeing common themes in learning from artist to teacher might be more developed when teachers are being validated by artists and they are working in concert. It is also possible that Cynthia's students felt more appreciation for her as well during the residency from whatever participation she exhibited.

The aspect of professionally developing teacher practice during artist residencies was a common theme during the conversations. School II had written a grant specifically for an artist resident to help show them how to use a new media. School V had only a five day residency, however, the teachers had a professional development piece with Lynn the first day she was a resident. Lynn felt, "Teachers don't have time in their schedules to learn what the technology can do," and also thought the actual professional development piece "...has got to be hands on." And after having had a session as educators learning together Lynn asserted that the residency went smoother and felt teachers saw her as a "...familiar face and we could all work together as a team" (personal communication, February 23, 2005). So many schools are receiving funding and reform initiatives to involve and integrate technology into their classrooms. Some of the teachers that participated in this project did not use e-mail and had never worked with many of the kinds of software which are common place in other schools. This

should be alarming in a society that has become reliant on this kind of technology for everyday existence and communication.

Artists and teachers also discussed how important it is to let the students develop the “pedagogy.” Laura felt that when, “...you try to take control of everything that is when you lose control” (personal communication, February 18, 2005). This is an important association towards Dewey’s notion of Experiential Learning in that students must be able to create their own control of the environment and learning in order to find the knowledge worth having. Similar to Dewey, within the field of cognitive psychology, Constructivists believed that students must find ways to interpret and build their learning. This building and experiencing may come in the form of interdisciplinary coursework where students are asked to transfer and apply knowledge.

“All the teachers said they didn’t want to have another “add on” [but] it is not been an add-on, we are integrating the arts into the curriculum” (Beth, personal communication, February 7, 2005).

Beth recognized, like many of the artists, that it is a challenge to have an artist in residence come to the classroom if they would like it to be a productive learning experience for the students. When artists come in with the intention to create a partnership with the teacher is where the result to integrate the arts was higher. It can not be a one sided residency and the support of the entire community can make a difference in how effective a residency will be. Chris from School IV said that they have very supportive administrators and community members who think the arts are important. He felt that the professional development and community involvement reinforced an arts rich school. When asked what he thought the arts asked the teacher to know and be able to do he replied, “...art as a discipline asks the teacher to know everything” (personal communication, February 7, 2005)!

## 6. Students who are underachieving, struggling, withdrawn, shine in the arts...

“Art makes you smart” (Martha, personal communication, March 16, 2005). The last theme that seemed to reoccur throughout all the interviews was the advantage of arts education and integration to underachieving students. Martha, from School III, felt that most the disciplines in schools only taught in ways that helped a fraction of the students achieve. Arts, on the other hand, work to help all students achieve whether it be in a successful art project in the art classroom or students transferring their knowledge to other disciplines. Self efficacy and academic self concept have shown that the more confident a student is that S/he can accomplish a task the higher S/he will achieve and continue to persist when S/he is stumped (Bong & Skaalvik, 2003). *Self efficacy* can be defined as a student’s perceived confidence about successfully being able to finish a proposed task. In contrast, academic self concept is the student’s overall self confidence and emotional affect about their academic competence. As seen with the Burton et. al, (2000) article about transfer, “high arts” student’s self efficacy and academic self concept are variably higher in “high arts” students as described by student’s responses of perceived academic ability or increased academic involvement.

Melanie from School IV, responded that, “...a lot of kids don’t learn just by one learning style...[the arts]...teach kids to be seekers- see----kers” (personal communication, February 7, 2005). Participants continued to say what an important life long skill it is to teach students how to be discoverers or seekers. Wanda from School III, talked about how employers will want to hire someone who can problem solve and find multiple ways to get from point A to point B. When Melanie and I discussed student discipline problems she felt that she had virtually no problems during her residencies. One reason she offered is because, “...you can eliminate that with arts, everyone can

get involved, and everyone can do the project” (personal communication, February 7, 2005).

At School I, Laura and Tim, felt that the arts let students shine. Laura discussed how artist residencies help show teachers what their students are capable of doing. At School V, Lynn and Cynthia, discussed how students were so engaged in the project that they requested to work during lunch and recess! And at School II, Jeannie and Kim, saw their students rise to the higher expectation and work on an intensive identity project. The concept of identity can be very difficult for adolescents to wrap their hands around, especially since their identity is really forming and in constant flux as they physically grow through the rest of their secondary school years. However, the residency encouraged the challenge and the students rose to meet it because they chose to.

*“This residency is very visionary, it is about establishing a program that can sustain itself- “Each school has its own needs and the residency follows, like, the form follows the function...” (Lynn, personal communication, February 23, 2005).*

The idea of a sustainable product of each residency came through as well whether through the actual product or process that would be created or instructed for each school.

The residencies proved to foster learning and community in the schools. I felt that I was going to see a continuous theme of disciplinary arts education running through all the interviews and I was pleasantly surprised that that was not the case. After having worked with artist residencies in the past I have seen a wide variety of successes and failures that can happen. In summation, these are some of the assertions made while in discussion with the teachers and artists from this study:

1) Artist Residencies must be a partnership between teachers and artists. They are invariably more effective when artist and teacher work together with the students.

2) The arts are important in teaching students how to problem solve or that there are many “right” answers for any given problem. In art education the notion of problem solving is thrown around without a quality definition for what it really means. During the interview process it seems that the applicable answer is that it is a way for students to see multiple answers. And simply, they will always have multiple ways to turn with their knowledge, if it does not work this way it will work that way and so on...

3) The arts are a way for lower achieving students to increase their self confidence or self efficacy and successfully perform next to their higher achieving peers. Whenever a student has the opportunity to succeed in school should be our greatest priority for low achieving students and all students. As confidence rises their self efficacy will rise; as this cycle begins they will have, what many believe, is the key factor for learning that separates them from their higher achieving peers. It is not the lack of knowledge that stands in their path; instead, the “I cannot do it” cloud that hangs over their head will ensure that they continue to be lower achieving (Bong & Skaalvik, 2003).

4) Lastly, artist residencies are a strong validation for teachers both from students and for their own practice. Artists provide another adult to work with in the classroom. Teachers are continually asked to develop their professional instructional skills and innovate their classrooms; however, they are seldom given the kinds of opportunities to do this that will be successful and accessible for them. It may not be worthwhile to listen to a three hour lecture on accountability when held next to ten hours worth of an artist residency that has infused energy into a teacher’s classroom that will be touching each individual who participates. Students will see their teacher as a renewed resource and educated advisor in their lives; as well as teachers will learn new ideas and ultimately energize their practice after the artist in residence leaves. This may not be a life changing event for a teacher but seeing how another individual interacts and teaches can be if anything a continued source of growth in the classroom.



## **Implications**

### **Where are we going?**

Implications for schools, teachers, and artist residency programs-- there are many. At School II, Jeannie, said, "Residencies are a win/win for the teachers and students" (personal communication, March 28, 2005). One clear trait of residencies is the energy they bring to the school, the excitement that is felt in the air since there is a new person and activity being done. Many times they will create a large scale project, such as at School IV, which has had residencies for over ten years and is continually adding large scale art installations each year to the school grounds. Chris reflected that in twenty years or more students will always be able to come back to their school and see the art pieces that they helped create. There are some clear implications that could be an avenue for further research or used towards program implementation to ensure its effectiveness. I would like to highlight the eleven implications that were drawn from the themes and video product conversation. These were posed as thoughts, criticisms, or advice that repeatedly came into conversation:

1. Residencies must be a partnership: There should be communication beforehand to work through how and what the teacher would like to see happen in the residency. Jeannie said she always prepared to have at minimum a three hour block of time spent with the teachers and visiting the school so she could plan and coordinate with the present curriculum and teacher expectations.
2. The responsibility must be shared and expected by students, teachers, and artists. When working as a team towards a common goal there has to be that kind of team spirit that drives people to "greatness." When having a visiting artist it is more work but the excitement if the work is taken seriously by all will be reward enough according to the participants.
3. Longer residencies equal better learning. Wanda said that the Artist in Schools Project will not have any residencies shorter than five days. One aspect of a residency which was not addressed is how many classes an artist will be expected to work in each day. Many times schools will have artists working all day with little down time to decompress or rest up. This is something that may warrant further investigation. The question I would pose is will that begin to look more like quantity over quality by the end of the week?



4. Residencies can and perhaps should have a strong interdisciplinary curriculum. It seems appropriate for residencies to tie into what is happening for grade level study. Since we know how effective and worthwhile cognitive transfer<sup>7</sup> for the arts may be, why not utilize that, and have teaching artists reinforce student learning?
5. Community involvement is vital. When Lynn talked about how incredible it was to have community members sit in on the class during her residency just to see what was going on-- the students felt legitimized and important. They should feel that way and increasing public awareness of community involvement in schools through professional artists working with students is something that should be recommended to administrators who are having residencies in their schools.
6. Resource for new media and professional development. There are so many ways teachers need to respond to the changing tides of American society, the priority of technology education is just but one example of this. If students are not utilizing technology they will not be able to compete in the "real world." And if teachers have no idea how to use something then they should not be expected to teach themselves or pay out of pocket for classes each time technology changes, In some arenas that can be daily change. Having artists in residence gives teachers hands on learning with another adult in their classroom during their workday.
7. Artists need to be real and honest with students. Tim at School I felt that when artists tried to be something they were not then they lost students. This is a good lesson for artists and educators alike-- be real with students, show them you are human. That quality in an individual only further validates the students' vulnerabilities and creates a classroom where students feel safe and part of a joint "happening."
8. Artists and teachers must find a structure to follow, whether it is already in place or is created specifically for the residency. Jeannie spoke profusely about how vital the structure that was set up by Kim was an asset in working in her classroom. Kim had coached Jeannie ahead of time on the structure of rules and expectations and when students were not as engaged Jeannie felt comfortable talking to Kim about it and finding ways to have better instruction time.
9. Products from the residency are strong artifacts to leave behind. Lynn from School V spoke to this implication when talking about how we need to honor student product. Artist residencies provide an opportunity for schools to take on a larger project. The ownership that comes with students taking part in creating an art piece or artful space in the school will be an experience that they will remember. I heard artists and teachers talking about how students felt like they could not miss school or class because the artist in residence was there and they did not want to miss out on their part of the project.
10. Grant writing aid and support for teachers. Artists in residences should not be for only the lucky few or grant savvy teachers. The Artist in School and Communities Project announced that the Nebraska Arts Council will proportionally increase its grant match based on the percentage of students eligible for free or reduced lunches. This is a great initiative but still does not address the need to help teachers write the grants.

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<sup>7</sup> (Burton, Horowitz, & Abeles, 2000)

11. Create a residency that brings new knowledge which can sustain itself. In the beginning of this section the quote from Lynn used the word *Visionary*. What an industrious way to approach a residency. At that school the core students she worked with will mentor the grade level below them next year on how to use the software and make digital films which they are doing now with Lynn. Although it is still beneficial to have continued residencies at schools to provide for continuity and increased learning, what an effective way of sustaining new technological learning for students by having them mentor each other. At School IV, Chris felt that he has learned far more from being a teacher than he did as a student. When we let students share their knowledge we are giving them an opportunity to fine tune their learning and thereby increasing it.

### **Conclusion: Where is Art Education Going?**

What are the confines and collaborations for artist residencies? Where is art education going? When reading through this narrative each section claims how important or integral art education is to K-12 schooling. During the conversation with artists and teachers the consistent underlying notion emerges that everything in learning is about both process and product. We see a trend in many schools now who are having students create summative portfolios their senior year as opposed to a criterion or referenced based assessment. The notion of “show me what you know” by applying it or building on it is gaining credibility. Actively learning in high school may result in students finishing and choosing to challenge themselves and go onto college. Spring’s *American Education* criticizes the inequity in projected income for students who do not or can not attend college. He surmises that, “In a society organized around high-stakes test, the school becomes a crucial institution for determining economic success” (2004). Schools that are portfolio driven, emphasizing the process and product, are preparing students for college and career portfolio building that they will use in the workforce.

On the other hand, students who are not being given these learning opportunities or have no other means of demonstrating competency other than high stakes testing are not likely to realize their potential in our society. The arts are rich instructional practice. They are at the core of inquiry and creating. Wanda (personal communication, March 16, 2005) reinforced this quality by noting that artists not only solve problems they create problems for themselves. What an incredible ability to have. In the beginning of this study, *the collaborations* were hard to define. *It appears now that the collaborations are that* artist residencies give students and schools ways to integrate the arts if they lack an

art program or want to expand it. It shows students how professional art looks in their local community as well as new techniques of making or thinking.

I began reflecting on many of the qualities about artist in residencies during my first year of graduate school. I worked with two artist residencies that year as a coordinator and facilitator as part of my graduate assistantship responsibilities. They were both really different and proved to be polar opposites. *The confines of artist residencies* could be seen in the first residency which had a myriad of problems and was beneficial only to a quarter of the teachers that were involved. The administrators at both of the residency schools had little knowledge about the activities and only functional information about who was working with the artist. I helped write the “coordinating” curriculum and anticipatory/follow up instructional activities for the teachers to use. I visited two separate times for a day long observation of classroom activities and was shocked by the lack of communication, participation, and engagement by the teachers and students.

One characteristic that was a common thread in over half the classes was that the cooperating teachers were non-participatory. They were at their desks or out of the classroom completely. They had not worked on anticipatory or closing activities with the students thereby creating a one-time residency activity much like Eisner (2004) recommends not to do. There was one teacher who stood apart from all the others and many of the implications and observations from the present project point to her habits of pedagogical practice.

The other residency was in the spring semester and it was a huge success. The confines and collaborations that began to come to the surface as I compared the two

residencies were aspects of school and teacher engagement in activities, student preparation, partnerships between teachers and artists, and organization of the residency. Examples such as: teachers who are out of their seat participating, artists that were coordinating with the teachers and bringing students previous knowledge to the drawing table, organization of classes with administrative support and guidance.

I did not offer the first example residency to criticize teachers or artists. It was meant to illustrate the point of partnership. Of all the implications, partnership and student/teacher benefit from residencies stand above the other implications. And we should strive for nothing less. During this project a couple of artists offered the importance of partnership but countered it after with justifications such as, "...it can work either way" (Melanie, personal communication, February 7, 2005). That may be the case under the best circumstances, and my previous example residency was far from best circumstances, but what about the vast majority of schools that will not have all those best circumstances as alluded to by Spring (2004), such as: supportive administration and community, engaged and high performing students, well funded facilities or residency? Should we not encourage and validate the importance of partnership and life long learning amongst teachers regardless of the circumstances? This encouragement in the form of support and opportunity for residencies-- as a benefit to students and teachers alike-- should be offered to teachers by their schools and arts agencies with *ease in process* as part of the package (i.e. grant writing or implementation suggestions).

Many of the teachers were resistant to talk about their own learning and development. One felt particularly guarded when I asked about her learning by

responding, "...well I have been teaching for many years" (Martha, personal communication, March 16, 2005). There is nothing to be ashamed of if you are learning alongside your students and artist. Teachers as well as artists should feel able to ask for constructive criticism or more participation from the teachers if they need to. Artist in residencies should be programs of excellence and there is no excuse to not develop their effectiveness with so many resources at our disposal. There needs to be communication and follow through to make them worthwhile. It needs to be a conversation-- that is when the learning for all will create an experience worth having.

In conclusion, revisiting the Burton et. al. (2000), article and *The Critical Links* (Arts Education, 2002) analysis of it, does it really matter if students academically performed higher because of either more arts or more innovative teaching. Why would we jeopardize our student's futures in the face of such promising results from the Burton et al. study? And ultimately if infusing and implementing arts rich programs sustain the student and teacher why would we not continue them? As a research community we should beware of only striving to find the answers that offer one distinct possibility. Within the arts there are many "right" answers. We must learn to accept some benefits to learning that we may not fully understand and place the arts, in whatever disciplinary form they come, back into our classrooms. The arts are inherently a discipline of "possibility" that will engender the success of all our students whether they are linear or abstract thinkers. Artist in residence programs show how they compliment and reinforce the learning for students and teachers. Surmised in the words of one of the participating artists the arts are the core of all learning, the building blocks for creating understanding in our lives.



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## Appendix A

### Guiding Questions

(T/A) What is the arts role or place in schooling and society at large?

(T/A) What specifically is the arts educator in relation to that? The artist's role?

(T/A) What do arts as a discipline ask teachers to know and be able to do? What does it ask artists?

(T/A) What are the ways art educators and artists can live this out and what are the tensions underneath?

(T/A) Why did they want to participate in this project as an artist? As an art educator?

(T/A) What made the experience of your artist in residence work well, what were the hindrances, and what were the perceived outcomes? For the art educator? For the artist?

(T) What is the impact on your ideas about teaching and learning?

(A) What is the impact on your ideas about being a teaching artist?

(A) How did you envision the classroom setting would be?

(A) How did you envision the students would be?

(T) How have the students responded? As you thought they would?

(A/T) Is this situation as you imagined it would be?

(T) What was the artist going to offer you and your students?



## Appendix B

***Comment Page and Member Check***

This page is intended to get your feedback and confirm your participation in the project.

<b><i>What is your feeling about the flow and message of the video product?</i></b>	
<b><i>Where you surprised or intrigued by the video product? Why?</i></b>	
<b><i>Did it make your residency experience more meaningful participating in this project?</i></b>	
<b><i>Did discussing your residency experience change the way you viewed art or art education?</i></b>	
<b><i>Are you pleased with the video product? Why or why not?</i></b>	

<p><b><i>Did the video make you think about anything with regards to the arts differently? Why or why not?</i></b></p>	
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***Member Check: I am confirming my acceptance of the video product and my part in the video.***

***Yes***

***No***

***Name*** \_\_\_\_\_

***Signature*** \_\_\_\_\_