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A CASE STUDY OF AN ART PARTNERSHIP INVOLVING AN ELEMENTARY  
SCHOOL, A UNIVERSITY AND TWO CULTURAL INSTITUTIONS

A Dissertation Presented

by

NORMA PERKINS KENT

Submitted to the Graduate School of the  
University of Massachusetts in partial fulfillment  
of the requirements for the degree of

DOCTOR OF EDUCATION

February 1993

School of Education

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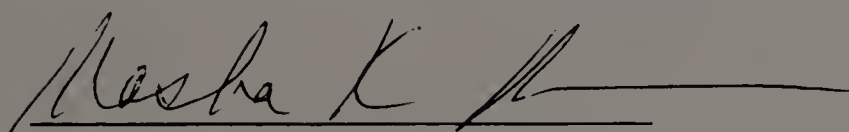
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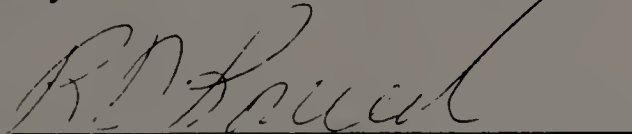
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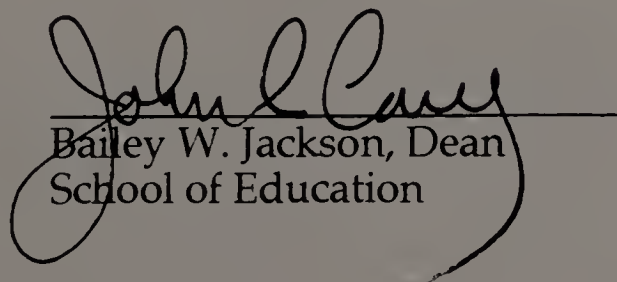
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## ABSTRACT

### A CASE STUDY OF AN ART PARTNERSHIP INVOLVING AN ELEMENTARY SCHOOL, A UNIVERSITY AND TWO CULTURAL INSTITUTIONS

FEBRUARY 1993

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Since the 1970's collaborations, partnerships, and networks between schools and universities have been increasing. As Goodlad points out we no longer have to justify the value of school/university partnerships, but it is the descriptions of the processes that are lacking. (Goodlad in Sirotnik & Goodlad, 1988)

I have studied a partnership among a public elementary school, a university school of education, and two cultural institutions. The focus of the partnership was on the arts as the entry point to broader and deeper approaches to teaching and learning. A review of literature related to school/university partnerships and artists in the schools and the integration of the arts in the curriculum provides a foundation for this study.

The case study design using in-depth and informal interviewing and participant observation was developed from a review of the nature of the phenomena to be studied. This inquiry was guided by the question: What factors, circumstances or environments within the partnership process foster the development of all participants as learners? The study examines the planning year and one year of implementation. During the planning year of this study I focused on an

overview of the development of the three year art partnership plan and the efforts to lay the foundation for implementation of the plan. A description of the work with artists, university consultant, and the Cultural Education Collaborative's summer institute in the arts serves to show how that foundation was built. During the year of implementation the study focuses on the process of two pilot teachers as they interfaced with the components of the partnership program: the infusion of the arts in the curriculum , modeled by artists in residence, and experiential learning opportunities aided by interns and a consultant from the University School of Education partner.

Conclusions drawn from the data indicate that the school community was energized by the involvement of community resources such as artists, consultants, interns et. al. when their involvement was relevant to the interests and stated goals of the participants. This school/university (school of education) partnership provided a way for teachers and interns to reflect on their practice in the context of their work, empowering teachers to make changes in their practice at their own pace. When participants come together open to ideas different from their own, and open to experiences new to them, personal and professional growth occurred. The arts were a vehicle for getting in touch with their creative potential.

Recommendations for further research are presented.



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# CHAPTER I

## PROBLEM STATEMENT AND BACKGROUND

### Introduction

An Art Partnership Plan was created in cooperation with the Cultural Education Collaborative (C.E.C.), a Massachusetts arts agency, by parents, teachers, a School Committee member, an administrator from an Elementary School, representatives of a University School of Education Program, and two cultural institutions dedicated to the study of local history. Their aim was to provide a range of modes and resources for learning beyond the dominant textbook approach practiced in the school district, and to accommodate the diversity of abilities within each classroom through experiential, self directed learning opportunities.

This study will focus on how the Partnership worked to provide opportunities for experiential learning through the arts and curriculum integration. The organizing framework for this study is experiential learning opportunities related to the partnership process and the development of participants as learners in this process. The study of this particular partnership will add to our understanding of the potential associated with this type of collaboration.

### The Problem Statement

The importance of the arts in general education is often not recognized in daily practice by teachers and administrators; therefore the potential contribution that artists in the schools can make toward student's and teacher's personal empowerment is often untapped by them in public schools. Artists-in-the-Schools can provide opportunities to expand the natural creativity in children.

Through on-site work with teachers and children they can demonstrate incorporation of the arts into the standard curriculum making change possible within the school structure. (National Endowment for the Arts, 1973) Public schools, universities, cultural institutions, and artists in geographical proximity to each other often do not work together to advance individual goals and solve common problems.

This study explores and describes the factors, circumstances, and environments that foster the development of participants as learners through a school/university (school of education) partnership that involves artists in the schools and two cultural institutions.

### Background

This study involves an elementary school district with two schools each serving children kindergarten through sixth grade. The elementary school district is part of a school union that includes three other elementary school districts, each with autonomous school committees and a shared middle school and high school. The school district in this study is in a suburban-rural community with a population of 4,500. The community is composed of two geographic areas, each one with its own elementary school. One school in the section of the community that, historically, was settled earliest contains 125 students with one class at each grade level. This area consists of farms and homes of socioeconomic background varying from poverty income to moderate income surrounding an established historic village with two museums, three private schools in addition to private homes. The second area, similar in socioeconomic background, developed as a mostly residential community with a small industrial park, a center with convenience stores, banks, professional offices, and an outlying area of

farms and clusters of newly built homes. This area contains a school population of 299 students with two classes at each grade level.

In the community as a whole there are industrial workers, business people, a large number of individuals who work at a nearby university as well as people who commute to more populated, industrialized cities some thirty five miles away. Polish Americans who have been successful farmers since the early part of the century are a large part of the population. There is another group, smaller in size, of Irish background as well as the small minority of descendants of original English settlers.

In 1982 the Parent Teachers Organizations' (P.T.O.s') Arts Committee began bringing arts events to the elementary schools. In 1986 the elementary schools had their first Artist-in-Residence, a poet who worked with both teachers and children. An intimate and safe environment was created for teachers to experience personalized writing. That group continued to meet long after the residency was completed. A special bond continues among them. The knowledge has not been lost concerning the relationship between the creative process through the arts, self knowledge, and the extension of self to others. These sentiments had been expressed by teachers in interviews and conversations. It was this group of teachers, all from school A (see Chapter III, page 37, for clarification of school coding) who became the chief proponents for an art partnership.

In 1986 the elementary schools and two local cultural institutions collaborated to write a local history curriculum guide for teachers' use in their classrooms that would incorporate visits to the two museums and other local sites. The development of this course of study was the first formal collaborative effort to enhance the traditional textbook curriculum.

In the summer of 1986 six teachers attended InterChange, an eight day intensive artist/educator experience sponsored by the Cultural Education Collaborative that provided personal experiences in art forms that further verified the importance of these experiences for their personal and professional development. In the three succeeding summers six teachers, one principal, one guidance counselor, four parents, and I experienced the benefits of InterChange.

Since its inception in 1982, the P.T.O.s' Arts Committee continued to sponsor performances, residencies, workshops, and inservice professional development for teachers in a variety of artistic disciplines. The use of artists in the schools and the use of local cultural resources had proven to be valuable collaborations for the schools, but the avenue of further understanding of curriculum integration, together with the use of creative arts experiences and other cultural resources required a deeper commitment. The Cultural Education Collaborative's Art Partnership Program was a vehicle for pursuing school goals with support and guidance. With help from the C.E.C. in clarifying school goals in a staff meeting on February 11, 1988, a list of general goals were articulated.

(Appendix A)

Co-directors of the university's school of education program were sought out by the P.T.O.s' Arts Committee, and a Partnership was formed with the University's Elementary Teacher Education Program, since the stated beliefs of the teacher education program were congruent with the articulated school goals.

(Appendix A)

As the three year plan for an Art Partnership progressed, a theme was clarified and a focus established. The sixteen member arts committee decided on the theme "All About Us -Traditions and Transformations" with the focus to be

on their past history (Native Americans of the region), the local colonial history curriculum to be refined and expanded, the immigration of the Polish and Irish to the area, and consideration of environmental issues. Two local cultural institutions became partners as well, reinforcing the on-going collaborations with those institutions.

The Cultural Education Collaborative had been in the forefront of fostering partnerships among cultural institutions and educational institutions and artists in Massachusetts. Its mission was to enrich the lives of Massachusetts school children by making the arts an integral part of their education and a catalyst in the learning process. It was committed to the principle of collaboration and worked to lay the groundwork for institutional and personal transformation. They administered four types of programs from 1983 to 1991: Events, the Artists-in-Residence programs, Art Partnerships, and Artist/Educator InterChange.

#### Purpose of the Study

The purpose of this study is to examine the process by which a Partnership consisting of an elementary school, a university involving artists and two cultural institutions endeavors to provide opportunities for experiential learning through the arts and the integration of curriculum.

#### Significance of the Study

University/School Partnerships are not new and studies are cited in the literature. (Goodlad & Sirotnik, 1988) (Maeroff, 1988). Many of these Partnerships are between Universities and High Schools or Middle Schools. Documentation has been done on Community/School Partnerships, such as those explored by



the John D. Rockefeller 3rd (JDR3rd) Fund in the '70's involving Junior League efforts to foster Arts in Education through Artists-in-the schools programs, (Shuker, 1977) (Remer, 1974, 1977). Documentation was conducted by arts agencies fostering Partnerships with cultural institutions/schools and artists largely as an outcome of the National Endowment for the Arts and Humanities formed in 1965. Because of the complexities of Partnerships and the variety of reasons for partnerships to be formed, this study will add to the body of knowledge concerning Art Partnerships that involve a combination of university/elementary schools, cultural institutions and artists.

There have been loose networks, collaborations for the short term, but the Art Partnership study underway looks to a relationship that begins with a three year commitment and evolves to a long term relationship and offers an integral way for all concerned to function in community.

### Nature and Design of the Study

The case study design using in-depth and informal interviewing and participant observation was developed from a review of the nature of the phenomena to be studied.

As a doctoral student in the university teacher education program and with a background in the arts, my role in the partnership was one of art partnership coordinator for the school district and liaison to the university. As a participant observer in a partnership with a range of participants from university consultant, university interns, university resource persons for interns, teachers, children, parents and artists, I found that data could be collected from multiple sources using a variety of methods.

The methodology is qualitative in nature and allows the researcher to describe without judgment what is said and what occurs. This process can help the researcher to hear and see the participants in the context of the event, and through their eyes and voices better understand how they make sense of their lives.

One of the assumptions underlying qualitative research is that reality is holistic, multidimensional, and ever changing; it is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured....what is being observed are people's constructions of reality, how they understand the world. (Merriam, 1988, p. 167)

All data were reviewed and selections were made based on the importance placed on them by participants and by me as a participant observer. This study takes the form of a case study written in narrative form with analysis and commentary interwoven into the body of the narrative. The selected data were reviewed to search for emerging patterns, and conclusions were drawn from the patterns.

### Outline of the Dissertation

#### Chapter I Introduction

Statement of the problem, rationale, background and significance plus a brief overview of the study.

#### Chapter II Review of the Literature

An intensive search of two relevant areas within the theme of the art partnership study: School/university and school/community partnerships for the arts in education and the impact of arts in education on students.

### Chapter III The Study

In-depth description of the methodology, participants and data collected.

### Chapter IV Analysis

An examination of the data collected from varied sources and documented in various ways, to identify patterns from which conclusions might be drawn.

### Chapter V Conclusions and Recommendations for Further Research

Conclusions drawn from this study and suggestions of actions that might be taken now as a result of research findings and/or suggestions for future research.

## CHAPTER II

The argument for school-university partnerships proceeds somewhat as follows: For schools to get better they must have better teachers. To prepare better teachers (and counselors, special educators and administrators), universities must have access to schools using the best practices. To have the best practices, schools need access to new ideas and knowledge. This means that universities have a stake in school improvement just as schools have a stake in the education of teachers. (Goodlad in Sirotnik & Goodlad, 1988, p. 42)

### SURVEY OF THE LITERATURE

#### Introduction

I have studied a partnership between a public elementary school, a university school of education and two cultural institutions. The focus of the partnership was on the arts as the entry point to broader and deeper approaches to teaching and learning. The elementary school had collaborated since 1986 with two local cultural institutions that focused on historic preservation and had collaborated with a cultural agency that provided artists in the schools. The artists provided approaches in the learning process that teachers wished to explore further. A core of teachers and parents began to look at how these approaches might be integrated into the classroom in order to move away from a textbook guided curriculum. Their interest was to develop approaches that involved more experiential learning for their students through integration of curriculum and better use of the wealth of resources in the community.

The university school of education in this partnership based its approach on experiential learning fostered by the philosophy of John Dewey. The elementary teacher preparation program was committed to encouraging interested

classroom teachers through staff development encounters to explore and develop alternative learning environments to accommodate diverse student needs. They were interested in developing sites for their preservice teachers that were philosophically compatible with their preservice teacher preparation program. The university program provided a multi-arts course for preservice teachers that affirmed the arts in the learning process, and the arts focus in this partnership would provide valuable field exposure that would extend their arts experience.

Having been involved in public and private schools as an art educator, an arts in education coordinator for an arts council, coordinator for a public school arts and humanities program, and as an instructor in two elementary teacher preparation programs over the course of my career, I had experienced several parts of the picture. The involvement with this partnership as a coordinator and researcher brought those pieces together for me in a comprehensive way. In a survey of the literature I will focus on issues embedded in the process of developing school/university partnerships. A second part of my review concerns the integration of the arts in the curriculum and the use of artists in the schools.

### Definition of Terms

Key terms in this review are defined as follows:

Partnership in the context of this study refers to a deliberately designed, collaborative arrangement among different institutions working together to advance individual goals and solve common problems. (Goodlad & Sirotnik, 1988) (Wilbur F., Lambert, L., 1990)

The arts in the context of this study refers to the use of artistic forms to express personal meaning. The arts are considered an integral part of life in classrooms, not as a frill, but as basic to human development. They include music, vi-

sual arts (two and three dimensional), dance, drama, video art, creative writing, storytelling, film making.

Integration in the context of this study refers to the process of going outside conventional curricular labels. Learning is not distinguished through isolating subject areas, but knowledge is extended in many subjects through themes that incorporate projects, the arts, learning centers, and the use of many resources in and out of the school. For example, children may extend reading, writing, mathematics or science skills through a social studies project. Similarly, reading, writing, mathematics, social studies or science may be extended through an art project.

School renewal, school improvement, refer in the context of this study to the desire and participatory decision making on the part of teachers in the school to reflect on their practice over time and to explore ways to provide a wide range of learning opportunities for students beyond a textbook guided curriculum.

School improvement is an effort to determine and provide, from without and within, conditions under which the adults and youngsters who inhabit schools will promote and sustain learning among themselves.  
(Barth, 1990, p. 45)

The Process of Change in the context of this study refers not only to the unfolding process of exploration and implementation of varied approaches in the classroom that encouraged inquiry and a search for personal meaning but also the process of change in relationships among participants in the school setting.

### School/University Partnerships

The idea of schools and universities collaborating or networking or doing something together is not new. The word partnership, however, implies the no-

tion of a long term relationship that involves a mutually agreed upon plan. A public school and a university elementary teacher preparation program coming together with the prospect of personal contact and mutual inquiry into teaching and learning over time offers enormous possibilities for insightful developments for participants in both institutions.

Researchers have been calling for a collaboration, a working together of universities, schools and communities. (Goodlad & Sirotnik, 1988) Sarason warns that as long as each deals with the problems separately they will remain intractable and betray an inability to confront the need for radical change. (Sarason in Lieberman, 1986, p. 8) Awareness of the value of such partnerships between schools and universities has increased in recent years. A national survey of university-school partnerships was conducted by Wilbur, Lambert and Young in 1987. A data base of school-university partnerships was established at Syracuse University and has been expanded in the ensuing years. An updated national directory published in 1990 indicated that in the 1970's joint ventures were modest, in the 1980's numbers increased, and in the 1990's several hundred a year are being established. Wilbur and Lambert cited 1,400 comprehensive partnerships in their survey. More than half of joint ventures were between high schools and colleges with middle and elementary school partnerships increasing over the years. (Watkins, B.T., *Chronical of Higher Education*, 36:A 13, 18, June, 1990) (Wilbur, F., Lambert, L., 1990) Goodlad points out that we no longer have to justify the value of school/university partnerships, but we do need descriptions of the processes. (Goodlad in Sirotnik & Goodlad, 1988)

The literature reveals school-university partnerships that focused on inservice staff development, preservice education, curriculum development, self es-

teem issues, or certain segments of the student population; in other words, partnerships with specific populations, content, or systemic focuses. (Wilbur, F., Lambert, L., 1990) The literature supports the notion that all of these aspects of education are critical. It is the opinion of this researcher that a school-university school of education partnership could address these aspects from a holistic approach touching many aspects simultaneously.

One of the important issues within the process of this school/university partnership is the way in which we look at personal and professional development and the way they interconnect. Watts found in her study based on interviews, response cards, questionnaires, workshops and conversations with over three hundred teachers that they believed their personal development had a powerful effect on their professional development. (Watts, 1985) Barth suggests that teachers' personal and professional growth have a powerful positive effect on students' self confidence, skills development, and classroom behavior. (Barth, 1990, p. 49) He also suggests that:

...a community of learners implies that a school is a context for everyone's lifelong growth, not just for growth among K-12 students. Adult learning is not only a means toward the end of student learning, but also an important objective in its own right. (Barth, 1990, p. 47)

He speaks to the important issue of adults revealing themselves as learners to children.

Teachers in the schools in this study had experienced the potential for personal and professional development through the artist in schools program. Through teacher workshops with a poet in residence prior to this study, some teachers had experienced a new sense of collegiality and a sense of caring and community that they had not felt before. They were learning together and they



were experiencing an environment safe enough for self disclosure. As a result of these experiences they wanted to find a way to continue to build on and encourage what they had begun among themselves and to find ways to provide environments for their students to experience this sense of self and community as well. These teachers knew that the arts had been an avenue for them to embrace their humanness. It was not only the poetry they produced, but how they were moved to express themselves through poetry. It was the environment of safety, trust, acceptance, and non judgment embodied in the process with this particular poet that made the difference.

Attention to the culture of the school, the quality of interpersonal relationships, and the nature and quality of learning experiences is of utmost importance. (Barth, 1990, p. 45) (Sarason, 1971). Sarason, (1971) and Heckman, Oakes, and Sirotnik, (1983) discuss the importance of understanding the particular organizational structures, behaviors, meanings, and belief systems that have evolved in any particular school setting. It is the local school where the specific social, political, and historical forces are translated into practice. It is these particular cultural elements that Sarason calls regularities. These regularities become so taken for granted that they are rarely made explicit and seldom recognized; thus alternatives to them are rarely conceived. (Sarason, 1971, p. 3, 14)

These ideas put forward by Sarason raise questions around the issue of inquiry and reflection on practice in the school setting by teachers and administrators. Can they provide an environment conducive to discussion, communication or observation that allows for alternatives to be raised and productively used by the school community to meet commonly perceived needs. One extension of this question is the establishment of an educative community through partner-

ships with other educational resources that can interact with the school. Goodlad points out that it is in this symbiotic relationship that renewal is possible. He suggests that it is in the interest of two institutions coming together to be of different cultures, such as a school and a university, and that acting as different drummers the perspectives can shake loose those regularities of both institutions that have gone unquestioned. (Sirotnik & Goodlad, 1988 p. 16) Goodlad points out that:

Unless the conditions for renewal marked by inquiry are created, improvement once more will be at the edges, not fundamental. (Goodlad in Sirotnik & Goodlad, 1988, p. 24)

Goodlad and Sirotnik (1988) and Barth (1990) embrace the belief that simultaneous individual and institutional renewal is possible.

This point reinforces the idea of a school/ university partnership that does not present a program to be adopted or adapted but instead brings participants from different cultures together to inquire into the teaching and learning process over time, to make mutual plans based on their inquiry and knowledge, and to allow flexibility in meeting the changing needs of participants. The partners spent a year planning together, clarifying goals and determining roles with a commitment to an on-going process of inquiry concerning teaching/learning approaches.

The issue of time is suggested here; a recognition of inquiry over time, a continuous process. There are other concerns that emerge here in the nature of agreements as they relate to partnerships. Goodlad calls for long term contracts between schools and universities for the renewal of individuals and institutions. (Goodlad in Sirotnik & Goodlad, p. 11) Many researchers agree with the idea of continuous inquiry among teachers, administrators and cohort groups. They

warn that because these relationships are informal and occur through ordinary interactions, efforts to formalize and codify them may create the same problems experienced by large bureaucracies. (Sarason, 1977) (Huberman, 1982) (Lortie, 1977) (Miles, 1977) Maeroff and Wilbur emphasize the importance of focusing on action and not on machinery in the early stages of collaboration. Maeroff, (1983) Wilbur, (1985) and Heckman, make the point that structure alone is never the answer.

It takes people and activities to begin the cycle of involvement and to attract the support and participation required to sustain the efforts. (Heckman in Sirotnik & Goodlad, 1988 p.122)

Heckman suggests that it requires people with a high tolerance for ambiguity and frustration, committed to their work on a daily basis, to build a broad base of commitment among participants, further ensuring that continuity and action are not dependent on a handful of people. (Heckman in Sirotnik & Goodlad, 1988, p. 122) (Lieberman & Miller in Lieberman, 1986, p. 105)

It is the opinion of this researcher that the choice of this particular university school of education partner provided, in Goodlad's term, a different drummer. Interns prepared to integrate curriculum, practice cooperative learning, use learning centers and hands on approaches in the learning process held the potential to stimulate dialogue around practice. In addition, the on-going university faculty facilitator supported participants in their process of inquiry on a regular basis. An important and perhaps determining factor in this situation was the fact that all participants openly disclosed their own desire to explore and learn together. Without this declaration, interns might have had a very different view of their roles, and classroom teachers might have felt that they needed to be the expert. Regularities could more easily be questioned under this declared accep-

tance of collegiality between intern and classroom teacher. Because of time spent in dialogue with artists both through the interviewing process and in on-going planning sessions before and during residencies the artists too were different drummers, but again the dialogue time provided collegiality that might not have developed otherwise. Partnership is dependent on dialogue time.

### Role of the Administrator

Participants recognized at the outset that the principal's support, more than an "I will not stand in your way" attitude, was essential if the partnership was to succeed. Participants needed active involvement by the principal and his/her belief in the partnership in order for it to succeed. For example, one of the support mechanisms essential for the success of the partnership was released time for teachers to participate on the planning committee with parents, administrators, school committee members and coordinator/liaison from the university. Teachers who had volunteered to explore the possibilities of experiential learning through inquiry and dialogue also needed released time to meet with a faculty facilitator from the university on a regular basis. Additional support by the principal was necessary to convey affirmation of the process of reflection on practice, risk taking, experimentation, learning from failure and participation in decision making. Sarason points to the crucial role of the principal in determining the fate of the change process. (Sarason, 1971, p. 4) Sarason also calls for vehicles of discussion, communication, or observation that allow for the questioning of behavior or programmatic regularities to be raised and productively used for purposes of help and change. (Sarason, 1971, p. 78)

Research has shown the problems related to staff development efforts planned by administrators with the introduction of an outside "expert" with little

or no meaning for the individuals involved. Often these presentations are one time afternoon workshops scattered over the year with little attention to a long term plan. (Maeroff, 1983, p. 33) Barth refutes the term "inserviced" which is often used to refer to staff development efforts in schools. He refers instead to continuous inquiry about teaching and learning, and in that process teachers are researchers, students of teaching, observing others teach and having others observe them. (Barth, 1990, p. 46) Lieberman defines staff development as developing a condition of genuine participation of teachers and administrators coming together to create or shape a learning community where all are involved rather than coming together to remedy some failure on their part, which is often the perception by teachers if they have not been involved in the dialogue or had an opportunity to reflect on their needs and be heard. (Lieberman and Miller in Lieberman, 1986, p. 100) It is the opinion of this researcher that on-going inquiry into teaching practice can lead the way to meaningful workshops with a variety of formats, the networking of groups with common interests, and the desire of some teachers to make deeper commitments to meaningful academic pursuits such as enrollment in university graduate degree programs.

### The History of New Proposals in the School Culture

A person engaged in and cognizant of the university school of education program as well as of his or her own school cultures; in other words, someone who belongs to both cultures, can help to overcome the difficulties of the presumed "outsider." (Clark in Sirotnik & Goodlad, 1988, p. 61) The partnership coordinator/ university liaison and researcher can mediate needs and contributions of both institutions.

A teacher's motivation to be involved in projects or programs that require support and follow-up and long term interest may be related to the past history of the particular local school both in terms of new proposals and, in the case of a partnership, the past history with the institution or any part of that institution. Teachers' apparent lack of interest may have nothing to do with their real desire to participate and engage. If convinced of support and follow through they might feel quite differently. Sarason suggests that any single proposal for change will be determined by the number of proposals that have been made in the past but never implemented. He also suggests that a history of support that disappears before implementation occurs or is spread too thin during implementation affects how people endorse new ideas, proposals, or programs. (Sarason, 1971, p. 221-222)

A partnership process involving inquiry into teaching/learning over time holds tremendous possibilities for the shaping and reshaping of life in classrooms and the school as a whole. As inquiry and reflection takes place and action is taken, classroom and school cultures evolve anew again and again. This process is a creative process, the same as that experienced in shaping a work of art which involves dialogue with one's material and the multitude of alternatives available in the ultimate expression. How appropriate it is to come to this partnership through the avenue of the arts and the recognition of that process in the evolution of the person.

### Artists in the Schools and the Integration of the Arts in the Curriculum

*The arts will prosper in schools and other places only to the degree that education of the self is valued in these settings. The fate of the arts in education is inextricably interwoven with the future of general education.*  
(Goodlad in Hausman, 1980, p. 215) Italics are mine.

In 1977, the landmark report of the Arts, Education and Americans Panel chaired by David Rockefeller Jr. called *Coming To Our Senses: The Significance Of The Arts For American Education* was convened to assess the state of the arts as it had developed since 1965. The twenty five member panel of artists, educators, and citizens together with a staff of professional researchers examined the role that educational institutions, community agencies, and the public at large can play when the arts become important to the education of all young people. They stated their belief in the value of the arts for improving the quality of schooling, recommending arts education: in the arts, about the arts, and through the arts. The report supported the direction of the historic Arts in Education movement that involved community artists in the schools and integration of the arts in various subject areas.

The Arts in Education movement had its origins in the Arts and Humanities Program of the U.S. Office of Education. With the passage of the Elementary and Secondary Education Act in 1965, programs having a strong social agenda became the focus. Prior to this time, the agency's focus had been on a discipline based trend in art education, reflecting the national focus from 1962-1964 on excellence through disciplines. The creation of the National Endowment for the Arts in 1965 and the work of the John D. Rockefeller 3rd Fund from 1968-1979 fostered comprehensive arts in education programs. Kathryn Bloom was appointed director of the Arts and Humanities Program Of the U.S. Office of Education from 1963 to 1965 where she had considerable influence on the direction of the Arts in Education Programs nationally. Efland reports that this program funded seventeen conferences on the arts between October 1964 and November 1966 (Efland, 1990).

When the program was dropped during the Vietnam war, Bloom continued efforts as director of the Arts in Education Program of the JDR3rd Fund from 1965-1979, the year of the Fund's termination due to the sudden death of John D. Rockefeller III the previous year. She had close working relationships with succeeding directors of The National Endowment for the Arts (N.E.A.) and The National Endowment for the Humanities. She also acted as Special Adviser on the Arts and Humanities to Commissioners of Education, Keppel and Howe. (Remer, 1990). The JDR3rd Fund like the N.E.A. was active in the area of public schooling, offering financial support to state departments of education, arts councils, and educational laboratories. (Fowler, 1980) Indicative of the vision of the JDR3rd Fund's Arts in Education Program are two efforts made from 1975-1980; The Ad Hoc Coalition of States for the Arts in Education and The League of Cities for the Arts in Education. Massachusetts was one of the nine states involved in the Ad Hoc Coalition of States, which brought State Education Agencies together to provide mutual assistance and support to local, state, and national agencies in the planning and development of comprehensive arts in education programs.

Underlying the Arts in General Education (AGE) approach is a concept, a philosophy, a way of looking at schooling and the arts that alters the standard patterns for teaching and learning. It is an attitude, a set of ideas, a process and a program. AGE is a collaborative effort that relies on networking. It means that people plan and work together, share ideas, information and resources and make connections. It is a holistic or comprehensive way of dealing with a school and its community.... (Remer, 1990, pp. 11)

The (AGE) approach took into account the structure and operation of the school in order to support a school's interest in how the arts, artists and other arts providers can become more useful in the education of children. Goodlad



points out that the JDR3rd Fund's (AGE) process in building an awareness of the role of the arts in the schools, and making the arts more central in school programs, incorporated the knowledge we have about the process of change. He suggests that we need more insights into the particular potential of the arts for facilitating school improvement. (Goodlad in Remer, 1990, p. xxi)

In Efland's discussion of the characteristics of the Arts-in-Education movement, he cites as its most important attribute its emphasis on all the arts. Another key attribute is openness to the involvement of community agencies, such as arts councils and museums as resources for school programs. A third characteristic cited by Efland is a preference to the making of art, or the direct expression through an art form, to involve students in its production and performance rather than student study of art through history or contemplation. Student appreciation of art and the understanding of art history are advanced by the personal meaning experienced in the doing of art.

Remer points out that the AGE approach is a grassroots effort that focuses on schools, classrooms, principals, teachers, artists and students.

It provides people in the schools with a way of re-examining educational truisms, tradition and practice. It also offers school people and those who work with them another route to self renewal because the arts stimulate and nurture insight, creativity, pride and a sense of joy. (Remer, 1990, p. 12)

Remer is committed to the idea that AGE is fundamentally a way for schools to develop and change through the arts. Key to the process is that teachers, principals, and parents in the schools work together to plan and bring about the changes they feel are appropriate. The AGE process is viewed as a long term process, bringing school and community-based teaching and learning experiences in all the arts to all the children.

In the aftermath of recent school reform proposals and the present economic problems facing us nationally, there is renewed discussion concerning the mission of the schools and, as part of that discussion, the role of the arts in the learning process. (Fowler, 1988) (Sarason, 1990) It has been suggested that the economic adversity that we now face has created an imperative for global understanding and that has created an imperative for arts education as a force that fosters cross-cultural understanding. Futrell and others view art as a source of self understanding that refines our capacity to understand our neighbors with whom we share the planet. (Futrell in Moody, 1990, pp. 47-48) The literature refers to the problem of the shortsightedness of those who equate what is valuable for education with economic utility. Many educators express concern that we often define education in overly narrow terms, responding only to passing global economics. (Chapman, 1982) (Hausman, 1980) (Fowler, 1988) (Futrell in Moody, 1990) Sarason notes that our definition of education has been limited to a utilitarian goal obscuring the value of the arts as a means to understanding self, others, and the world. He agrees with Goodlad that the arts in education and general education are interwoven, and to the extent that the education of the self is not valued, the arts in education and education generally will be troubled. Because art activities are a way of using one's capacities it is an activity that one can psychologically own.

It is a way of learning about one's self and one's world. Both are changed in some way. What requires defense is the view that artistic activity is a universal human capability; inhibition and lack of recognition of this activity prevents us today from comprehending changes in worldview that pose problems for which our remedial efforts seem inadequate or self-defeating. (Sarason, 1990, p. 183-184)

Sarason reiterates concern that our actions and our stated values are often inconsistent. John Goodlad's *A Place Called School, A Study of Schooling in the United States* (1984) and Jerome Hausman's *Arts and the Schools* (1980), a sub-study for Goodlad's *Study of Schooling in the United States*, add evidence of the dichotomy between our stated value of the arts and our decisions directly related to implementation and practice nationally. Goodlad and Morrison develop three arguments for why the arts should have a fundamental and basic place in school programs. Their research findings indicate that the arts are part of the articulated goal commitment for public education of most states. Their second argument points to the role the arts have played in human history and the links they provide to understanding civilization. Third, they refer to the normal developmental processes of human beings, artistic and expressive aspects being an important part of our human process of development. If we are to take their research seriously, school programs should include an understanding of human beings, the arts, and the role arts play and have played in society. (Goodlad & Morrison in Hausman, 1980, pp. 17-19) The processes developed through the JDR3rd Fund have opened a way to go beyond rhetoric to practice.

The idea of the integration of the arts in the curriculum has a history in our country going back to forerunners of the progressive education movement such as Francis Wayland Parker and John Dewey. They were both advocates of the integration of subject matter and of focusing the curriculum on real experiences that had meaning to children in their daily lives. Attention and expression were core elements in Parker's approach. Attending meant developing the senses which he felt led naturally to expression. He therefore felt that the education of children demanded expression in diverse media. Dewey's philosophy, too,

saw the arts not as isolated subjects but as an integral part of experiences that gave those experiences meaning and value. It was clear that for both of these men the arts were central in the curriculum. The philosophical influence of these early pioneers is in evidence today in university teacher education programs such as the one involved in this partnership. The philosophical statement of the National Association for the Education of Young Children also reflects those early principles.

Researchers who followed confirmed the value of their concepts. (The Progressive Education's Eight Year Study, 1932-1940) It is not hard to understand why the efforts to further the arts as central in the curriculum were continued over the years by those advocates who understood the value of the arts in the learning process. Those efforts took different directions to meet the changing needs of the local communities and the society generally.

Documentation of many of the comprehensive arts programs launched by the JDR3rd Fund informs us about the variety of ways school development proceeded based on local planning. The lessons learned from many of their early endeavors have influenced and informed later efforts. One of the earlier smaller pilot efforts focusing on the integration of the arts in the curriculum was in the New York City public schools in collaboration with The Bank Street College of Education and the JDR3rd Fund. Larger pilot projects followed, such as the University City, Missouri effort. Building on the learning from these earlier projects, the JDR3rd Fund's first working partnership evolved in New York city in 1973. As early as 1975 the New York AGE planners had amassed a list of 58 arts organizations, 11 colleges and universities and 10 Foundations that were interested in working with the program. (Remer in Fowler, 1980) Arts in

General Education efforts have taken various directions over these past two decades in the New York city public schools, but most recently AGE continues under the umbrella of the School Community Education Program. In New Orleans, where early JDR3rd endeavors were initiated, the work continues today as Project Arts Connection reflecting the concept of the broad efforts toward school development.

Through case studies of other JDR3rd endeavors a variety of issues surfaced. Some were specific to the nature of art partnerships, but many issues paralleled those discussed by Sarason, Goodlad, Sirotnik, Heckman and others regarding school university partnerships generally. Issues included:

- The importance of mutual planning
- The agreement and setting of clear goals
- The importance of the principal's leadership and support
- Released time for planning, workshop participation, school visits, reflection and inquiry
- Realistic time projections related to expectations and outcomes,
- The problems of turnover
- Building a broad base of support while maintaining a small core group for continuity,
- Problems around regularities of schedules, procedures, funding et. al.,
- The importance of choice in terms of teacher involvement
- Choice by schools and their motivation for participation
- The importance of communications
- The history of the schools related to work with institutions, community and each other

- The importance of the involvement of arts specialists in the initial planning with artists and classroom teachers
- (Eddy, J., Remer, J., Fowler, C., Schuker, N., in Fowler, 1980)

### Other Endeavors to Integrate the Arts in the Curriculum

In addition to the JDR3rd Fund's efforts to support comprehensive plans to make the arts central to curriculum in public schools, other models were developed with public and private monies as well. For example PROJECT IMPACT (Interdisciplinary Model Programs In the Arts For Children and Teachers) 1970-1972 developed an arts centered curriculum in five public school systems across the country: These programs not only integrated the various arts but integrated the arts with other subjects. They drew on resources such as artists and educators outside the school to work closely with their staffs. Many magnet schools and schools of choice have since been informed by those and other early experiments. CEMREL (Central Midwestern Regional Educational Laboratories) worked cooperatively with schools, educational agencies, and community representatives to develop guidelines for a curriculum in aesthetic education, kindergarten through high school from 1967-1975.

Although CEMREL was involved in research in other disciplines as well, it is the Aesthetic Education Program that I mention here to point out the parallel efforts in the arts that focused their directions differently. With the hope of widespread impact, CEMREL developed and tested materials that they planned to publish and disseminate. The intent was to address both the creative and appreciative aspects of music, theatre, literature, and the visual arts. A teacher education program was also planned. This did not happen due to the expense of the materials, the lack of interest on the part of publishers, and the difficulties in mar-

keting an aesthetic education program to administrators. (Chapman, 1982, pp. 117-118)

It is important to note here how closely this story parallels much of the research in education. The process is referred to as RD&D (research development and diffusion). Curriculum is developed outside of the school even though tested within it. The expectation is that it will be valuable to everyone, and sold from the top down within the school. This approach contrasts with my earlier references to a responsive cultural model involving dialogue, decision making, and action within the school. (Goodlad, 1975, 1988) (Heckman, Oakes & Sirotnik, *Educational Leadership*, April, 1983) This model was used by the JDR3rd Fund in its arts partnership approaches and was used in the partnership which I studied.

The Lincoln Center Institute Program founded in New York City in 1975 by Mark Schubardt has established fifteen program sites around the country. They have recently established The Vermont Institute for Teaching the Arts, the first in a rural situation. As was the case with CEMREL'S Program, their focus is on aesthetic education, although their approach is more comprehensive, combining a long term commitment with schools, the use of performances, artists in residence, teacher training workshops and planning time with teachers for curriculum development in aesthetic education.

The Institute's approach to aesthetic education involves teachers and their students in a process of carefully planned observations and analysis of works of art. The Institute encourages active participation in experiences designed to illuminate the relationship between artistic choice and aesthetic response. Toward this end a working partnership is formed between schools and the Institute, and between artists and teachers. (Vermont Institute for Teaching the Arts, 1989)

Although experientially based and flexible in its specifics, the program is philosophically focused on a content orientation toward aesthetic education through the arts. It has a three step model: one, training for teachers- an all day two week summer session, two, developing plans for the school year - teachers, Institute and artists planning in partnership, and, three, implementation in the classroom - teachers and teaching artists carry out aesthetic education units of study with the students. Both the Lincoln Center Institute and the JDR3rd Fund Programs as well as the Artist in the schools programs fostered by the N.E.A. pay careful attention to auditioning/interviewing artists particularly suited to work with young people and teachers in school settings.

Other research permeating the literature for the past decade suggests the importance of the arts in the development of intelligence. Howard Gardner has developed a theory of multiple intelligences from his research that has implications for the value of the arts in the learning process. His theory of multiple intelligences acknowledges seven modes of knowing; linguistic, logical-mathematical, musical, spatial, kinesthetic, interpersonal intelligence and intrapersonal intelligence. He is suggesting that our schools have focused on the linguistic and mathematical or cognitive domain to the neglect and oversight of our many other ways of knowing. (Gardner, 1983)

In his on-going work through the 1980's and 1990's with Project Zero at Harvard University, Gardner has developed ways of observing and recognizing these other ways of knowing. His more recent work with Project Propel is on assessment of these ways of knowing. His proposed method of student work portfolios over time allows for a more holistic approach to observing growth by students themselves and their teachers as opposed to paper and pencil testing



only. His portfolio approach also brings attention to the process of thinking, decision making and credibility to the unique development of each individual. His approach affirms the value of all pieces of work in a given endeavor because of their value in providing the visibility of the creative process involved.

(Portfolio, V1, #5, Dec. 1989)

This research has given respectability to ways of knowing that have previously been hard to measure in our traditional ways of testing and, as a result, may eliminate another obstacle related to the arts, a tangible accountability factor which is such a pervasive issue in our schools today. If we are to take Gardner's research seriously, then we can acknowledge the importance of providing environments in which children can build on their ways of knowing and teachers can observe children's intentionality. We can further project the importance of all the arts for all the children as legitimate languages for expression.

### Conclusions

School University partnerships are increasing across the nation. The comparatively few school university partnerships with a focus in the arts have for the most part been with fine arts departments and have focused on specific populations within the school setting. Many University school of education/public school partnerships focus on the issues of interns and cooperating teachers.

(School-University Partnership National Data Bank, Syracuse University, 1990)

Arts agencies, state arts councils and private foundations have made efforts to make all of the arts for all of the children a central place in the curriculum, with artists in the schools and local resources a prime support.

If the culture of the school and the process of change are key to any lasting school development process, as I believe they are, then the potential of a uni-

versity school of education/public school arts partnership that includes two cultural institutions with historic orientations brings together "different drummers," using Goodlad's term, to broaden and deepen the inquiry into teaching/learning. The strength of this kind of partnership, given a shared philosophical base, is built on the sharing of knowledge and resources. It is the difference between artists in the schools as a nice thing to have happen and something that children enjoy compared to a school development effort that is planned, on-going, and comprehensive growing in breadth and depth, drawing on a wide range of arts and other educational resources. Preservice students are involved in the on-going inquiry and reflection that the teachers in their environment engage in. Collegiality is organic to the process. University professors are equal partners with classroom teachers on a regular basis for sessions of inquiry related to teaching and learning. The literature suggests that further descriptions of holistic approaches that regard the culture of the school and the problems of change within a unique setting are needed.

I think of the energy generated by renewal. I think of the excitement generated in dialogue. I think of the meaning generated in the process of making art for teachers and children alike. As Sarason said in speaking of Dewey's view of the school:

School was about thought and action, ideas and their consequences, classroom and home, school and society, the past in the present, and the nature of group living. School was not preparation for life--it was life. (Sarason, 1971, p. 197)

## CHAPTER III

### THE STUDY

#### Nature and Design of the Study

The methodology for this study takes the form of a two year case study from May, 1988 through June, 1990. It is descriptive of the characteristics of objects and events, without intent to prejudge them.

One of the assumptions underlying qualitative research is that reality is holistic, multidimensional, and ever changing; it is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured....what is being observed are people's constructions of reality, how they understand the world. (Merriam, 1988, p. 167)

A case study can be both enlightening and activating because this kind of study addresses the "context-embeddedness" of social phenomena, the dynamic coherence, the "reflexive effects" and the "true significance which is in action rather than theoretical discourse." A case study, because it is naturalistic, is especially suited to remedy the problems of fragmentation that some other methodologies might have.

Authentic insights reached through case study have the capacity to work reflexively to change the situation studied. The action-possibilities created by case study are grounded in the situation itself, not imposed from outside it. (Merriam, 1988, p. 164, Kemmis, 1983, pp 108-109)

The methodology used in this case study is grounded in the findings in the literature on qualitative research. Factors that many qualitative researchers agree lend validity in case study methodology are the use of multiple sources and multiple data collecting methods, (Goetz and LeCompte, 1984, p. 221, Yin, 1984, p. 36) long term observation at the research site, (Goetz and LeCompte,

1984, p. 221) and pattern matching from multiple sources (Yin, 1984, p. 38).

Patton (1980, p. 283) argues that qualitative research should:

provide perspectives rather than truth, empirical assessment of local decision makers' theories of action rather than generation and verification of universal theories, and context-bound information rather than generalizations.

Eisner (1981) in discussion of validity in science and the arts argues that the general resides in the particular and that what one learns from the particular is transferable to situations subsequently encountered. Wilson, (1979), and Walker, (1980) view external validity in terms of the reader or user of the study. Walker argues that the reader must ask the question:

...what is there in this study that I can apply to my own situation, and what clearly does not apply?  
(Walker, 1980, p. 34)

The nature of this case study is to describe and examine the process of an Art Partnership. It is the intent of this researcher to provide a description of a process whereby the reader may make connections from his/her own experience. The organizing framework will be an exploration of selected experiential learning opportunities related to the partnership process and the development of participants as learners in this process. Potential patterns may emerge that are part of the design of the partnership, but it is the intent of this researcher to remain open to the data without imposing preconceived expectations. Conclusions will be drawn about any patterns that may emerge.

The study involves one elementary school system, one program, that has its unique characteristics, as well as possible commonalities with other partnerships, adding to our knowledge base of partnership processes. The study involves a variety of sources and varied means of collecting data. The two year

case study describes the planning year and the first year of implementation of a three year Art Partnership.

Data were collected from audio taped open ended interviews with two administrators, a parent, two artists, a music teacher, an art teacher, two classroom pilot teachers, four student teachers, one university resource person and a university consultant. Documentation of presentations, classes, workshops, interactions and meetings throughout the planning year and the year of implementation were collected. Response forms were administered to teachers and parents. Written feedback from children was collected. Children's work was examined. (Interview questions, response forms and teacher questionnaire are appended.)

### Site

A description of the demographics related to the community can be found in Chapter I under Background, pages two and three. More specific descriptions of the two schools follow:

The school which houses one class of each grade kindergarten through sixth grade in the historic area of the community is a well maintained two story old brick building with a later one-story addition added in the rear of the building that contains a kindergarten room, an all-purpose room and a kitchen. There is a very small office for secretarial work with a partition allowing room for a table and space for the staff to have lunch or preparation space away from the classroom. Every conceivable space from basement to second floor was utilized. Classrooms were carpeted.

The setting is almost a storybook scene. Green pastures can be seen nearby with cows peacefully grazing. The school is surrounded by a historic museum and an early building that is now used as a public library. Children used the

local public library next to the school since there was no school library. The staff in this school was small and closely knit. The teachers had worked out a way to have lunch all at the same time each day, and, therefore, they were able to have dialogue with everyone present. The principal's office is not located in this building, but he/she commuted to this school at some time each day. I refer to this school in the study as school A.

The larger school in the district which houses two classes of each grade, kindergarten through sixth grade, is located on a residential street close to the small commercial center of the town. The front view of the building belies the size of this school. There is a two story old brick building with a breezeway added that leads to a one-story addition that houses an all-purpose room, four classrooms, and two resource rooms in addition to a kitchen. The kindergarten was housed in a nearby church building that was reached by way of the playground. Children walked to the local public library each week as part of the school curriculum because there was no school library. Every conceivable space in this school was utilized. I refer to this school in the study as school B.

During this study a referendum was in process for the building of a new school to house both school populations. The referendum eventually passed.

### Participants

#### Educational Institution

The participating preservice elementary teacher education program at the University of Massachusetts embraces a philosophy that prepares teachers to work with children in a humane and stimulating environment. A set of stated beliefs defines their philosophy more fully:

- Learning is the discovery of personal meaning.

- Teachers and learners focus on strengths and use feedback and support to acquire, apply, and refine competencies.
- Shared decision making is important in the learning process.
- Academic, social, and physical competencies are valued and applied as tools for solving real problems. Learners and teachers must develop these competencies. Success builds on success.
- Education must meet the individual needs of all learners (including learning style, social or economic status, culture, language, age, place or origin, gender, and any other individual characteristics).
- Growth is developmental and takes time and patience. People are the instruments of their own growth.
- We learn to do by doing. Real problem solving helps people to internalize the learning.
- Teachers and learners must appreciate and value diversity and seek unity in a multicultural nation and a globally interdependent world.

The program works to affect as many children as possible through workshops and courses for preservice and inservice teachers as well as administrators. The program's doctoral candidates conduct research on many aspects of education. The program functions in diverse sites (urban, suburban, rural) where teachers and administrators are interested in open approaches to teaching/learning, and where personal and professional growth is sought. Since the arts are basic to the integrative, active learning process, it was appropriate that the program participate in this Arts Partnership. This participation helps the preservice students, doctoral candidates and faculty extend their knowledge base. Heretofore this institution is referred to in the study as T.E.P.

### Cultural Institutions

One of the cultural institutions involved in the partnership was founded in 1952 to carry on the tradition of historic preservation in a local village. It maintains twelve house museums, a research library and an active education pro-

gram, all devoted to the study of the eighteenth and nineteenth century history of the village, the culture of the valley, and the arts in early American life.

Its education program offers guided tours and custom designed educational service to school groups throughout Massachusetts. It provides on-site presentations in classrooms with authentic artifacts that can be handled by the children. In 1988 it expanded its educational programs in the schools and are in the process of planning with fourth and fifth grade teachers in a nearby school district to incorporate visits to the house museums and to develop kits covering the period 1775-1850 for expansions in the classroom. It is currently evaluating its education programs with an educational consultant.

This cultural institution plans to continue to develop curriculum and kits related to early English settlers for use in public schools. The institution is also interested in the link with local public school teachers to further develop age appropriate vocabulary, activities, and expectations in relation to the museum programming. The institution is interested in dialogue with teachers to explore museum content and the role of the teacher and the museum in providing for children's learning. It is interested in the networking process in our region in order to identify people and their history-related interests and to overcome duplication and isolated efforts. It will be involved with the elementary teachers in refining and assessing the present local history curriculum guide written in 1986. Heretofore this cultural institution is referred to in this study as H.S.

The second cultural institution participating in the partnership was founded in 1870. It is concerned with the history and historic development of the valley and village. It maintains a museum containing a large collection of artifacts



used throughout the early history of the area and a research library. It is one of the earliest museums established in America.

The institution is interested in expanding its collection and program content to reflect the history of the valley and especially of the town from Native American to contemporary times. It will be involved with our teachers in refining and assessing the local history curriculum written in 1986. It is particularly interested in interacting with teachers on Native American Culture and post colonial society. Another interest is the integrative approach to learning and the possibilities of the Art Partnership building on those approaches as they relate to its programming. Heretofore this cultural institution is referred to in this study as H.M.

Because all of the involved partners are working toward individual goals, while solving common problems related to elementary school learners and the provisioning of environments conducive to learning based on research findings, there is an opportunity to study the process of partnering in order to add to our knowledge base on how institutions of differing makeup can meet individual goals at the same time that they are solving common problems.

### School Personnel

The Art Partnership Plan involved two elementary schools kindergarten through sixth grade in the same district. There is one class at each grade level in one school which I refer to as school A and two classes at each grade level in a second school which I refer to as school B in this study. The plan developed by the art partnership committee proposed that a small group of classroom teachers interested in committing themselves to the exploration of the integration of curriculum and the integration of the arts in the curriculum become pilot teachers,

with the idea of expanding the group in succeeding years. Four classroom teachers expressed interest: three third grade teachers and one fourth grade teacher.

Two of these teachers were from school A, and two were from school B.

Pilot teachers: a third and fourth grade teacher from school A  
two third grade teachers from school B

Other teachers: In addition to the pilot teachers, there are five classroom teachers in school A and eleven classroom teachers in school B. There are special education teachers, a speech teacher, a physical education teacher and school counselors.

Director  
Art Partnership: a classroom teacher from school A

Principal: Interim principal for the two schools, September through December of the planning year. A new principal in place for the two schools in January of the planning year.

Music Teacher: teaches in schools A and B

Art teachers: One art teacher two days per week in school A, including a forty five minute class in school B. One additional art teacher in school B.

Artists: A theater person, a dance person, and two storytellers during the planning year. A sculptor and a Native American storyteller, each for thirty day residencies during the implementation year.

Coordinator,  
University Liaison: University Ed.D. candidate, Planning year and first year of implementation, May 1988 through June 1990.

Consultant: Professor of curriculum, university elementary teacher education program, consultant to pilot teachers and curriculum related inservice workshops for all staff.

University  
Resource Persons: Three resource persons for all university interns and their cooperating teachers in schools A & B in the planning year and first year of implementation.

University Interns: Planning year, first semester: none.  
Planning year, second semester: School A prepracticum students, grade five and six.  
Total: Two

First year of implementation, first semester:  
Pilot teachers: school A prepracticum student grade three,  
practicum student grade four.  
Pilot teachers: school B prepracticum students two third  
grades.  
Total: Four

Other classroom teachers: school A practicum student  
grade six. Other classroom teachers: school B prepracticum  
student grade five, prepracticum student, grade six.  
Total: Three

First year of implementation, second semester:  
Pilot teachers: school A practicum students grades three and  
four  
Pilot teachers: school B practicum students two third  
grades.  
Total: Four

Other classroom teachers: school A practicum students  
grades one, five and six  
Other classroom teachers: school B none  
Total: Three

### Data Collection

#### The Planning Year

The purpose of the planning year as part of the study was to document the planning process of the arts committee as well as the experiential learning opportunities offered by the committee as a prelude to a partnership of this type.

As a participant observer, I was able to document through field notes, meeting minutes, and audio tapes the arts committee meetings involving the development of the art partnership plan and the events implemented by the arts committee, as well as the planning meetings for those events. Documentation was carried out through slides and video tapes I made during the maskmaking project in the planning year.

On November 15, 1988 of the planning year, I conducted twenty minute informal interviews with each of the twenty classroom teachers and most of the

teachers of special subjects concerning the art partnership grant and I invited their input, questions and issues.

### The First Year of Implementation

It was my intent to focus more closely on the process of the four pilot teachers as they experienced the various aspects of implementation of the partnership plan. Two pilot teachers from school A agreed to participate in the study; their experience and insights I follow during the year of implementation. The two pilot teachers from school B did agree to the use in my study of audio taped pilot meetings with the university consultant and pilot teacher group interviews at the end of each semester. In addition to in depth interviews with the two pilot teachers and their four interns, I conducted in depth interviews with nine other key personnel involved in the partnership.

#### Interviews

##### 1. Pilot Teachers

In the first year of implementation three ninety minute open ended interviews were conducted with one pilot teacher from school (A) in September, December and June. Two ninety minute open-ended interviews with a second pilot teacher from school (A) were conducted in September and December.

(Appendix B)

Two ninety minute open-ended group interviews were conducted with the four pilot teachers in January and June of the first year of implementation.

(Appendix B)

## 2. University Interns

In the first year of implementation one sixty minute open ended interview was conducted with each of four interns in the two pilot classrooms in school (A). A total of four interviews were conducted, two in December and two in May, at the end of their semester internships. (Appendix B)

## 3. University Resource Person

In the first year of implementation two ninety minute open ended interviews were conducted in December and May with one resource person who supervised interns in the two pilot classrooms in school (A) as well as all other interns in both schools with the exception of one intern the first semester. (Appendix B)

## 4. University Consultant

After the first year of implementation, in September, 1990, one sixty minute open ended interview was conducted with the university consultant. (Appendix B)

## 5. Principal

In the first year of implementation two sixty minute open ended interviews were conducted in December and June with the principal who serves both schools. (Appendix B)

## 6. Art Partnership Director

One ninety minute open ended interview was conducted with the director of the art partnership in December, 1990. (Appendix B)

## 7. Art Teacher, Music Teacher and Art Partnership Committee Parent

One sixty minute open ended interview was conducted in September, 1990 with the music teacher serving school A & B. One sixty minute open ended interview was conducted in August 1990 with the art teacher serving school A and an additional class in school B in the first year of implementation. A sixty minute open ended interview was conducted in October, 1990 with a parent who served on the P.T.O.s' arts committee from School A and served as the accountant for the art Partnership Committee. (Appendix B)

## 8. Artists

One ninety minute open ended interview was conducted with Sculptor, (William Byrd) at the end of his thirty day residency in December, 1989. (Appendix B) Over the course of (Red Hawk Woman's) thirty day residency, ongoing daily informal interviews and reflective conversations were recorded, March, 1990. (Appendix B)

## Response Forms and Questionnaire

I administered response forms to teachers in the planning year following a theater performance, two in-service workshops, and three artist residencies planned by the arts partnership committee. In the first year of implementation response forms were administered to teachers following a theater performance, two thirty day residencies and four in-service workshops.

Response forms were also administered to parents at the end of the first year of implementation. These forms were sent home through their children and returned to their classroom teacher.

Written feedback from children was requested after each residency as part of the teacher response form. Time for children to write responses was allocated by the classroom teachers.

A questionnaire, with a stamped self addressed envelope enclosed, was sent to twenty classroom teachers in November, 1990. Eleven questionnaires were completed and returned. (Appendix B)

### Other Forms of Data Collection

#### 1. Slides and Video Tapes

Documentation through slides and video tapes was carried out during the maskmaking project prior to the theater residency in the planning year. All of the projects carried out by (William Byrd) were documented on slides by me. I video taped and took slides of (Red Hawk Woman's) work with children. Other partnership endeavors were recorded on video tape or slides by me or members of the arts committee.

#### 2. Publicity and Art Partnership Brochure

Newspaper coverage by local reporters was extraordinary during the first year of implementation. A feature article and full page cover picture was done by a reporter from one local newspaper about (Red Hawk Woman's) work in the schools. A brochure describing the arts in education program in the schools was written by a parent involved on the P.T.O. arts committee from its inception. (Appendix C)

### 3. Reports and Presentations

Reports of regular meetings of the full art partnership committee, sub-committees, pilot teacher's meetings and university resource person's field reports were collected. Presentations to the School Committee, Women's Clubs, Cultural Education Collaborative, P.T.O.'s and university students, added to the documentation of our process. Exhibits of childrens' work in business and community locations served to inform our process.

### 4. Observations

I took field notes were taken from observations of artists' work with teachers and children, teacher workshops sponsored by the art partnership committee, pilot meetings with university consultant, children in pilot classrooms, school climate generally, music concerts, and art exhibits presented by school specialists. As a participant with two classroom teachers, a music teacher, and two parents from the schools under study, I had an opportunity to experience, observe and document aspects of the 1989 Artist/Educator InterChange, a residential summer institute held on a college campus in the Berkshires, sponsored by the Cultural Education Collaborative.

## Presentation and Analysis of the Data

### Presentation of Data

Pseudonyms are used in all cases for participants and letters used in reference to institutions in the presentation of data in this study.

The selected data are presented in narrative form with the analysis and commentary interwoven into the narrative. The presentation is divided into three sections: The Planning Year May, 1988 - July, 1989; The First Year of



Implementation August, 1989 - December, 1989; The First Year of Implementation January, 1990 - June, 1990.

The reporting of the data in The Planning Year May, 1988 - July, 1989 is divided into four parts: The Development of the Plan; The Major Artist in Residence Experience; Staff Development Workshops; InterChange (the Cultural Education Collaborative's Summer Institute). The experiences within these four areas of focus highlight the interactive way in which the partnership plan took shape and indicate the grounding of the participants as they moved toward a broader and deeper commitment to the exploration of teaching and learning. Although InterChange was an off-site experience it played an important part in the development of the perspectives of the participants concerning the role of arts in the learning process.

The reporting of the data in the First Year of Implementation August, 1989 to December, 1989 is divided into four parts: The Artist in Residence Experience; University Interns/Pilot Teachers in Two Classrooms; University Consultant/Pilot Teachers; Staff Development Workshop. Each of these parts reflect the organizational structure of the partnership plan.

The First Year of Implementation January, 1990 to June, 1990 is divided into four parts: The Artist in Residence and the School Community; University Consultant/Pilot Teachers; Staff Development Workshops; Related Developments. This section reflects the integrative effect of the artist in residence throughout the school and particularly in the pilot classrooms with interns and cooperating teachers. I chose to integrate those experiences in this section but kept the university consultant/pilot teacher's explorations and staff development workshops in separate parts since those were not carried on on a daily basis.

## Selection and Analysis of Data

All of the raw data were read and reread. Data were selected that were referred to by participants as holding importance for them. The recurrence of certain references throughout the data gave me clues to those circumstances, factors or events that were remembered by participants and noted by me in field notes. As a participant observer, I determined the selection of data according to my own sense of their importance but my choices were validated through references to the same events or circumstances by other participants in the audio taped interviews.

After the data was reported and interpretations interwoven, I read and reread again the body of the work to look for emerging patterns. As likely patterns began to surface I first made notes in the margins. Later I returned to color code more carefully the patterns and then could see that some could be combined. From the patterns that repeated themselves most frequently, I drew conclusions.

## CHAPTER IV

### PRESENTATION AND ANALYSIS OF THE DATA

#### The Planning Year, May, 1988 - July, 1989

##### The Development of the Plan

In the Spring of 1988 the arts committee went forward with an application to the C.E.C. for a one year Planning Grant for the development of a proposal for a three year Arts Partnership. The committee had done all the exploratory work in choosing the institutions for their partners with the university being their major partner. The committee had interviewed me on April 15 and again on May 6 for the position of coordinator and facilitator of the development of the three year partnership plan and the writing of the grant proposal as well as the liaison with the university.

Although confirmation of the grant funding and confirmation of my position would not come until September, I felt it was important for me to sit in on the initial writing of the planning grant proposal on May 7 through 10, 1988 as well as actively participate in other committee work that had to be accomplished in preparation for the coming year. The committee of parents and teachers who were writing the application for a one year planning grant outlined the framework of the three year plan that would be developed in detail over the coming school year (1988/1989). Their general framework centered around the history of the community; year one to focus on the Indians who lived here on the land before the English settlers; year two to focus on the immigration of the Polish and Irish to the community.

A curriculum on the English settlers had been developed with a local historic museum two years prior to this project; year three was to focus on the fu-

ture, projecting what the children wanted their community to be like, with a particular focus on their relationship to the environment. Sitting in on those meetings where their general framework was articulated as well as the budgetary arrangements discussed gave me a very early opportunity to meet core participants, see them in action together, and hear their discussions underlying the written word.

Much of the work over the summer was organizational in nature, becoming familiar with grants and deadlines and setting plans in motion so that we could take advantage of as many resources as possible. Perhaps, more importantly, the work with subcommittees in the summer gave me an opportunity to become acquainted with teachers and parents, their thoughts about education and their hopes for this project.

Subcommittee work began in early June with the events subcommittee. We met at school B after school. A parent from school B was chairperson of this committee, and she had brought flyers and brochures about a variety of theatre groups that we might draw upon for performances during the coming school year. Discussion centered on what people had explored and knew from past reviews of their literature on theatre for children. We discussed the interest in expanding our multicultural understanding as we looked at folk tales from Japan offered by a nearby theatre company and our interest in the environment offered by another company.

We decided to contact the theater company located in our area. This provided an opportunity to broaden our artistic resource base locally. We had lengthy discussion on how best to provide artists in the classroom in the coming year, whether by specific grade level or whether to cover everyone somehow.

The problems and benefits of different approaches were discussed, and our awareness of past practices and artist placements had to be considered for a fair and equal determination for the coming year. All of these concerns were aired. The discussion offered me an opportunity to better understand the emotional content for parents and teachers related to the choices.

The theatre performers could provide storytelling workshops for children in classrooms after the performance. The consensus was to have the performance with the classroom workshops in October. We could apply for an events grant from the Cultural Education Collaborative. The chairperson of this committee would set this in motion by making the contacts. After reports back on costs and telephone conversations with the director and treasurer she proceeded with the grant application. That committee would also make the final contracts and be the liaison throughout the event, taking charge of all needs, including passing on the appropriate information to the publicity subcommittee or any other committees appropriate to a successful event.

The school year began with an interim principal, since the previous principal resigned in August. On September 20, 1988 the full sixteen member arts committee met in school B in the conference room for our first meeting of the school year. We met during school time from 1:15 p.m. to 3:00 p.m. The released time for teacher representatives and the director, also a teacher, was essential for on-going input by teachers. We met each month as a full committee during the school year alternating our place of meeting between school A and school B. The C.E.C. staff met with us twice during this planning year; October 11, 1988 and March 8, 1989. In addition, the staff was easily accessible for support and advice by telephone.

The director, who taught sixth grade in school A, met with me over lunch every week during the school year. We were in constant contact by telephone and after school, as well as more than once a week lunch meetings on many occasions to keep a constant update between us concerning the many elements of on-going subcommittees' work. Because of my past experience, I knew that this work would require a very flexible schedule and would require being in the schools when the need arose instead of designating a specific day. I did feel it was important to be available in the schools regularly and spent on an average of three days each week on site during the planning year. From the beginning I invited school people and committee members to call me day or night at home. This was my way of working so that problems or work being handled by volunteer parents could be on-going without delays or a build up of worry or misunderstanding. Because of the lack of space, telephone, typewriter or computer available to me at the school during the planning year, I did all writing and telephoning at home.

On October 8, we applied for money through the state lottery's art's allocation to provide children the opportunity to attend performances at the University Fine Arts Center during the year. Attendance at performances outside of the school setting had been sporadic in the past and had not been a practice in recent years. The interim principal was very supportive of this effort and made the necessary arrangements for busses, one of which was offered, if available, by a large local private school. The principal also had her secretary handle the requests and the contact with the University with details. All of this was an enormous support considering the coordinator's lack of access to a telephone, typewriter, desk space or continuous time in the school during this planning

year. I carried my files in the trunk of my car from school to school to home and back. Most telephone communication with parents and artists was done from home. I wrote, copied, and distributed all memos to teachers and parents to each school by way of teacher's mailboxes to eliminate delay and burden on secretarial staff.

On November 8 and 15, I met with each classroom teacher in the two schools for twenty minute conversations about the art partnership - what they hoped for, their expectations, their needs, their concerns, their questions. In addition to giving input on the partnership framework, art forms and their individual interests in the areas of self esteem, environment and local history, they had an opportunity to share what they were already doing in their classrooms, to share their individual interests and strengths related to the curriculum and to voice their interests and concerns about curriculum integration.

Important for me was a better understanding of the anxiety level that teachers interested in integration of curriculum and thematic approaches to learning felt over not being on the right page in the textbook with other grade level peers in the three other elementary school districts in the union. They felt torn between what they wanted to do and what they felt they were expected to do. They expressed concerns over a need for time to research and develop curriculum around themes or learning centers. They expressed a need for personal support and resources.

Teachers indicated that no one had ever met individually with them for their input on programs. The interim principal was most supportive of this idea and made released time possible.

By December the full arts committee had done webbing or mapping exercises, visually brainstorming possibilities on three areas of interest, the past, present (what is already happening), and future hopes. The school's goals were articulated after much discussion and stated in the grant proposal as follows:

Through the process of the integrated day approach, which values the integration of the arts in the curriculum, we will work towards the goal of personal realization and empowerment for teachers and students, as a route to cultural and multi-cultural understanding. We will express our learning through the arts. It will enhance the self esteem of all participants and build community between our two schools.

T.E.P. goals were stated in the grant proposal as follows:

The T.E.P. goals are to expand classroom sites where prepracticum and practicum students can observe and practice integrative approaches to learning. This school district, an outlying area from the university can develop such a learning community through the Art Partnership. The Art Partnership is a unique opportunity for the program to extend its contacts with local artists and to interact with this particular model of integration. It provides a site with research possibilities for doctoral candidates from the program. This is a district where teachers are interested in professional development and the T.E.P. provides graduate courses and consultation supporting those possibilities.

The H.M. goals were stated in the grant proposal as follows:

This H.M. is interested in expanding its collection and program content to reflect the history of the valley and especially of this community from the Native American culture to contemporary times. H.M. will be involved in refining and assessing the present "History of this community" curriculum guide written in 1986 with classroom teachers. H.M. is particularly interested in interacting with classroom teachers on the Native American Culture and the post colonial society ie. our oral histories of the second immigration to the area. H.M. is very interested in the integrative approach to learning and the possibilities of the Art Partnership building on those approaches as they relate to their programming.



H.S. goals were stated in the grant proposal as follows:

H.S. is interested in broadening its scope through a partnership with this community's elementary schools to continue collaboration in refining and assessing the present "History of this community" curriculum written in 1986. H.S. is interested in being part of developing a better communication network within the region to avoid duplication of efforts.

As stated in the grant proposal, the art partnership hoped to provide for the artists the following:

The partnership will expose the artists to local audiences and will give the artists the opportunity to develop programs for an educational setting. They will be able to expand their resources and research possibilities. The school goals of sensitivity to the environment and to ourselves and each other have inspired the artists to join us and to work with us in their mediums on furthering these goals.

Each partner's goals was shown to be congruent as we proceeded with further articulation of a three year plan. In December we began to contact artists who might possibly work with us. We were still struggling with the art form that would stretch children and teachers. Sculpture, movement, storytelling seemed to be the priority areas, so we began with artists in those disciplines. I made the initial contacts and set up interview schedules with the artists and arts committee. In the end we chose William, a sculptor who had taught at InterChange and whom some of our teachers had worked with there. He had also had experience with art partnerships. We also decided on (Red Hawk Woman) and in our initial plan three more artists. All of this was contingent of course on winning the grant. By April 15, 1989 our three year art partnership grant proposal was in the mail.

While we were developing the three year art partnership grant proposal we were very busy continuing to interview people in order to carry out artistic events throughout the planning year. In depth descriptions of major artistic events in the planning year and the planning for those events follow this section. They serve to reflect some of the articulated goals we started to work toward to begin laying the foundation for the three year partnership: Personal contact with a consultant from the T.E.P. and an all staff orientation to integration of curriculum; A common artistic experience for all children in the school through a mask-making project looking at two sides of ourselves; A personal experience in an art form for all staff.

With the enormous amount of activity going on within the arts committee, communications networking internally was extremely important. It was in this year that we tried to make a workable structure for this communications network. (Appendix D)

On May 24, 1989 a group of eight met at 6:30 a.m. at school B to drive to Cambridge to meet with the review panel on our three year art partnership proposal. A school committee member, two parents, the director of the arts committee, (Dr. Jones) from the university, the principal, and myself all went together in the principal's van. The collegiality and camaraderie on the trip gave us the feeling that a partnership was indeed happening. We were doing something important together. We were making a public statement about our plan and our commitment to it, all together. In early June we heard that our proposal for a three year arts partnership would be funded, a \$20,000 grant, one of the largest awarded in the state.

We began to take action on our partnership immediately. On June 13, 1989 our university consultant and their program field coordinators were invited to visit the four pilot classrooms in the morning and then met with pilot teachers, the principal, and myself for an hour to discuss pilot teacher's goals and general program support possibilities for next year's integration efforts. We met in school A in (Faith's) classroom since the class was off on a field trip.

It was at this meeting that the T.E.P. Handbook was distributed and a general orientation to the program process were discussed. The process for the placement of students was clarified. It involved an interviewing process for practicums and a program placement decision early in September for new prepracticum students who would come to the school only two days each week while they had their methods courses the other days.

It was at this meeting that both teachers from school A openly stated their desire to learn more about integration of curriculum and stated their goals as the development of a collegial relationship with their students to maximize the sharing of knowledge and methods. Exploration was a key word in the discussion. The two pilot teachers with the help of their interns from school B were interested in doing as much curriculum integration as possible in their classrooms. It was the public statement of desire for exploration and collegial relationships that indicated to me the potential for a successful learning environment for everyone. Often practicum students enter their practice teaching feeling that they must reflect the practices of the cooperating teacher. When practicum students understand that the cooperating teacher sees herself as a lifetime learner and an explorer in teaching and learning the relationship is quite different and offers an invitation for openness.

By the end of June full funding from the State Arts Council was in question. This would affect the funding just approved for our project, but the effects on partnerships would not be forthcoming until perhaps as late as August. We continued to go forward. On July 6, I met with the four pilot teachers at the home of one of the teachers for a preliminary meeting to explore their ideas, questions and/or concerns regarding curriculum integration with William, our first artist. The meeting served to get the uncertainties out and to put forward the idea that they were indeed the ones who could shape the way the artist interacted with their curriculum. This meeting in July gave each of us time to think about the discussion among ourselves and ponder and plan over the rest of the summer before we met again in August.

After the completion of InterChange, the Cultural Education Collaborative's Summer Institute held in August where six of us participated, we were told that indeed we would not receive the funding promised earlier. It was a very solemn and sad occasion when the six of us were given this news. I knew we had money enough for the first artist, so I committed myself to continue to coordinate without promise of payment, and we would hire our first artist whom we had written into the grant to start in October. This would mean that our energies would be toward fund raising in addition to carrying out the program. (Sarah) reflected on this turn of events and its meaning to her:

Finding out that we'd lost all that money and finding out that we were going to continue anyway and that there were parents out there who would help - that was wonderful. That was living proof that it's a worthy thing to have.

## The Major Artist in Residence Experience

On August 1, 1988 the events sub-committee met at a teacher's summer home at a nearby lake for an afternoon meeting, socializing and picnicking. Children came with mothers and one father who were active on the committee. (Peter Banks) from a theater company in the Boston area was invited to plan with us. He had just completed a successful residency with the district during the school year, and the group had already decided to bring him back for three weeks in January of the coming school year. The atmosphere was one of a family get together... lots of laughter, reminiscences with (Peter) over his past movement/mime residency, and general camaraderie under the August sunshine that spread over the expanse of grassy lawn to the lake. Children were sitting and playing on the dock and swimming at intervals.

We sat at picnic tables and talked about the coming year. It was clear that everyone there was comfortable with (Peter) and anticipated that by the end of the day we would have an exciting plan. It was this sense of trust in the process and confidence in themselves that impressed me. It also struck me how committed these people were to be here on a summer day. Everyone seemed relaxed in this setting, away from the school, in a place where their children could be pleasantly involved with each other.

A time and place for planning away from other immediate cares lent itself to productive thinking. This committee was at this moment a microcosm of the big picture they had painted for me of how they hoped the two schools would be when they came together as one in the near future.

The arts committee and the smaller working subcommittees provided teachers and parents from the two schools the opportunity to come together to

develop plans that would benefit all of the children in both schools. The arts committee provided one of the few opportunities for this kind of mutual interaction to occur. The planning of arts events such as this one provided common ground. The practice of listening to each other and exchanging points of view were critical factors as this group worked together.

(Jane) the art teacher on the committee from school A was very excited about exploring the possibilities of being more involved with the residency. She and (Peter) went off under a shade tree to brainstorm some ideas, while the rest of us discussed work done over the summer on the writing of grant proposals for artists' residencies and teacher in-service workshops. (Peter) and (Jane) returned to the group and shared ideas around planning a mask making and movement project with the entire school population. Children would explore who they are and express two sides of themselves on their mask.

The art teachers would do the mask making prior to his visit and (Peter) would work with gesture, movement, improvisation, and the masks during his time with us. Teachers in the group suggested that classroom teachers could help students' focus in preparation for the project with writing related to self awareness, the student's uniqueness and that of others. (Peter) and the teachers drafted some possibilities for teachers to use in working with the children prior to and during his time with us. How do I see me? How would I like to be seen? How do you think particular people see you, for example your little brother, your dad, your best friend's mother? What would I be if I were an animal? a bird? a color? a song? were some of the suggestions.

Since teachers would be responsible for the preparatory activities through writing with their students, the suggestions served to support teachers in facili-

tating the writing and further assure their engagement in the project. The suggestions also helped to communicate to teachers how the movement and writing would connect and reinforce the focus. It is difficult to know how much teachers engaged in this preparatory effort and what their reasons were at the time for participating or not. Because we prepared questions as suggested material, teachers were able to make choices, to create their own questions if they wished, but it indicated that this was not the artist's project but one that we were involved in together.

In several respects this was a new way of working with the artist. The art teacher would introduce the project, and the artist would continue it. It was also a project that would have a common experience for all students. In the past artists had worked in a more independent way without this kind of planning time and had met with certain grade levels intensively and perhaps some classes only once instead of the total population equally. They had not used a common theme in the past.

Everybody in the school was involved all at once. The masks, mask-making, movement and mime groups, and writings were everywhere evident. Children were able to see the project planned and supported by the whole school and connected by teachers and artist through different forms of expression related to themselves.

It was further decided to have older children help younger children through the mask-making process, which involved the use of pariscraft strips molded on the student's faces. The extension of the project in some way in the classroom was not new, however. By the end of the day a title for the project

had emerged "To See Ourselves - Writ Big." (Jane) articulated the project in an interview:

I think equalizing - I don't know a better word for it at the moment but just the fact that with this project the kids were all going to introduce themselves as two sides of themselves existing on the same mask and everybody was going to make a gauze mask and the way that we did it was so intimate - you know that children worked on each other's faces and that fourth, fifth and sixth graders were all doing masks on each other's faces and the older students did the masks on the littlest kids. That was pretty good and I think there were some lovely moments where the children whom you would worry about the most turned out to have a great sensitivity in working with little children and were very careful about respecting the vulnerability of little kids and in our own little school there were lots of moments like that.

.....I liked working with (Peter Banks). We could talk together in the planning. I could talk to him and make a mix, understanding. I was committed to seeing the mask project through with (Peter). I felt very much a part of that and very happy to have my ideas and those art ideas be all together.

(Jane) as a part of the planning had clearly taken ownership of the project with (Peter). Her commitment to the project was very personal because her own work and involvement with the children was extended by the artist in movement and mime and by teachers with process writing.

Art and music teachers had seldom been a part of artist's visits because they were involved in teaching their own classes. It was only if they made a special effort to connect with the artist in passing that they could connect with the artist as (Jane) had done with the poet (Virginia). This was the case when (Peter) was in the classrooms, but this plan gave the art teacher a role in the process and project. This was the first conscious effort to include the art teacher as a planned



part of the project from the beginning. Because it was a summer meeting it was of course totally dependent on her willingness and availability.

The mask-making residency occurred at school A from January 9 through January 13 and at school B from January 17 through January 27. (Jane), the art teacher at school A, did the mask-making with the children there the week prior to (Peter's) visit. The project set in motion a variety of needs. Pariscraft for the mask-making had to be cut into strips of various sizes. A school B parent on the arts committee volunteered to get parents involved in preparing the strips at their convenience at home. Because every child in the school would be masked it became a matter of preparing strips and sending them when and where they were needed, instead of parents working only for their particular school. A parent from school B as well as parents from school A arrived at school A on the first day of mask-making to be on hand to cut more strips if necessary, and the school B parent volunteered to be the one masked by (Jane) to demonstrate the process. (Jane) set the tone for the mask-making as she gently and quietly talked through the intimate process.

As each class watched, (Jane) as she took a strip of cloth sheeting and gently tied it like a headband to keep hair from catching in the plaster strips, spoke quietly about the gentleness necessary for the process. Her voice always remained quiet as she prepared the person for what she would do next. "We're going to spread Vaseline over your face and especially thick on the eyebrows so the plaster will not stick to your skin."

She began putting strips across the forehead. Nothing was done abruptly. She slowly and gently touched the wet strips to the face, smoothing and shaping, following the curves of the cheeks, nose, and chin. She spoke to the person

often, asking how he/she felt - was it cold? - constantly reassuring the person. She never left the person being masked. If she needed something she asked someone else to get it. The person being masked needed to be very still and patient while he/she was being masked, because any facial movements would rumple the soft wet strips that needed to lie smooth and tight to follow the contour of the face.

The quietness of the voice, the sensitivity to the person's feelings, the unhurried and relaxed pace, and the gentleness of touch were the elements most evident. Frequent questions such as, are you O.K.? How do you feel? Are you getting itchy? were asked with feedback from the person being masked. "Just a little more here. The cheek feels a little thin. This is getting hard already" were comments that were indications of keeping the person being masked in touch with the progress and enabled the person being masked to continue patiently.

Parents, teachers and children picked up her sensitivity and one to one connection to the person being masked. Her caring way of working was carried over by people involved. It was important to the partnership concept to not only provide opportunities for what was offered but perhaps more important to us was how the project was conducted. Therefore, the demonstration of the attitude with which one related during the process of mask-making was critical.

(Jane) reflected:

The mask-making itself - the actual working on the face - was to me my favorite moment.

The genuineness with which (Jane) interacted with each individual was as important as what we were doing.

On the first day of mask-making the principal brought a group of fifth and sixth graders from School B to observe and help in the mask-making as a

way to better facilitate the process when school B began mask-making the next week. Fifth and sixth graders from school A went to school B to help the next week when school B began mask-making. The principal was enthusiastic about this exchange and fostered it by driving the children in his van. He was officially in this position only one day before the mask-making began. This action on his part was evidence to us that he wanted to support efforts to bring people in the two schools together and would work with us when opportunities presented themselves.

The art teacher from school B who worked full time in the school union was not able to work with the mask-making because of her rigorous schedule. This realization caused considerable anxiety in terms of fulfilling the project in both schools. A solution was found, however. (Jane) volunteered to begin the mask-making at school B, and, as the partnership coordinator and an art teacher, I continued the process to completion. This kind of exchange between the two schools was very unusual. The solution of the problem required flexibility on the part of teachers in school B because the plan did not go forward as initially planned. The fact that a solution was found and the project did not collapse was an important step in building trust that support would not falter at the first sign of a problem:

In an interview (Jane) reflected how she felt about this experience.

Taking that kind of real personal way of working into a school where I didn't know the children, I didn't know what kind of attitude they had about me coming from School A..... and I think the beauty of working in almost any medium that's physical, that's not about words is that you get to focus on this. It's like cooking cookies. There we were in this classroom. I didn't know their names or anything but somehow working on this simple project where everybody was going to be involved in the same way - everyone was

going to have their face done - everyone was going to get to do the face. It didn't matter who anyone was. We were just there with our faces and our fears and doing this thing that was so close up and also the pleasure of doing it. So being able to walk into a classroom and being able to work with teachers I had never worked with before and along the way you find out little ways to make the masks - make it easier - just little details like how you wrap the hair and how much Vaseline you put on and how far you put the gauze back. You know you learned as you went and sometimes somebody that you didn't know would come up with this idea that was a little bit better and so that was also very wonderful to see.

School B mothers, fathers, and grandparents came to school to help with the mask-making. They were able to see for themselves the tenderness and care children were offering to each other in this process. As parents talked about it to others more people dropped in to see for themselves. In some cases we worked in classrooms and other times in the all-purpose room. The older children began to form informal groups, while they waited for their masks to dry, and, in many cases, they naturally fell into improvisational acting. As the younger children relaxed on the floor in small groups while masks were drying on their faces, older children read to them or talked or played quiet games. The children themselves took on the responsibility of caring for the person they had masked until that person's mask was hardened and could be removed. I could see a bond forming between partners as the mask-making process proceeded.

The process provided our children with an opportunity to be fully engaged physically and emotionally. They were active learners taking responsibility for themselves and each other. They could put themselves in the others place because they knew what it felt like to be masked.

Mask-making and movement with (Peter) were going on in every classroom and often in the all-purpose room centrally located and therefore visible to

everyone coming and going. Three local newspapers reported the residency with photographs of the mask-making. The children were excited about the newspaper coverage. The intensity of the three weeks in the schools created different schedules and physical movement of children. It was clear that something exciting was happening here.

(Jane) facilitated the decorating of the masks in school A, while (Peter) facilitated the decorating in school B due to the larger population to be masked and my own teaching schedule in another district. School A and B each had a ceremony with their masks in their all-purpose rooms at the end of (Peter's) time with us. Children formed two double lines each child facing another. They introduced themselves non verbally according to the two sides of themselves shown on their masks. They each continued to move one step to the next person until everyone in the line had been introduced to everyone else. The room was full of a cacophony of gestures - arms moving in all directions, bodies bending in all directions, heads turning, legs stretching and bending. (Jane) articulated it in an interview:

The ceremony at the end was a drama in itself but also important to do. I think to make ceremonies is a key so that those things don't get lost.

The ceremonies were important ways for children to be affirmed in their efforts. They also had a sense of their individual uniqueness in the process of asking themselves the question "Who am I," but the ceremony also gave them an opportunity to express that self. The ceremony gave them a chance to see that others may feel as they do but express that feeling differently.

When (Peter Banks's) event was over (Jane) and (Jack), our parent public relations chairperson, contacted a local corporation to see about exhibiting the

masks in their new and lovely facility. There had not been any school collaboration or communication with this corporation until this contact so we were not sure how they would respond, although many of their employees had children in our elementary schools.

Their response was positive, and they suggested that we use the glassed display cases in the lobby as well as the large white wall spaces in the employee greenhouse dining area. It was truly a beautiful exhibit, lovingly hung by (Jane), (Jack), and members of the arts committee. The Company reported to us that they had positive feedback from their employees and would like to see more sharing in the future. This gesture had opened up new possibilities for helping a part of the larger community to have a more personal contact with what the schools were doing and why.

There was another opportunity to share all of the masks with the entire community later in the year. On April 24, the town meeting was to consider the referendum for a new school. The meeting was held in the high school gym. We had planned early in our discussions to display all 425 masks at this meeting. Because of lack of available space for preparation of the exhibit and the minimal time that the space at the high school and elementary school was available to us before the town meeting, the project presented some fairly serious difficulties. Anxiety levels over the referendum were high among parents of elementary children. Parents who were normally available for help were exhausted from efforts related to the vote. For a while it looked like our plan would collapse.

With a commitment to follow through, however, two of us spent an afternoon spreading long sheets of white paper the length of the cafeteria tables at school B after lunch and stapled the 425 masks to the strips. The principal took

them to the high school in his truck where he worked with committee members to tape the strips to the backs of the folded up bleachers as soon as the gym was free. An astounding wall of 425 colorful mask faces greeted the overflowing crowd that came to town meeting that night.

It was a dramatic reminder that there were 425 members of the community whose future and whose education the present community was partly responsible for. These 425 masks represented 425 real people.

One of the important factors surrounding this artist and his work with our schools is that he was originally seen in action in the Boston area in 1987 by two teachers, one from each school, and parents who recommended him to the rest of the committee. In an interview (Doris) expressed the feeling of risk and responsibility in bringing a movement/mime person to the schools after having a successful poet the previous two years:

We had to decide what would be the route to go. We needed to pick up an artist. So it was our decision. We interviewed (Peter), made the decision totally on our own whether we thought indeed he would be acceptable to the school, in movement and everything else so she and I and I think a couple of parents were involved. We interviewed him. We were very unsure. We knew he was right for the school we just didn't know how the other adults would work with him. What if this doesn't work? We accept him. We would like to bring him in. ... But (Virginia) (the poet) was sick. Plans had fallen through. We were nervous. And that's a big decision. And to change the whole thing - to get away from writing - well it was needed - so we made the big change and since then we're changing all the way around...

Having made a decision to try a different art form to shift from poetry to movement, they were invested in making the residency a success, and, it was, enough to bring the artist back for the three weeks in January of the Planning Year. Since parents and teachers from both schools made the choice together,

they formed a base of support in communicating their choice to the rest of the staff. The planning group was able to develop a more interactive way of working with the artist in their January mask-making project previously described based on the trust level developed during the artist's first residency. The planning group was open to letting one thing lead to another.

While (Peter) was working with our schools on the mask-making/movement project during the planning year, he lived with the families of a teacher and a parent, and in his first residency in the district he was able to stay at a teacher's lake house. This personal and familial contact furthered the sense of family between him and the school community.

Because I followed more closely two teachers who became pilot teachers in the year of implementation and did in-depth interviews with them during the first year of implementation their reflections are documented more fully in terms of the opportunities provided by the arts. (Doris's) reflections on (Peter Banks's) influence and the poet (Virginia Parker) who came before him portray the evolutionary process of trust building and risk taking that she experienced over time with the artists, and the meaning those experiences had for her. (Doris) made a number of statements in her interview with me relating to these two artists.

You know (Virginia) made me be involved in writing myself and I learned a lot about myself, and you know I learned.... that I've accepted more things.

Experiential learning through writing by (Doris) herself proved to be a rewarding experience for her in terms of learning more about herself:

It was very hard for me to stand up and share my stories that I wrote. It was very easy for me to take an object and to sit and write... The process was easy. The sharing was hard. I was afraid of criticism from the children. I was afraid of laughing. I was afraid of having them hurt my feelings because again when we



wrote about this object it was very intense. It was very personal. You had the option of whether you wanted to share it or not. I was hesitant and I finally decided I would share it and I was surprised at the outcome. The children liked it.

(Doris) found the writing to be an easy experience. She found it more difficult to share her writing with the children in her classroom because it was so personal, and she was afraid children would not respond in an accepting way. She had an option not to share but chose to do it and found the children accepting of her writing. (Doris) was vulnerable to judgment in exposing her personal feelings and exhibited an openness to the risk:

I felt I was an equal to them (children). Here I'm a teacher and I'm trying to be equal to them and accepted and that's a whole different role all the way around. We always look at the children, and they have to be accepting to the teacher, but I have to backtrack and step down and put myself in their shoes and would they accept my reading.

(Doris) was a student with her children, participating with the poet in the same way as her students and vulnerable to possible judgments by them. In this way (Doris) was experiencing what it is like for children to share something very personal and how that feels. She put herself in their shoes:

So once I shared the first one then it came to be where I was accepted and I did feel comfortable in writing. That was a big thing.

The results of (Doris's) risktaking in this situation made it possible to risk again. Peter) started with movement activities that were nonthreatening.

(Doris) was comfortable with them:

...and then when (Peter) came in - you know, take your shoes off and let your hair down. Stretching activities - I could handle that and then you had to partner up and I kept thinking Oh! No! They're going to pick their best friend. No child's going to want to partner with their teacher, because I remember a

teacher being a strong authority figure growing up. There would be nothing fun I would want to do with my teacher even just talking to me at recess time and it's a whole different thing here now.

(Doris) was concerned about the partnering process. She was worried about how children would feel partnering with their teacher. She found her worries unfounded.

It's nice to indeed see how children move when they feel happy or how would they move when they feel sad and I have to admit that it helped me along because I was involved in doing it with the children. I couldn't just sit back. It was contagious. It was a contagious art.

(Doris) discovered that she not only benefited from seeing the children express themselves through movement but from participating herself. She benefited both personally and professionally. (Doris) was open to the invitation to participate, and it became contagious, which means to me the more you participate the more you want to participate.

...I also learned that children like having teachers involved - in art - art or whatever. They just don't want you to sit there. They want you to be involved too, and again it's contagious for the children.

(Doris) discovered during this experience when she and the children were all participating together that the children liked her active involvement and wanted more experiential learning like this.

It's art and it's fun, but it isn't art and drawing. It's how you feel, how you look at things, and it's knowing yourself better. There's no place else to start but opening it up to the schools- knowing yourself better...

(Doris) recognized through her experiences with her students and the artist that art could be fun; art is more than drawing; art is related to how you

feel, how you look at things; art can lead to knowing yourself better, and that makes it important to have in our schools.

(Ruth), the second pilot teacher, whose views were documented more fully through interviews, spoke of (Peter's) influence when she worked with him in his first residency:

Some of the children were having trouble writing about themselves and in their writing process folders that's what I tell them, that I really want them to write stories about themselves. This one little boy was having a real struggle with it and he said 'Can I write about my dreams?' I said, 'sure, your dreams are yours.' Well, he wrote about his dreams and we sat in authors circle and he shared those and the other kids said, 'Oh! Wow! What a good idea.' ...so they started writing about their dreams...

(Ruth) was accepting of the child's idea to write about his dreams and was sympathetic with his struggle. After he shared his writing with the other children she witnessed their acceptance of his idea about dream writing, and it became contagious. Other children wanted to write about their dreams. Both (Ruth) and the children responded in a supportive way and affirmed the child, and (Ruth) was supportive of the children's interest in continuing this topic.

..... when Peter came in to do that project with us he said to me, 'We need to have the kids do some writing about dreams.' I said, 'they already have. I think every student in here has written about their dreams, possibly more than one.'... he said, 'May I see them?' I asked the kids if they would share their dreams with him. He took those and copied them so that he could read them at his leisure and think about them. He was absolutely blown away by what these kids had written, and right after that he sat in on one of our author's circles, and I did it a little differently in those days because we'd share the drafts before it was a complete piece. Some of the kids would make suggestions that the child would like and want to incorporate, and they don't want to have a totally completed paper in order to do that. And that's how he started with us that year.

(Ruth) took the children's work seriously and respected their feelings by asking them if they would share their dream writing with (Peter). (Peter) took the children's work seriously by making copies, reading them carefully and responding with enthusiasm by sitting in on their author's circle. He could speak directly and specifically about their pieces and gave them positive feedback, which was affirming to the children and to (Ruth).

... and then he explained to them what we were going to be doing with the masks and how it would relate to our dreams and that the final product would be a mask of some creature or some person. He had to do a lot of mime and movement and role playing that related to that - how would their creature or that person in their dream move and he'd have the kids show us. They'd walk across the front of the room moving and it was like - you could see them - you know what the child had been reading about. Most of them could do that very easily. So it was perfect. That was the first time any child had asked me if he could write about his dreams and I said, 'SURE.'

(Ruth) saw that her acceptance of the child's idea led to excitement by the other children and that led to a perfect fit with what the artist was interested in and that led to carrying out a well integrated project making the subject bigger, from dreams to writing to movement and masks, it all came together - many modes of expression. This was very affirming for (Ruth).

I remember the very first year working with (Virginia), I remember not actually doing any writing. The kids were doing such great stuff I felt intimidated and then (Virginia) got us going the second year, not because she insisted but because she said anyone who's interested. You know she got together with us a couple of times. It was kind of fun because you said, 'Oh! Well! I guess I can do alright at this.' So at this point I'm beyond all that. Everything we try is kind of exciting - not that I wasn't excited about (Virginia) and (Peter) but both of those were - I hesitated a little. I thought, mime, oh, my gosh. What do I know about mime? Nothing - You know, and mask-

making - Nothing you know but that's O.K. and suddenly it's become clear that it's fine. It's good in a way because you need to learn new things. So the kids kind of get that feeling too. They want to take part and really try something new.

It was this kind of evolutionary process with the artists who encouraged participation in the creative process that was expressed by these teachers; their early hesitation, a gradual involvement, and a further comfort to try other things that were new to them; to have options in the way they participated and an environment that they perceived as safe were important to them. Not all teachers embraced the concept of movement and mime as an integral part of language arts and social studies. As a result, some felt that the time spent was in addition to what they were doing and they would have difficulty covering their specific agenda. Flexibility was required on the part of the resource room teachers because all of the children participated with their class when the artist came. The principal's role was critical in his validation of our approach to include each classroom as a whole in the art's experiences. The on-going discussion around these issues was directly shaping the arts partnership plan with the university and the two cultural institutions: How to integrate curriculum generally, with the arts as a valued component of the integrative process and the accountability factor if one moved away from the textbook to include other modes of learning.

### Staff Development Workshops

#### Curriculum Integration

Plans to write a Commonwealth Inservice Institute (CII) Grant were begun in June, 1988. A survey of teachers had indicated interest in connecting with the university to begin the exploration of curriculum integration during the planning year. It was decided to plan follow-up sessions in classrooms to sup-

port interested teachers in doing some integration. A workshop involving interested teachers in a creative art form with an artist was also suggested. A subcommittee formed voluntarily from the arts committee to develop the proposal.

We met in a pagoda in the wooded backyard of one of the member's homes. She had prepared iced lemonade, and as we sipped, possibilities and thoughts began to flow. We had a parent, a school committee member, myself, and a teacher at that meeting and concluded that I would write a draft that would include an orientation workshop on integrating curriculum and the role of the arts in the experiential learning process. The university person who would be involved directly with the arts partnership as it unfolded would be invited to lead this workshop. We were interested in having teachers involved on that day from outside the district who could share work on curriculum integration that they were doing in their classrooms and talk about their process.

From the survey taken of teacher interest it was decided to go forward with movement for teachers a form of expression that we had not tried before in the district. Several of the teachers had experienced movement workshops with (Mary Kane) at InterChange, the Cultural Education Collaborative's Summer Institute, and wanted to pursue that avenue for a spring workshop. By summer's end we knew our (CII) grant was not going to be funded. By September we knew our planning grant for the arts partnership would be funded. Confirmation of funding to facilitate the proposal writing for a three year arts partnership with the university as our cultural partner made it more important than ever to the group to pursue our plans for the inservice workshops for all staff, if not the follow-up sessions with individual teachers. Funds were obtained

for two afternoon workshops without follow-up funding for consultation in individual classrooms.

This sequence of events was indicative of our flexibility, commitment, and openness, as we accepted disappointment, built on our strengths and were committed enough to do as much as we could to reach our goals.

Two teachers, one from each school, went with me to the university to meet with (Dr. Robert Jones) to discuss the possibilities of a winter orientation workshop for all staff on curriculum integration. Since these teachers were unfamiliar with the university, it seemed a formidable place to them, and they welcomed my support in taking them to the campus. We discussed with (Dr. Jones) the possibility of involving a teacher from one of the local schools to share his/her work on integration from his/her classroom. (Dr. Jones) helped us to focus on the clarification of his role in our afternoon workshop and what our expectations were for his part. He left the search for local teachers in our hands, giving us some names of people he had worked with in the past.

We realized that close communication would be essential in carrying out our plan to a successful conclusion. We understood more fully the importance of mutual planning with dialogue, reflection, and personal contact. The trip to the university to meet with (Dr. Jones) in his setting made the university more personal, a more manageable and friendly place. In October we contacted two teachers who team taught together, did a lot of curriculum integration, and had worked with (Dr. Jones) over the years. They agreed to share their experiences with us. Much communication went on between all of us in the months to follow.

On February 15, 1989 from 1:00 p.m. to 3:00 p.m. at school A, teachers gathered in the all purpose room to focus on the subject of curriculum integration. This was the first time that all teachers had an opportunity to meet (Dr. Robert Jones) from the university. Teachers were able to associate a person with the university as partner and could know more specifically and in personal terms that the partnership meant interacting with people not an institution. (Dr. Jones) would be working with us during the first year of implementation assuming our arts partnership proposal which we were in the process of writing at the time, would be funded. (Brandon) and (Melissa), sixth grade teachers who team taught in a neighboring district, were also presenters that afternoon. Chairs were arranged in a semi-circle with tables in front of the group filled with children's work and materials that already drew some attention and curiosity as teachers arrived and chatted before finding seats. A table along the side of the room was decorated with a fresh bouquet of flowers along with light snacks. The smell of fresh brewed coffee filled the room. The efforts made by presenters to bring and display interesting materials and our efforts to make arrangements that would satisfy their needs gave teachers and guests a sense of being cared about.

(Dr. Jones) spoke for the first forty minutes, focusing our attention on our personal beliefs about teaching and learning and the importance of how our practice relates to our beliefs. He spoke of the importance of uncovering those beliefs for ourselves, so that we are conscious of them in our practice in the classroom. He also discussed the value of our collective knowledge through research on teaching and learning and the importance of the on-going dialogue regarding what comes forward in the research and what we do in practice. His way of



being and his presentation were empowering because he drew upon what was inside each of us and gave us ownership of the process for making our beliefs and our practice congruent.

(Brandon) and (Melissa) showed us their students' work and talked about their process of planning and implementing the integration of subjects in their classroom. One of the themes they talked about in depth was the United States' presidential election. Another was a less likely theme, on the frisbee that (Brandon) and (Melissa) had pursued in the past. (Melissa) spoke of her work with Shakespeare plays and the amount of curriculum integration involved in that. A portion of the meeting was set aside for questions. The questions that teachers asked were thoughtful and indicated their interest and concerns around this subject. For example, they expressed concern over assessment and their ability to keep track of individual progress.

They asked questions regarding accountability; how can we cover everything that is supposed to be covered in the curriculum if we go with a theme? They asked questions about access to the diverse resources necessary to draw upon to carry out a theme in depth over time. They asked questions about planning time and structure in the classroom for this kind of approach. The informal conversation in the room at the end of the afternoon indicated interest in exploring the subject further. (Faith) the director of our arts committee was also involved in doing Shakespeare plays each year with her sixth graders at school A. In conversation over their shared interest after the meeting, a sense of collegiality developed between her and (Melissa).

The presenters and the presentations served as an affirmation for those who were already doing some integration through the use of a whole language

approach or exploring math manipulatives or otherwise involved in that direction. The questions teachers asked indicated a sincere desire to explore and understand the process of curriculum integration and how that process might affect or be different from their classroom practice presently.

Teachers were interested in the personal contact with other teachers who were practicing a thematic approach to integrating curriculum. (Dr. Jones) provided handouts relevant to the topic. This made it possible for teachers to have access to printed information. The arts committee distributed a survey to teachers to identify their interests on future curriculum integration programming and expressive arts workshops. Teachers could immediately give input to the arts committee in this way for future staff development programs through the survey. This effort showed a sincerity on the part of the arts committee to investigate teacher's needs and interests.

Following this workshop a list of classrooms and/or schools practicing experiential learning approaches through integration and inquiry was developed and made available in the principal's office for teachers who wished to see classrooms in action, and communications were sent to teachers regarding this list as well as offering encouragement to take professional days to visit other schools.

It was affirming to teachers to be provided with a list of teachers practicing curriculum integration and thematic approaches as a follow-up to the afternoon. It indicated that their interests were taken seriously and easy access to information arranged.

### Movement

Our second staff development workshop planned by the arts committee occurred on April 11, 1989 from 1:00 p.m. to 3:00 p.m. at school A in the all pur-

pose room. (Mary Kane) had completed movement workshops with second graders in school A and B on April 4 and 6 and had done a performance with her eight students from a school in the Boston area. The eight students had also helped with the movement workshops for children. Because (Mary) and her students were from the Boston area, they stayed with families in our community while they were working in the school. This was an indication of the commitment parents had to the program. It furthered the sense of community between the school population and the artist.

On this afternoon (Mary) was working with a former student who was presently teaching in a local private school. It was our intent to broaden our local artist resource base for future experiences in the two schools.

We began in a large circle. (Mary) had brought large colorful lycra sacks that she and her partner each got into with the opening at the bottom. They then moved about within the sack, giving a most abstract impression or essence of a mood through movement. We each had an opportunity to get in the center of the circle and perform within our sack one at a time and by choice. The beauty of the gestures was remarkable. For me it was a very safe way to be on the spot. We as the audience could focus on the expression not the person. As performers we could focus on the expression not the audience.

We had newsprint paper and charcoal at our places and were asked to draw with simple line movement the essence of what we saw. It was a lovely integration of hand, eye, body and mind as we moved over the paper. We partnered off and mirrored movements with colorful streamers on sticks as we faced each other. Along the side walls were large sections of white paper. We spent some time freely responding with charcoal and line to each others' movements

(conversations) on paper. The activities that (Mary) and her partner provided gave us an opportunity to focus on ourselves in relation to another person, to interact in a non verbal way and to realize the power of the gesture(s) and the energy within the gesture(s). The afternoon provided an opportunity to try a variety of ways of expression through movement but also included the integration of several art forms; visual art, movement, drama.

### InterChange

InterChange was a summer institute sponsored by the Cultural Education Collaborative to bring artists and educators across the state together to experience the arts in a relaxed setting for eight days. InterChange was an integral component of the (C.E.C.'s) professional development program and provided teachers in this study with positive experiences in the arts that influenced them to consider an arts partnership through the (C.E.C.). InterChange helped participants to understand the power of the arts as a means to self knowledge. As a result of their own experiences they wanted to provide opportunities for their children that would help them to know themselves better.

InterChange provided teachers with an opportunity to enlarge their understanding of the creative process to include an approach to learning that is experiential in nature. This led them to the question of how do you actually do that in the daily life in classrooms when addressing all subjects. The university, school of education and artists in residence provided the support for that exploration and practice. The district had sent groups to InterChange since 1986 when they were first introduced to it by (Virginia) the poet in residence in their schools at the time. That year six classroom teachers and their poet in residence attended.

The second summer three teachers, the principal, two parents and a guidance counselor attended.

InterChange was about empowering people to be themselves, to participate in the process of uncovering new sides of oneself, of digging into the depths. It was an opportunity to see the arts as a vehicle for self knowledge. It was an experience in being genuine, of looking at the process and the gifts to oneself in the process. (Jane) reflected on her experiences at InterChange:

Through (Virginia) (the poet) and through InterChange I felt myself growing as a teacher and as a person, as an artist and if it hadn't been for that where it hit me personally, I would not expect the thread to come out in the teaching. InterChange was so much about empowering teachers to find their source of creativity and how can children feel that in the classroom unless the teacher has already been there? It's essential for anyone working with people to relax and find other ways into themselves.

The implication here is that there is a connection between who we are as persons and how we are as teachers, and that when we value the search for self knowledge it influences how we are and what we do as teachers.

The summer of 1988 when I came to the district (Jane) attended her second summer institute, this time for teachers of the arts. In August of that year a group of us attended visitors day, an overnight visit, to see the dance performance that (Jane) had participated in creating during the eight day institute. We were bused to Jacob's Pillow to see their performance on the outdoor stage. We were able to see (Jane) in a different way as she expressed herself individually and as part of the group. We saw her beyond the role of art teacher in the school. We saw her as a unique individual. This visit was evidence of the way in which teachers and parents supported and appreciated each others individual efforts beyond what they did in the school setting.

We were able to participate in sample sessions of our choice with the artists during our visit. Several of us took a dance session with (Mary Kane). The experience with the artist, specifically the thoughtful way the day was conducted, visitors made comfortable, interactions allowed to be direct and open, was evidence of the integrity and philosophy of the (C.E.C.). That was my first introduction to the Cultural Education Collaborative and the artists they worked with.

During the summer of 1989 a group from the two schools again attended InterChange. I attended with two classroom teachers from school B, one music teacher completing her first year in the district, two parents from school B. We experienced workshop choices in visual arts, movement, poetry and drama. We agreed that (Polly), in expressing her own experience, captured the way we all felt:

....we exhibited every teacher's dream - we'd become excited, self motivated learners who felt free to explore, safe to create and proud to have attempted. Together we developed the appreciation, compassion, technical skills and the motivation needed to expand our fragile postures and speak from the heart...

The power of experiential learning and the search for personal meaning with access to a choice of modes of expression were expressed by participants who were able to open themselves to the invitation to discover and uncover themselves. (Sarah) spoke of her experience:

InterChange was an overwhelmingly wonderful experience. I had no idea it would be so and I had no idea that it would end up to be as personal a thing as it became for me. But our first assignment, (and that was even before we had gone with our artist), was to write a paragraph about one of our most powerful learning experiences.

We wrote our paragraphs without prior thinking and had a limited time allotted to this activity. We were caught off guard and drew from within ourselves in that moment. This approach forced us to go with our instinctive responses.

It was just a wonderful thing for me inside, to have experienced that and to be willing to share with really anybody who wanted to look at it. It was part of me that was so personal.

Once the paragraph was written we laid them out on tables at one end of the room where they would remain over the following days for people to read at their leisure. This was an experience of personal exposure and one that, in the sharing, required a letting go and a trust in this group to accept and value each person for their contribution.

It was one of the first times that I had put that... out to the public - hanging it on the wall for an art show, you know.

(Sarah) expressed her experience in a visual form in her visual art session. The culminating activity was an exhibit of their final pieces. It was at Inter-Change that (Sarah) experienced an insight about her approach to teaching, saying that her teaching would not be the same. She was convinced that self esteem was a priority not just the subject to be taught.

In returning to the district we reported our experiences to the school committee and ended our presentation with the following statement:

We surprised ourselves with the depth of our expressions, and we knew we had found something here that made a lasting impression, was worthwhile and transferable to our personal and professional lives.

## First Year of Implementation, August, 1989 - December, 1989

### The Artist in Residence

On Tuesday, August 29, 1989 at 10:00 a.m., the four pilot teachers who had volunteered to explore integration of curriculum with the arts as a major component came to school B to meet with (William Byrd) to plan more specifically how he would work with them. (William) would be our first artist in residence from late October to early December.

Others attending the meeting were (Faith), the director of the partnership, (Jane) the art teacher from school A, (Sarah) the music teacher, the principal, two university practicum students; one who would be doing her student teaching in (Doris's) pilot classroom, and the other was (Faith's) intern. I attended as the coordinator and participant observer. The other pilot classrooms would have prepracticum students this first semester for two days each week, but their placements were not yet confirmed. We gathered in (Alice's) third grade room in a large circle. The circle provided an arrangement that invited equal access to all participants.

(Faith) began by reviewing the arts partnership framework: The title of the plan, "All About Us: Traditions and Transformations" would concentrate on our local environment and history. The first year would focus on Native Americans who lived here before the European settlers, the second year on the wave of immigration of Polish and Irish to the area, and the third year we would continue to develop an environmental awareness in terms of the relationship between people and nature as we look at our direction for the future. (Faith) explained that when the partnership plan was developing we had interviewed artists and had invited (William) to work with us for six weeks in visual arts on



relationships of materials, structures, and space to address environmental issues, using natural materials as much as possible. (Meggan) reviewed what the third grade curriculum involved in the fall. Children would be studying animals and habitats during the fall. Teachers were eager to have the artist do something that they didn't know how to do. (Alice) said they usually had the children do research projects on an animal of their choice and as part of that they made small animal dioramas in shoe boxes. (William's) work and background was in sculpture, so the third grade teachers began to think in terms of large animal habitats that could be constructed by each class as a whole group.

(William) posed some possibilities such as a beehive. (Ruth) immediately became excited about that and said, "Oh! I'd love to have my class make a huge beehive. It would be great to study bees. We've done birds and other animals in the past but never bees." (William) remarked, "It might be fun to make a beaver lodge or a bear den. Those are two animals that are in our environment or we could do birds. I did a bird project in a school. It worked well. We could use sticks for the structure to stay with natural materials." (Alice) said she liked the idea of a beaver lodge. She had never studied that animal before with the children. (Meggan) stated her choice. "I want to make a bear den. I like big animals."

The third grade teachers had a common focus through their curriculum and could relate as a group to (William's) suggestions. They had little difficulty sorting out what habitat each would be most interested in making and could see them fitting right into their curriculum plans.

(Doris) said her curriculum was different, and she didn't know how she would fit in because her curriculum was focused more on geography and coun-

tries around the world. (Faith) suggested that birds might work for (Doris's) curriculum area because of bird migrations and world climates and the need to know that different birds live in different countries and on different continents. (Doris) and (June), her intern, decided to focus on large individual birds because it seemed to suit the fourth grade curriculum.

(Doris) was the only fourth grade teacher in the group. She didn't have grade level peers to brainstorm with and had a curriculum different from the third grade. The structure of the group made her feel alone. She was helped to see how her curriculum could fit when (Faith) offered a suggestion and she was able to discuss the possibilities with (June) her intern.

As the discussion progressed, the talk became more animated. "How will we do this?" "Where will we make these big things?" "What size are we talking about here?" (William) said, "Big enough for the children to get inside." (William) said he liked working away from the classroom, especially when he started working with the paper mache, but it could be done in the classroom if necessary. The principal said that the all purpose room would be the place to work if we could do the scheduling around everything else. (William) thought some of the initial structural work could be done outdoors if the weather was good. I brought up the question of safe storage between sessions. (William) suggested that perhaps they could take them back to the classroom. (Meggan) and (Alice) said they didn't see where they would put them in the classroom. (William) suggested raising them up overhead. The principal determined that we could probably store them in a corner of the all purpose room out of the way of general traffic, particularly since physical education classes were still out of doors except on rainy days.

"How will you make them?" "What will be the cost of all the materials?" (William) discussed using natural materials as much as possible, and he wanted to include paper mache work with all four groups. I suggested we might approach a local moving company for a donation of large sheets of newsprint paper for the extensive paper mache work that (William) wanted to do.

When questions were raised concerning the project and its implementation, participants were direct in stating their preferences but were flexible in their outlook related to solutions. No one responded with "That's impossible." Participants were willing to listen to each other and consider each question and suggestion seriously. The comments from the participants indicate the depth of interaction and participation. Everybody felt welcome to participate, and they did. Everybody made a contribution. As we thought more specifically about actually carrying out what the pilot teachers and (William) wanted to do, cooperation and compromise seemed to be a necessity if we were going to accomplish our goal because it was clear that we could not predict all of the factors regarding the complexities of the school and this project.

(Faith) referred to the arts committee's recommendation that the pilot teachers have a larger block of time with (William) than the other teachers since they were making a larger commitment to working with the university to explore the integration of curriculum and other experiential approaches in the classroom. All present agreed to that recommendation. It was decided that each would have two hours each week with (William) for a total of twelve hours. (William) added that he thought in terms of projects not hours. He said he would finish each project undertaken and that it might require an hour more or an hour less in some cases. The acknowledgement of the pilot teachers' time and

effort in the exploration of curriculum approaches by allotting a larger block of time to them with (William) was affirming to the pilot teachers.

Considerations concerning the partnership framework, the teachers curriculum plans for fall, and the artist's talents required a real give and take on the part of all participants. No one person had the answers. The decisions for final projects were the result of shared knowledge.

The pilot teachers and (William) could feel confident that their final decisions came out of the discussion by all the constituents that would have to be involved in the decision making. The group had reached consensus. The teachers and (William) did not feel alone. (Doris) and (June) were in dialogue together and could relate in their later interactions having heard the initial discussion together. Even the student teacher who could have been excluded and could have had an inferior position was included in the discussion and final decision making. This was a situation where a hierarchy could have been operating but was not. There was consensus from the group, rather than a vote taken to reach a decision.

In addition to the meeting with pilot teachers, the arts committee had considered in the spring planning sessions the idea of orientation meetings for teachers and parents with the two artists who would be visiting the schools during this year of implementation. On August 23, at an arts committee meeting we worked out a plan to have three events to take place on September 20: an orientation for teachers after school with the two artists from 3:00 p.m. to 4:30 p.m. replacing the principal's regular monthly staff meeting; a pot luck supper for the artists and the seventeen member arts committee at the home of a committee

member from 5:00 p.m. to 6:30 p.m.; an orientation meeting for parents from both schools with the artists from 7:00 p.m. to 9:00 p.m. on a regular school B P.T.O. meeting night. We decided to have all three events on the same day to take advantage of the availability of both artists on that date as well as economic and management considerations.

On September 20, 1989 at 3:00 p.m. each artist presented him/herself at the staff meeting after school in school B to orient teachers to their work and style. (William), tall, an immediate presence, informal in character, showed slides of his assemblages and talked about his own art work and the variety of projects that he had done with children in public schools. He passed around a book of prints showing the work in progress and the final products. (Red Hawk Woman), a small framed person clothed in a deerskin dress and boots, sat informally on the table before the group and told stories that reflected the way she would approach the issues of relationships with others, the earth, and self. Her storytelling was so compelling that a special silence fell on the room as we moved into the stories. We shed our own tears with the Navajo women as their men were marched off to faraway reservations and with the Indian boy who went to a settlement school proud of his heritage, only to be made over by his teachers until he no longer knew who he was. We understood through the prickly bush story how the earth gave us answers if we could develop a close relationship to her. When (Red Hawk Woman) was through no one moved. No one spoke. We all seemed deep in another place in ourselves.

We were able to relate to each artist as an individual, and because of the personal contact could imagine the artist in the classroom in a concrete way without mythical expectations that sometimes surround our individual notions of

what a poet, a sculptor, a dancer, et. al. is going to be like and what is going to happen. We collectively experienced the power of the stories that (Red Hawk Woman) told. We experienced being transported in minutes to a deeper level where feeling and thought came together. It provided a time for the artists to meet each other and have a sense of what each would provide. It gave teachers a sense of the artist before the residency occurred. Using a staff meeting for this purpose was evidence of the principal's commitment to artists and teachers coming together to gain perspectives before a residency occurred. Using staff meeting time formalized the partnership process by internalizing it as part of the school agenda.

Teachers were given request forms at the end of the meeting to take away with them. The arts committee asked them to indicate whether they would like to have one artist or both artists and how much time they would like with the artist or artists. Teachers were also asked to indicate how they saw the artist tying in to their curriculum - what else they might do in the classroom with their other subjects to extend the meaningfulness of the residency requested. The arts committee through an earlier memo to teachers, and the principal in discussions with teachers, had suggested this procedure in order to give them the opportunity to choose the artist and to give further input in terms of their curriculum integration possibilities. Teachers also understood that they would have released time to plan with the artist before the residency. The principal reflected in an early interview:

One thing I hope the partnership will not do - a case of having an artist come and do their thing and then leave. I guess the challenge for the partnership, for teachers and for me is....as I interpret the partnership, it's try and take that - infuse that into the heart of the

school - before, during and after, whenever artists come out. How we go about that is our challenge.

These choices were new to teachers, but it was a way to give teachers ownership of the possibilities and eliminate some concerns a few teachers had expressed in the planning year in informal conversations with arts committee members, the principal and through teacher response forms. Some teachers expressed a concern that although the artist did wonderful things and everyone loved what happened it didn't necessarily connect with their curriculum at the time of the visit. Planning time with the artists was offered this year as a way to help resolve that concern. As evidenced in the planning year, not all teachers saw what the artist did as part of the language arts, math, science, or social studies process. The exploration of curriculum integration and other experiential learning approaches generally in staff development workshops through our partnership with the university also offered help in resolving this concern as referenced in the section on Staff Development. The support in addressing these issues in this way would not have been felt without the active and overt discussion with teachers by the principal in informal conversations and staff meetings.

The arts committee proposed a different scheduling system this year. The principal supported the scheduling proposal. The artists would visit both schools in an on-going way rather than school A for a period of time completing work there, and school B for a period of time completing work there. Just as we gave attention to fairness in scheduling meetings alternately in the two schools, the committee had tried to do the same in terms of alternating which school had the artist first. This change would eliminate that concern, although it made it more difficult for the artists. This change would also allow the artists' presence to be felt in both schools over the entire thirty days that they were each there, al-

though (William) commented that the immersion level of the artist in each location was more limited by scheduling this way. (William's) schedule worked out to be Monday in school A and Tuesday and Wednesday afternoons in school A. He spent Tuesday and Wednesday mornings in school B and Thursday and Friday in school B. (Red Hawk Woman's) schedule was Monday and Tuesday in school A and Wednesday, Thursday and Friday in school B.

The decision by the principal to give teachers the opportunity to make choices concerning the artists and the amount of time they wished to have with them indicated to teachers and parents that he wanted teachers to have artists for their own educational reasons, not because of a general mandate or outside pressure.

On the evening of September 20, 1989 at 5:00 p.m. the arts partnership committee met for a pot-luck supper with the artists at the home of our parent member. There was again the feeling of a family get-together, with the artists warmly welcomed as part of the family, as I had experienced a year earlier with (Peter Banks) and this committee. It was relaxed, unhurried, made special by our hostess. Tables were arranged in three rooms of the house, candles burning, delicious casseroles, salads and deserts prepared by members to contribute to the meal. These were all arranged on the kitchen counters along with corn steaming on the stove and bread heaped in baskets. Although we were in groups in different rooms the sounds of talk and laughter circled through the rooms and little conversations took place as people moved about to get food or just to converse with people from other spaces.

The informal gathering of arts committee members with artists over food in a parent's home provided an atmosphere of inclusiveness both for artists and



for these seventeen people who worked so diligently to bring the artists into the schools. It was this personal contact that some committee members might not have had otherwise, since the entire committee had not been part of the interviewing process initially.

We returned at 7:00 p.m. to school B to the all-purpose room after the potluck supper to an evening with parents where (William) and (Red Hawk Woman) presented themselves and their work at a combined P.T.O. meeting. Many of the parents who had helped with the mask-making the previous year were there and approached me enthusiastically after the presentations to volunteer to help during the artist's visits.

The evening meeting was on a regular monthly school B P.T.O. meeting night. School A P.T.O. cooperated by changing their meeting night to accommodate this plan. The arts partnership orientation meeting for parents brought the two separate school P.T.O.'s together for a meeting that focused on a common interest. This rarely if ever happened in the past. This was an example of the arts committee being the catalyst for the two school populations coming together. These three meetings, two formal presentations and one informal supper gathering all on September 20 provided an opportunity for all constituents in the school to have access to the partnership concept and the artists who would take part in the first year.

(William) returned to the school two more times early in October before his residency started. He met with pilot teachers and me after school on October 11 to discuss the materials that he would need for each of the projects and who would be responsible for gathering them. Everyone had a picture of how things would be gathered and brought together. This kind of understanding lessened

anxiety, built confidence and a sense of mutual responsibility, allowing everyone to feel they were mutually supported.

On October 18 (William) met with teachers, other than the pilot teachers, who would be involved with his residency. Twenty minute periods were scheduled to discuss their curriculum and integrative possibilities. A variety of determinations were made within the time limits that he had with each and within the range of projects that he could reasonably manage. It worked out that some teachers met with him individually and some in grade-level groups. (William) planned sixteen different projects in the schools including those with the pilot teachers. He planned several large 4' by 6' group murals on cloth and paper using seasonal themes or Native American themes that could be used as springboards for future storywriting or dramas. He planned self portraits with one group, microbes from junk and paper mache with another group and with a fourth grade involved in a unit on inventions, (William) planned to involve them in making sculptures out of junk and paper mache.

(William) listened to the input from teachers as evidenced by the variety of projects that were finally agreed upon. (William) and the teachers together considered the partnership theme "All About Us: Traditions and Transformations" with a focus the first year on the environment and Native American culture. They made decisions related to that in addition to connecting to their individual fall curriculum plans.

This was the first time that teachers had been released for such planning with artists. I developed a schedule for their time with (William) that did not require them to use their regular preparation time. I moved from class to class to release teachers, and the principal also supported this effort by moving into

some classrooms and by providing a roving substitute. This arrangement supported the value of the arts as an integral part of curriculum planning.

It was evident in making the planning possible that teachers had been taken seriously and were being supported by action as expressed in response forms at the end of the residency. Artists also found the planning time helpful in terms of expectations and delivery. (William) said:

We did the right thing having teachers come in more than one at a time to talk. We had very good numbers there. We had a nice amount of time. I think that worked out very well. That's a very long day for me but it was very fruitful. It gave them a little time alone with me...They could hear what is going smoothly with someone who has got an idea right off the bat and gives them an idea and frankly, too, it does make me agree to whatever it is we're going to do. It's much more than signing the contract that says I'm going to be there from October to December. Now I know that I'm going to handle this load of projects and we concretize what that is so that I can order materials. So that day was very good. It also gets me to organize the numbers.

Small grade-level group meetings provided more opportunity for interaction and sharing of ideas around curriculum integration. The group dialogue also gave teachers the opportunity to hear how and why each individual came to his/her final project decision with (William) after consideration of the amount of time each had requested and their interests. The planning meeting was not only helpful to teachers but was beneficial to the artist's planning as well. The direct contact with each teacher made the commitment more personal and therefore embodied a deeper sense of responsibility to the individual.

(William) began his thirty day residency on October 23, 1989 in school A. His first session with all classes in both schools was a presentation and sharing of himself and his work. He showed slides of his work, elicited interpretations

from the children and helped them to see historical relationships and literary relationships that inspired the work.

(William's) work shown in these slides was of assemblages created with found objects. The children could relate to the concrete materials shown. They expressed surprise over the found objects often discarded as junk, given new meaning through selection and arrangement. Since all the children whom he worked with were exposed to the slides and sharing of the person, one could hear conversations among the children at lunch time as they considered all of this. (William) was low key, relaxed, and treated the children in an adult way and with a sense of humor. He could often be found at lunch time sitting in the sun on the broad cement stairs at the front of the building, his long legs stretched out in front of him as he leaned against the building reading a book.

(Doris's) students began bringing junk that they thought (William) would be interested in. This indicated how much they were relating to (William). It also indicated that they were sensitive to the possibilities of discarded objects from their shapes and textures and felt their discoveries would be appreciated.

One teacher responded:

His art and manner suggested to them (children) that  
we can all see something or do something differently.  
It's O.K. to be different.

The courage to be oneself even if one seems different in manner or perspective was reinforced by the presence of the artist whose work was unique and whose manner was different from that of a regular school teacher.

The four major projects that (William) undertook were those in the pilot classrooms; the beehive, the birds, the beaver lodge and the bear den. These classes each had twelve one hour sessions with (William). Other projects under-

taken during the residency varied in time and were pertinent to the individual classroom teacher's curriculum. The descriptions that follow focus on the two pilot teachers whose process I followed more carefully.

### The Beehive

The project was begun in (Ruth's) third grade classroom in school A on October 23, 1989. The children were scheduled to meet with (William) two days each week for six weeks for a one hour session each time. Desks were pushed to the edges of the room on this day to make a large working space for the children to begin the cardboard construction of a giant beehive. (William) showed them how to measure each length of cardboard so that it was divided equally to make a hexagon with all the sides even and an overlap on one side for strength. They marked each measured space and learned how to score straight lines on those marks so that the cardboard could be bent into six sides without breaking. The children went about these tasks with enthusiasm and discovered that it took some cooperation to hold, score, shape, tape and then figure out how to attach all these separate hexagons. It was in the process of doing the tasks at hand that cooperation developed naturally in order to find a solution to the problems at hand. The children were involved in learning math skills without their being directly labeled. Curriculum integration, cooperative learning, inquiry and problem solving were all an organic part of what was happening here. The nature of the project allowed for movement and the freedom to interact.

(Ruth) often sat comfortably on a nearby child's desk where children would come to her for tape or advice or untangling a hexagon gone wrong. She was easily accessible but quietly removed from a central position. (William) was just as accessible as (Ruth) and quietly receded from a dominant role after initial

discussion and recognition of who was responsible for the various tasks. The adults kept a balance in their roles as teachers and facilitators. Their positioning gave the children the ownership of decision making without withdrawing support that was easily accessible.

(Ruth) was sensitive to (William's) approach, and she reinforced the adult role of facilitator by her quiet voice, unobtrusive gestures, and her supportive positioning. Neither adult felt a need to dominate the learning environment.

The children were clearly in charge of their hive; children measuring, scoring, moving the segments to another group to be shaped into a hexagon and taped with duct tape, more carrying of hexagons to the center space to be taped to others as the honeycomb grew, children stepping back to seriously observe what was happening around the room. As they became more practiced with their tasks, they would share little ways to hold the tape or the cardboard that seemed to work well. The children began to see the importance of each step of their work in measuring, scoring and taping as they began to fit the pieces together and they began problem solving to figure out why there might be a misfit and quickly relayed information back to the groups to facilitate a good fit.

The children could get immediate feedback concerning what worked and what didn't work by being actively involved in handling all aspects of the project. As the beehive progressed they could see the whole hive laid out on the floor as well as the many independent tasks that made up the whole. Children found observation of the beehive of activity in the room a natural part of the involvement, and at one time or another most children were seen to step back to observe what was going on. The environment was one that encouraged self directed learning.

The next week the children met in the all-purpose room. (William) had borrowed a very high and extra sturdy stool and had draped it with a huge drop sheet of plastic over which he draped the honeycomb. The children were amazed to see their flat honeycomb dramatically transformed into a more realistically shaped hive. They encircled the hive to see how (William) had achieved this feat. The children saw a transformation of the hive from a flat construction to a sculptured piece with height and breadth. They could experience the possibilities of change in concrete terms.

(William) discussed with them what they would do to make the hive more substantial. He introduced paper mache as the material to be used to simulate the natural material used by bees to thicken and harden their hive. Large sheets of white newsprint paper were set out and the children began tearing them into strips that were wide but fairly short to fit over the cardboard honeycomb walls. The strips were dipped into wallpaper paste, which some children referred to as glop, and smoothed onto the cardboard. There were "ohs," "ughs," "yuks," and "awesome" as different children responded to the feeling and smell of the wet paste as they dipped their paper strips and ran their hands down the paper to remove the excess paste back into the can. The children were learning through their senses as well as cognitively.

(Ruth) wrote in response to the residency:

It was interesting watching them (children) - some chose to stay right in the paste while others put the paper on the hive. They got right into the spirit - like a group of worker bees.

The project gave (Ruth) an opportunity to observe her children and perhaps add to her understanding of them through their approach to this experi-

ence. It was indeed an exceptional opportunity to maintain sustained observation.

Since the honeycomb was now more in the shape of a dome, (William) worked along with them on the topmost spots and in that way could also unobtrusively see how they were doing on the lower areas. The children worked side by side around the hive. It was interesting to see how carefully they worked at smoothing the paper and figuring out just how much paste worked best, how to share the space and materials without interfering with each others' progress. The children were clearly working with a sense of ownership of the hive and not from the point of view of an assigned task. (William's) close proximity as he worked on the top of the hive with them indicated to the children that he was supporting their efforts and caring about how they did this new phase. This process proceeded for several sessions. "It was like we were bees working on the hive," wrote one child in reflecting on the process.

We were able to use the all purpose room at the end of the day for (Ruth's) beehive project and could leave it to dry in place overnight. In the morning before school started (William) placed it in a storage space beside the stairwell to the all-purpose room. The logistics of such projects were no small matter to deal with due to the lack of space in the schools for storage and the multi use of spaces like the all-purpose room. Flexibility and sensitivity to each person's needs and feelings were called for at every turn. The routines of other teachers, custodians, kitchen staff and secretarial staff were all affected in some way by the use of the room and the requirements of the residency.

Because the internal network of the school is so interdependent many people are affected by a decision such as leaving a beehive overnight in the all



purpose room to dry. Cooperation, compromise, and an ability to put oneself in the other person's place were necessary when school patterns were changed to accommodate new situations.

(William) took the beehive back into the classroom for its final session of white paint. The beehive measured about 3' high by 6' wide. There were moments of anxiety on everyone's part when we tried to bring the beehive through the narrow classroom door. You could see on the children's faces the fear of seeing their hard work collapse or break, but we finally wedged our way in without a disaster. We all breathed a sigh of relief.

(William) spread plastic over the carpet while the children worked. It required a lot of flexibility on (Ruth's) part to work around it for part of the next day until the paint had dried and (William) came to raise the beehive to the ceiling in the corner of the room over (Ruth's desk) in a final ceremony. The children were all excited during the process for fear the hive would break or fall. It was like a final test of the construction, and it was a huge success. Everybody clapped and cheered and gathered under the beehive for photographs. The final transformation of the beehive and the final transporting of the hive to the ceiling in the corner of the room was a moment of closure and statement of accomplishment; a feeling in the room of "We did it."

Since most of the work was done in the all-purpose room it was central and visible to the whole school. Children who went to the office, to the bathrooms, to another room in the school all passed through a balcony hall overlooking the all-purpose room. Parents who came into the school for any reason would see the process without being intrusive in any way. In this way all the projects that (William) facilitated were shared week by week in this central space

so that one could observe the transformation of each project from beginning to end. The works done with the artist were dramatic in size, very visible and drew attention to the project. People talked about it in the community, and excitement grew in the school.

Three local newspapers sent reporters to the school to photograph and report on the residency. Children felt important to see their projects pictured and written about in the papers, and some parents were pleased to see the schools acknowledged and affirmed in print. These came at a time when the newspapers had been reporting the on-going conflicts at town meetings concerning the efforts to fund a new school. The pictures of the children's work and the overall efforts of the art partnership with the university gave the community a sense of the positive things that were happening in the schools.

### The Birds

(Doris's) fourth grade pilot classroom in school A worked with (William) on sculptured birds. The work with (William) began in the classroom with the drawing of bird skeletons on 24" x 36" white newsprint paper with charcoal. (William) asked the children if they knew what charcoal came from. He then gave them an interesting history of charcoal and how it is made. The realization that they were drawing their bird skeletons from material that was once a living tree or other vegetable substance gave the experience a deeper meaning. Children could create an imaginative bird or have in mind one that they knew. I borrowed a bird skeleton from the ornithology department at the university for the children's general investigation of and reference to bird anatomy. Parents were able to borrow stuffed birds from other sources. (William) had discussed with us in planning the hope that we could provide such specimens. The class-

room contained many books on birds, some scientifically oriented and others colorful and imaginative. (William) referred to the scientific names of the bones as they poured over pictures of bird bone construction. The children began using the scientific terms very quickly and were curious how they got those names. (William's) use of the terms in conversation served to bring the learning into immediate use and a reason for the children to pursue the terminology for communication purposes.

(William) was supported in his efforts by arts committee members who brought to the classroom materials that he felt would help children to develop their observational skills and further the quality of the experience. Curriculum integration was occurring from the beginning of the project through (William's) direct incorporation of bird anatomy, language roots, and the history of charcoal and later paper mache.

The children gathered sticks in preparation for their sculptures. (William) discussed with them the way the sticks would act as the bone structure for their sculptured birds. He did not have a finished bird to show them or one that was in process. They had to visualize how this would develop as they thought about their sticks taped together as bones in order to make their particular bird shapes. They could use their original sketch as a guide or make changes if they wished. There was a buzz among children trying to figure out how to change this sketch into a three dimensional structure that was large enough to work with. You could hear quiet conversations as children asked each other for help or advice:

Will you hold this while I tape?

How do you make the sticks curve for the bird's breast?

How did you make your head so good?

I can't get the beak right.

The construction of a bird from sticks was a challenge as evidenced by the children's questions to each other. They were also challenged by the idea of changing a drawing to a three dimensional piece. As soon as they started doing something with their hands it led to new questions. The inquiry began and the problem solving and cooperation developed naturally out of the project.

(William) could have had a finished bird or a partially finished bird to show them, but he didn't. He clearly anticipated their problems and knew that they could succeed but kept them problem solving and visualizing so they could take ownership of the process themselves.

Some children worked on the floor and some at desks, but there was an easy flow of movement for tape or advice or the right stick or observing a friend working. Some children answered their own questions by observing friends working. Stepping back and observing were a regular part of the process.

(Doris) and (June), her intern, were quietly there giving support, holding a stick or distributing tape, and (William) too, after initial discussion, distanced himself to let the children take responsibility for solving their problems. They would carry their bird to him declaring it was ready, and he would invariably encourage them to develop its rib cage a bit or fatten it up a bit but got out of their way in terms of their work. The adults, in the way they took on the role of tape dispenser et. al., clearly acted as facilitators of the project, not as problem solvers for the children. (William) let them know he cared about their progress by constantly encouraging them to go on to do more, even when they thought they were finished. (William) was very relaxed and did not make references to time

by asking them to hurry or by saying that he would only give them a certain amount of time. (William) encouraged them to take their time to observe, think, draw, and construct.

Children commented on how they felt doing the sketching and stick structure:

The sketch was hard but it's not the hardest. We had enough time to finish.

In sketching I liked it best when you said it could be a fake bird because I have more fun doing make believe stuff than real.

When we were going to tape sticks together I thought I couldn't do it. It was hard making bird shapes out of sticks. It got easier after a while.

The examples of children's responses indicate the kind of guidelines that (William) put in place that made a difference to children. Time to finish, choice of bird, real or imaginary ones, encouragement and trust that they could do it, all built confidence and helped children to cope with the fear of failure.

The class moved to the all-purpose room to develop the birds further. (William) spread a plastic sheet, and the children sat on the plastic with their bird structures and the cans of paper mache paste and the large sheets of white newsprint which they tore into strips. Each strip was dipped into the paste and carefully wrapped taut around the stick structure. The children seemed excited about the evolution of the bird from thought to sketch to three dimensional stick (bone) structure and now the flesh. It took several sessions of wrapping before the birds bones were covered and well padded.

Each new phase of the sculpture process was a new challenge and kept them interested for these many sessions. They experienced the importance of a

sound structure. They experienced the evolution of an idea to a two dimensional drawing to a three dimensional concrete form.

In the last phase, (William) discussed the feathering process and, drawing from their research, asked, "Where would you begin to feather the bird?" He demonstrated the process of cutting feather shapes from colored tissue paper, applying wallpaper paste to the end and attaching it, beginning at the tail, allowing much of the feather to lie loosely on the body. At each phase in the process (William) referred back to the natural anatomy and construction of a bird, further reinforcing the connection between art and science. (Doris) commented on how much bone terminology the children learned as they worked on the rib cage, stirrups, and so forth.

The children entered this new phase with renewed excitement over the many vibrant colors to choose from. Children sat in little groups and chatted quietly as they worked and again helped each other with holding or advising, as new problems arose in trying to cover areas that were large and some that were very small. (Doris), (June) and (William) remained on the sidelines, available but allowing the children to take charge of their own work. There was very little need for children to be dependent on an adult after the initial discussion because their friends were right there for clarification and problem solving, which came very naturally in this process.

Several sessions after the sketches were completed (Doris) asked (William) and me what we wanted to do with the sketches. She wondered if she should send them home with the children. (William) commented that he wondered what happened to them because he didn't see them around, saying, "I thought you would have hung them long ago. They're so beautiful." (Doris)

said she didn't have any space for them. We suggested that they be hung in the hallway leading to her room. (Doris) explained that she didn't know anything about displaying them and asked me to hang them. I suggested that we do it together, but she asked her children to help me.

(Doris) wasn't sure whether she should do something with the bird sketches. It seems like she expected William or me to do something about them, and since we didn't, she initiated dialogue about them. Since Doris delivered the children's art work made with the art teacher to her closet and left it up to her how to handle the children's work, it appears that she may have felt the same way about the bird sketches. William and I made the assumption that she would feel free to display them and enjoy them in the classroom, but since we had gone on to working in the all purpose room on the project, we did not realize that they were still in a pile in the back of the classroom. Doris was happy to have them hung. My speculation is that Doris thought that the teacher who implemented the project was responsible for displaying the products, but she was willing to offer some helping hands to accomplish the task. (Doris) commented in an interview later:

The children are very proud of their work hanging in the hall. All of their sketches are in the hall. Comments from fifth and sixth graders saying, 'these are very nice' and they are overwhelming because of the size. Children LOVE size. They're almost - they're gigantic - so I think the sketches themselves - you know you could compare them to the size of a dinosaur-massive - and I think that that's power and I think children really like that and they love seeing their work.

No one was excluded, meaning no value judgments were placed on the drawings in a competitive way. All efforts were valued. (Doris's) children's feel

ings were reinforced by the older children who made positive comments about their drawings.

(Doris) had asked me what was going to happen to the birds when they were finished, and I asked her if she wouldn't like them hung in the room. She said that would be fine, but she couldn't do it because it meant climbing the tall ladder which she was not comfortable doing. She also expressed concern about hanging things from the lights. She wasn't sure whether there were rules about that. William and I took full responsibility, and when the birds were finished, (William) and I hung them from the lights.

(Doris) asked about the display of the birds before they were completed. We talked about the possible ways of displaying them and identified who would hang them. (Doris) asked for help and received the support she sought. She was relieved to have us involved in the decision to hang them. She really wanted them in the room but was afraid of the consequences of the decision to hang them from the lights.

During an interview (Doris) talked about the children's responses to the birds hanging:

They've been commenting on each others saying 'Oh! Wow! that's a real nice one. 'You did a nice job.' Kids would say, 'I like the way you did the tail' or 'I like the way you did this' or whatever so I think it has brought the class closer together. I think that seeing their work every day is a positive treat. Also it adds to the classroom. It's very colorful.

The hanging of the birds in the classroom was the culminating ceremony where they looked at the collective accomplishment and could appreciate what they had done. Their classroom was enriched by their work. The class had been



brought closer together by the recognition of each person's success based on an understanding of the process by which the birds were created.

I documented with slides all of the projects that (William) did with the children. The arts committee had prints made of selected slides and an arts committee member and I displayed them at a local bank with appropriate descriptions. In this way members of the community were able to gain access to this aspect of school life.

Educators and artists who had attended InterChange in the summer gathered on February 10 and 11, 1990, at an environmental center in central Massachusetts to share our progress since September. Our group displayed some of the work done with (William), including some of the birds, and did a slide presentation about the partnership. The opportunity to share our partnership process and the work that the children had done was a celebration of our accomplishments and gave us the sense that our efforts were valued by others.

### University Interns/Pilot Teachers in Two Classrooms

#### (Doris's) Classroom

(Doris's) fourth grade class contained eighteen children, most of whom had been together since kindergarten. It was the only class at the fourth grade level. It was a close group. (Doris) said many of the children did things together outside of school as well.

The classroom was ample with light blue walls, blue carpeting and a wall of large windows on one side that looked out from a second floor perspective. (Doris) had already prepared the bulletin boards around the room with colorful commercial favorites that she had collected. Everything was very organized and orderly. Desks were in rows for the opening of school.

In my first interview with (Doris) she described her routine:

I consider myself to be a somewhat traditional teacher. I like to have control in the classroom. I'm a person who strongly believes when someone is talking we should all be listening .... I think it's too important for children's ideas to be neglected so I like to have the control of having the children listen to me when I'm speaking and also the sharing of ideas. I believe in routine to a point although I am also willing to deviate from my routine to enrich the children in whatever way possible.

Math, I like a lot of hands on involvement if possible. I do a lot of board work with the children. I like the children to learn from each other. I don't always like them listening and getting an answer from me. I like tutoring happening if possible. Sometimes it's better if children learn from each other than to just learn from me. I feel that they sometimes accept things coming from a student more clearly than from myself.

Spelling is pretty much routine where we have spelling bees and we have workbooks that we work in. We practice spelling our words. We have our final spelling test in ink.

Reading. We have reading groups and they're reading and learning different skills and we also have a literature program here. ....I have a well developed library appropriate for the age and enjoyment of my children. That's the only time we really read as a whole class - reading where the children are all on the same level. My readers who go down stairs for remedial reading do volunteer in literature. ...The children read silently the night before to practice and then we read out loud and discuss it. We're reading right now *Mom You're Fired* by Nancy K. Robinson, and it's a very enjoyable book where the children can relate to motherly roles and how different they are.

Social studies we study different parts of the world, and we do a lot of lecture and reading for enjoyment in the textbook, but it's set up like a storybook - a typical day in Japan and it will talk about how a child goes through the different cultures of Japan and the responsibilities, so it's more of a story book social studies oriented program.

Science - different topics include the oceans. From that to planets and they do reports, presentations. They do one a month and again that's one of the learning tools that I feel instead of my lecturing about the different planets the children go up and talk about a specific planet and the children remember Oh!Yeah! so and so did Mercury. So they do keep the facts if the children are talking about it.

Language arts - a lot of writing skills, we do- nouns, verbs, adjectives, the regular dry material that is ever so necessary. Sentence structure- learning how to write a proper report - dictionary skills - the basic rules that are needed for proper language setup and then also deviating and going into process writing. The children learning through that process and sharing ideas that way.

Art, gym and music - band, chorus, artist time, computer time and we have a magic circle with the school counselor where we all participate once a week. It's an important part of my curriculum.

(Doris's) recognition of the value of experiential learning and self esteem issues as indicated in her statements about the magic circle, hands on math, children tutoring each other and children giving presentations on their research, points to why (Doris) chose to be a pilot teacher. She wanted to explore ways to provide more experiential learning opportunities in her classroom through the arts partnership with the university.

The Integrated Day Program at the university has a practice of matching prospective cooperating teachers and prospective practicum students through a process of interviewing and then both giving preference feedback to the Field Coordinator of the program for input on placement. (June) had interviewed with (Doris) in the spring semester before her practicum was to take place. In an interview, (Doris) said of that interview:

I think my interview with her was about two hours, and we got along real well so I knew I could work well with her.

(June) commented about her beginnings in an interview:

When I first came into school I felt that it was a very warm place and that the staff was very accepting of having student teachers. I had worried about that. (Doris) had told me that her past experiences, one or two with a different program, hadn't been too wonderful and I was a little nervous that maybe she had felt a little pressure as a pilot teacher to take on a practicum student, and I was hoping that she really wanted somebody and that once I got in there I wouldn't find that it was something that she really didn't want, but that wasn't the case at all.

Even though teachers and interns have an opportunity to interview and have input in their placements, beginnings may still hold uncertainties and fears for interns considering the importance of this period in their preparation. The actions, gestures and verbal initiatives by school personnel are immediate indicators to newcomers to the school concerning their acceptance in the school community and the particular classroom.

(June) worked with (Doris) in late August helping to prepare the room for the opening of school and attended the planning meeting with (William Byrd). In an interview (Doris) talked about the way things began to happen from that planning meeting:

...and it was a give and take situation. We just didn't come up with birds out of thin air. (June) had a lot to do with what she wanted to do and myself as well. I mean I just didn't pick birds. She just didn't pick it. We worked together at it and decided we'll go very general and keep birds because there's a lot you can do with it and there is.

(Doris) included (June) in meetings and discussions from the very beginning, which gave (June) the assurance that she was wanted and accepted by (Doris) and that her opinion mattered to (Doris). This inclusiveness was affirming to (June).

(Doris's) regular format was to do one report a month on a topic. Other subjects were not integrated with this particular assignment in the past. The topics varied from animals to planets to continents to famous women during Womens' History Month. Following this format they decided to do oral bird reports for science to integrate with the theme that they had chosen with (William). The children picked a bird that they wanted to study in depth over a three to four week period. In addition to researching in the encyclopedia and other books, taking notes, transforming them to their own words and developing a report orally to be presented to parents, they made 12" x 18" posters of their particular bird. These were displayed on the walls around the room and used in their final presentations.

This format was a comfortable way for (Doris) to begin the exploration of curriculum integration. She could see that this exploration did not mean throwing out everything she was used to doing. This decision to adapt the research format to the bird theme incorporated a method that she had confidence in. The posters related to the bird research made by the children filled the display areas in the room, giving the children ownership of the space. (Doris) was very pleased with the work they had done on their posters and asked me to take slides of the work, which I did.

(Dawn) who was (June's) resource person from the university had an opportunity to be at the presentation and reflected in an interview on the academic quality and the connection she made to the bird sculpture project that (William) was doing with the children at the time of their research.

I remember the final project was exquisite but the process I really appreciated - gathering the sticks, the care, understanding and appreciation of the bird I saw come through in that art project as well as in their

academic research because I did have the opportunity to hear the presentations of the birds that they had studied...the depth of quality, the richness. In two cases the mothers knew those reports inside out, knew that bird, the climate. The deeper connection or understanding of how the bird lived comes from making the birds.

(Dawn) showed her interest in the classroom work by attending the presentation and by supporting (June's) and (Doris's) efforts. (Dawn's) enthusiasm and positive feedback further affirmed everyone's contribution. (Dawn) connected the quality of the research work with the making of the bird with (William), which would indicate that the physical, emotional and mental engagement by children makes a difference in the quality of the process and the product. Parental involvement in their children's learning was evident from their knowledge of their children's presentations. They had clearly helped with the practice at home.

(June) planned a unit on bird migration to integrate with their theme. The children were involved in mapping skills as they plotted the migrations. She used two filmstrips that led to discussions of bird migration and those bird structures which support ways of gathering food. She borrowed a kit on birds from a neighboring environmental center to enhance the study. (June's) effort to go outside of the school to take advantage of local resources and to use a variety of tools for learning, such as filmstrips, was evidence of her efforts to meet individual needs and to enlarge the subject. Teachers in the school had not been taking advantage of materials at the environmental center, although money had been allocated by the local School Improvement Council for that purpose.

(Doris) and (June) decided on *The Trumpet of the Swan* by E.B.White for literature during the time (William) was there. (June) led many of the discussions.

(Doris) had three reading groups. (June) took a reading group early in September and developed hands-on activities related to their reading. One of the books (June) was reading with the children was *Henry Huggins* by Beverly Cleary. (June) gave the children a choice of five activities. (Doris) reflected on (June) and her work with the children:

She has a dynamic personality and is natural with children. She was taking a reading group early in September and she has offered new ideas into the classroom so she's really improved my classroom setting. She's been a definite asset to the classroom and to the school itself.

(Doris) recognized the hands-on benefits that (June) brought to her classroom. (Doris) gave (June) the space to try out her own ideas, and (June) appreciated the freedom to approach teaching in her own way and felt free to initiate her ideas. (June's) lesson planning that involved hands on activities and more than one way to extend the reading through as many as five choices is indicative of her understanding of individual learning styles and needs and was evidence of the benefits (Doris) observed for her children.

(June) did a project in geography related to continents. A few sessions after (William) began the paper mache process with the children, (June) brought the children down to the all-purpose room to make globes by paper macheing over balloons. (June's) decision to do this project was evidence of her efforts to further integrate the knowledge the children had gained with (William). She was well prepared with a long lunch table covered with newspaper and cans of wall paper paste. The children were used to the process by this time and worked easily with the materials. Doing the project in the all-purpose room while (William) was there with another class provided support for (June) because of easy access in case of difficulties. It was wonderful to see (William) with the second grade on

one side of the all-purpose room working on the floor on their huge paper mural visually telling the story of Squanto teaching the Pilgrims how to plant corn, while (June) was busy with her class across the room. Everyone in that room was purposeful in their activities.

In an interview (June) talked about how the class later painted their globes with her and pasted the continents on them. She developed a cooperative way for the students to find information related to their geography study. In teams of three, each team member had a sheet of questions that they were to discuss with each other so that each person could answer all the questions. The first team finished would win, but she stressed accuracy; so they understood that if they finished, but had everything wrong just to finish, it wouldn't count. Before they started they had a general discussion about where things are located and where they are in relation to each other and what a country is and what continents have countries. The children then moved into their groups. (June) had world maps and atlases all over the room. (June) remarked:

It was just such a good feeling. They were as busy as bees, you know, and working well all together, all on task.

(June) tried some cooperative learning techniques and found that they worked well. (June) was willing to try them, and both (June) and (Doris) could see how they worked.

(June) spoke of the field trips they had taken to a nearby State Park where they hiked, did leaf rubbings, played games, and did a group haiku poem. In November they took the children to a Harvest Festival at a local historic museum where the children were divided into groups of nine; (June) taking one group, (Doris) the other, to experience hearth cooking and games and costumes



of the times. (June) spoke of the importance for her of being able to see the children in a different setting. She was able to see a different side of them.

This was one of many resources easily accessible beyond the school setting. (June) realized that she saw a different side of children outside of the school setting. It also gave the children an opportunity to see teachers outside of the school setting.

(June) developed a poetry book during the semester. She did individual Haiku poetry writing with the class accompanied by Japanese music. Later in the semester she initiated acrostic poetry using the bird names from their research done for their oral presentations. She did four different kinds of poetry with them. The children designed covers and chose one to be printed. Copies of the book containing four poems by each child were then bound in the classroom. Each child was given a copy.

(June) thoughtfully integrated nature study, poetry writing and music in her writing with the children. She honored what they had done by making a book of all their work with copies for everyone. She included everyone's voice.

(June) did hands-on work in math with the math kits using tiles, unifix cubes and rods. She said it was fun using the trading blocks, and the children enjoyed that break from regular math, and she felt that they really had an understanding of what they were learning instead of memorizing.

(Doris) gave (June) the freedom to deviate from the regular math. In working with the hands on materials she felt the children were enjoying math more and understanding the concepts better than through memorization.

Other activities that (June) initiated related to the bird theme were the making of whirly birds and wire sculptures of birds, which were delightfully dis-

played all around the room. Several times (Doris) remarked to me how much the children liked seeing their sculptures around.

(June) did a science lesson integrated with the bird theme. She wanted the children to study the development of a bird's egg. She was well provisioned and had the class work in pairs and gave each pair an egg and a small bowl. She discussed the five parts to be observed and demonstrated the opening of the raw egg. Some of the children had trouble cracking the egg into the bowl so that the yolk did not break. A few of the children put their finger in the bowl and stirred the egg which was not her intention. She wanted them to observe and label various parts of the egg. (Dawn), who was observing the lesson, said in an interview with me that she could see from (June's) face that she thought the lesson was not a success.

In a three way conference with (June) and (Dawn), (Doris) spoke of how impressed she was with the risktaking (June) did in that lesson letting the children experiment so much. (Dawn), her resource person from the university, was able to discuss the positive aspects such as the risktaking and elicited from (June) the possible changes for another time. (Dawn) said they all acknowledged the need to anticipate each step in a lesson carefully, and it was those little bits that (June) learned in this experience. It was this kind of support that enabled the student to view the experience as a learning experience and to come to make sense of it in terms of next steps.

This lesson and (Dawn's) follow-up gave (Doris) an opportunity to see how risk taking and the sometimes unexpected outcome could be viewed positively as a learning opportunity and how the resource person worked with the

intern in such situations. This recognition is freeing for intern and cooperating teacher alike.

(Dawn) felt this was a turning point for (Doris) in her own way of being. She seemed to be more relaxed, freer, more open about herself after that. (Doris) had remarked to me at one time how much she had learned from (Dawn) in the three way conferences they had during the semester and also hearing the conversations between (June) and (Dawn) during the semester when (Dawn) visited the classroom. She began to get a sense of how (Dawn) gave feedback through her way of documenting what (June) had asked (Dawn) to look at in a pre conference with (Dawn). (Doris) remarked often how fortunate the university students were to get so much support from their resource person.

(Doris) learned by experience how the university worked with their interns through the resource person by observing indirectly and listening indirectly and through the direct three way conferences and conversations. She learned that the student took ownership of the observation to be made and ownership of the outcome.

In an interview with (Doris) in December she reflected on the semester with (June):

I learned from her to be natural and to relax, to have fun teaching whereas I sometimes forget that I do enjoy teaching and I think the kids need me to unwind a little bit. I learned how to let my hair down and be real involved. I learned to be involved as much as possible, to listen to children, not that I haven't been. It's just different. It's just different.

(Doris) enjoyed a wonderful working relationship with (June). She renewed her joy of teaching by relaxing and sharing more of herself with the children and allowing them to share themselves with her.

It's like once you get involved in it you can't stop. You have to keep going. It's contagious.

It's nice because there aren't rules to follow. We do what works.

(Doris) found it was a relief that no one was expected to be perfect according to some outside rules. There was room for individual decision making to do what made sense.

..... because things were not written step by step for me I didn't know where we were coming from. I didn't know what my job was. I didn't know what my student teacher's job was. But it has all worked out well. It's like a weaving process. It weaves together.

At first (Doris) felt insecure because there were no rules that directed her step by step, but as she worked with the situation she found the different threads of the partnership came together as an integrated whole: the artist, the university consultant; the intern. She found the interaction with others, through dialogue, to be stimulating and energizing. One thing led to another through openness to others' thoughts and ideas. (Doris) remarked:

I don't think I would have done it on my own if (June) wasn't there and with (William's) help.

(June) expressed her perspective of the semester in an interview:

I've had a wonderful experience. I feel as prepared as I can be. (Doris) has given me every opportunity. She's been very willing to share her class and let me present lessons whenever I wanted to and I think that's really important. It's hard for two people to work together eight hours a day, five days a week, and also I know that I would be very protective of my classroom to a certain extent. It's a wonderful gesture for these women to let someone come in and have someone there all the time and to say you go ahead you do your bulletin boards even though I've done them this way for ten years. You know, that kind of thing. That really takes a lot of credit and

being able to sit back and bite your tongue and let the person learn what's happening.

(June) commented, "I think the whole thing went really well."

(June) expressed her appreciation and recognition of (Doris's) ability to let go and to give her the freedom to try her ideas, to make her mistakes, to feel her successes.

(June) continued,

I've certainly been spoiled with such a nice community here. The parents are so supportive.

Here the parents know all the children because they've been together all the years, so they're interested in all the children not just their own child.

### (Ruth's) Classroom

(Ruth's) third grade class contained nineteen children, most of whom had been together since kindergarten. This particular group was quite homogeneous in its makeup.

The classroom was painted a bright yellow with carpeting that gave a warmth to the room. The desks were arranged in groups of four or five. A low rectangular table was inside the door at the back of the room. Nearby in the corner of the room was a shelving arrangement containing children's handmade books. (Ruth's) desk was located in one corner in the front of the room although this room did not have a distinct feeling of front and back because of the arrangement of childrens' desks facing in different directions and the use of bulletin boards on three sides of the room with a wall of windows on the fourth side.

Because the desk groups were set on an angle in different directions the room had an informal feeling and invited small group interaction. (Ruth's) desk

did not dominate the room at all but mingled with the overall view of the room since it was located in one corner, the last desk to be seen when you entered the room.

(Ruth's) first semester of the partnership was different from (Doris's) because she had a prepracticum student from the university. This meant that the intern would be in her classroom only two days each week and would be taking her methods courses at the university the other three days. It also meant that the placement process would be different. The interviewing process followed in the second semester for full practicum students was not possible for this group. The university program field coordinator placed these students in early September without the benefit of the interview process between intern and cooperating teacher but knowing the classroom teachers requesting interns and the past experience of the interns.

(Dana) came to (Ruth's) room to intern on Thursday and Friday of each week. Since the artist working with the children on the beehive worked with this group on Monday and Tuesday (Dana) was not a participant in that experience. At the time it seemed important to accommodate the scheduling requests of the two pilot teachers in school B. (Ruth) began with animal habitats which was a regular part of her curriculum. The children did research on animals of their choice and made habitats in small boxes as home projects, which (Ruth) had practiced in the past. They were beautifully displayed by (Ruth) and the children on shelving in the hallway near her room.

(Ruth) continued the idea of research projects with bees. The children chose different kinds of bees to research and found out how different their hives were and what constituted the life of a bee. (Ruth) also did some integration

with the bee project through writing which is described more fully in the following section titled University Consultant/Pilot Teachers. Parents supported the study with books that they found on bees and shared a real honeycomb with the class for children to explore. They had an opportunity to eat honey from the comb as part of their bee studies.

The interest of the parents was an indication that the children were talking about their school projects with their parents. Parent involvement affirmed that they took an active role in their child's learning.

(Ruth) discussed in an early interview the way she had changed over time from the very traditional training that she had had to the influences upon her that changed her teaching. She pondered over the experience of teaching itself and reflected on what worked and what didn't work. She listened to parents who made suggestions, asked questions or offered help in the classroom. This led to her regular Friday afternoon club which was initiated by parents who volunteered to come in on Friday afternoons to share a craft or some hands-on experience with the children that had been planned with (Ruth). She responded to the help of respected colleagues, such as the person she replaced in the third grade and the school's first teacher of gifted and talented. (Ruth's) history of movement through teaching/learning indicated an openness to ideas and a willingness to experiment and explore on her own terms with what felt doable and comfortable and manageable to her. She visited open classrooms in the past. She began her Masters degree in 1985 and began to accelerate change in her own methods with the introduction of process writing.

(Ruth) does not try to practice something that she is totally uncomfortable with, that is too far from her own readiness to carry out or that she cannot

see as congruent with her beliefs. Her statements indicate an evolutionary rather than a revolutionary process. She reflects on her practice, and it needs to make sense to her.

(Ruth) said in an interview:

I'm more able to handle change now because I've let myself. There was a time when change scared me. It was like I'm going to lose control. If I make too many changes one of these times I'm going to lose control of this whole thing, but that isn't the name of the game. It isn't who's in charge. It's, you know, we're going to do this together. We're going to get as much as we can out of this. We're going to learn together and it works out. It's good. It's where things have moved to in my room and with myself.

(Ruth) through her openness to try different things discovered an interactive way of working with others, a way of doing something together that everyone could learn from in the process.

At the time of the arts partnership she knew she wanted to do more with a literature based reading program, but she wasn't sure how to do it. She knew she was headed in the direction of integration of curriculum, but "I'm not there yet," she said. She felt the work with the interns and the partnership would help her move in the direction she wanted to go. (Ruth) in all her genuineness said in an interview:

I think I had been a little intimidated before. If I didn't do exactly what the university was trying to teach the students, did I have any right to have them in my classroom. But it's not like that at all. They learn a few things from you and you learn a few things from them. It's a lot of give and take. It's just wonderful.

(Ruth) felt intimidated by the thought that she had to live up to a standard that was set by the university. She discovered that the process of reflection on teaching and learning was important to this university program, and the attitude



of giving and receiving, and openness in the spirit of collegiality allowed for individual differences.

It was just this genuineness on (Ruth's) part in considering her relationship with her intern as a collegial one where they could discuss, plan and decide together and in doing so would both learn something new that (Dana) understood and allowed (Dana) to feel comfortable initiating ideas.

(Dana) in talking about her feelings of comfort in the classroom said in an interview:

(Ruth) is pretty relaxed and I get it from her. She listens to the children and lets them talk to each other over their work and lie on the floor to read. Relaxation, it's a contagious quality.

When I had the students by myself (Ruth) left the activities up to me.

(Ruth's) confidence in (Dana) gave (Dana) responsibility for her own actions and learning.

(Ruth) is supportive of my decisions. She never embarrasses me in front of the children for doing what I believed.

(Dana) appreciated the fact that (Ruth) did not interfere if she made a decision that was different from one that (Ruth) might have made. (Dana) and (Ruth) reflect on their practice in conversations after the teaching experience to gain perspectives on decisions made.

"(Ruth) lets me try everything." (Ruth) trusts the process by giving (Dana) the freedom to try. She understands that we learn by doing. (Ruth) did not tie her own sense of success to (Dana's) every lesson being flawless.

"(Ruth) makes me feel very comfortable. I can be the person I want to be." (Ruth) is not trying to make (Dana) follow her teaching style and ways.

(Ruth) is able to acknowledge (Dana) as a valued person and teacher in her own right.

(Dana) began working with reading, math, social studies and language arts immediately. This was evidence of her commitment and desire to be actively engaged in the classroom.

The first project of (Dana's) that I saw was her work with the book *James and the Giant Peach* by Roald Dahl. The children were working on hand puppets made with paper bags. The children were all bright eyed and enthusiastic about the characters they had made and eagerly showed them to me. (Dana) had been working on personification with the children and had used the idea of puppets to further their understanding. She had also devised a vocabulary game with word and definition cards that kept the children engaged in thinking about the words in the context of the story. The children made booklets summarizing the story with illustrations that were carefully done with great detail. The children were always eager to show their work that was displayed on bulletin boards around the room. (Ruth's) room was full of the children's work.

This was evidence of (Ruth's) interest in the work that the children did and honored it by having it in their space.

(Ruth) was especially enthusiastic when she greeted me one day early in September. She had been thinking about (Dana's) time in the classroom and her own efforts to move toward a literature based reading program. Her top readers were using novels for reading, but she hadn't figured out how to do this with the two other groups. Suddenly, she said, with (Dana) lights went on. She decided to spend Thursdays and Fridays doing novels. The Chapter I person revamped her schedule to work in the classroom with one group in novels.

This was an arrangement that benefited both (Ruth) and the Chapter I person. (Ruth) found a comfortable way to move in the direction of a literature based reading program, and the Chapter I person was able to see the children in the context of the whole class. The children who were ordinarily set apart by having to leave the room to work on reading skills were now being included in the classroom setting. This was an opportunity to restructure the classroom, allowing exploration of new ways of doing things with support.

(Dawn), (Dana's) resource person, described in an interview with me, one of (Dana's) vocabulary lessons and spoke of (Ruth's) ultimate compliment to (Dana). (Dana) had been discussing with (Dawn) ways to develop higher order questions instead of just recall in the literature she was working with. As a result of their discussion (Dana) developed a lesson on vocabulary based on the story in literature.

(Ruth's) response to the lesson in talking to (Dawn) some time later was:

I learned so much, in fact from (Dana's) vocabulary lesson, I loved the way she did it. She got the children so that it was connected with the meaning of the story as opposed to the dictionary work. I really copied her. I tried it out, and it worked, and I love it, and I'm comfortable with what I learned from (Dana), and the children really like it, so I'm no longer doing it my old way.

This was a compliment to (Dana), and, in an interview with me, (Dana) referred to (Ruth's) use of things she did in her groups as one of the highest compliments in working with (Ruth) during the semester. She felt equal and affirmed. This is also a high compliment to (Ruth) because she is reflecting and modeling the practice of lifelong learning, openness to reflection on one's practice and seeing her role not as one of the expert and owner of knowledge but as a participant in an interactive process.

During the prepracticum internship teams of three to four students plan an integrated day in one of the student's classrooms as part of their curriculum development method's course work. (Dana's) group of three did an Integrated day in (Ruth's) and (Dana's) classroom in December. The entire day was planned around the theme of Disneyland and integrated all of the subjects around the theme. The three students were totally in charge from the time the children arrived in the morning to be greeted in the all purpose room where they left their baggage, received tickets and were taken by plane to Disneyland (their classroom). The children got right into the spirit of it that lasted the whole day. They didn't want to go out for recess or for lunch.

This was evidence of their involvement. Many of the teachers in the building stopped in to observe, and some parents also came. I sent request forms to teachers in both schools in advance of the day to let me know if they wanted to be released to observe the Integrated Day Days, which interns in both schools were doing. Some teachers observed during their own preparation time. I acted in a roving capacity to release others. The students felt very affirmed by the interest of parents and teachers in their work. It was an indication that teachers were interested in the process of curriculum integration and interested in showing support for students' efforts. One parent reported that her child came home that day, took her brother and her dog to her room, and played the whole day over again. (Robert) stopped in and (Ruth) remarked several times how impressed she was that (Robert) not only wrote a note to the students telling them how pleased he was with what they were doing but wrote her a note as well telling her how nice the classroom was and how he had noticed things hanging up and how much writing they were doing.

(Robert) was specific in his note to (Ruth) about what he appreciated. This was evidence to (Ruth) that he really noticed her contributions to the learning environment and had responded to the strengths he saw. It reinforced what she was doing. (Ruth's) appreciation of that gesture suggests the importance of our acknowledgement of teacher's efforts.

(Ruth) said in an interview:

It was so good of him to take the time to do that because every bit of that kind of support just makes you say, Oh! Well! It's worth every minute it takes and all the energy.

(Ruth) also commented on (Dawn's) support:

...working with (Dawn) as the supervisor for (Dana) - she seems so enthusiastic and so excited about what we're doing and that makes you feel like - Well! Good! I'm on the right track. We're doing the right thing here. I feel like working with them and talking with them. You can keep things in perspective - very supportive.

(Dawn's) enthusiasm and interest in what was happening in (Ruth's) classroom was evidence to (Ruth) of (Dawn's) support, and it made her feel good about working with the university program.

(Dana) planned a social studies lesson around a Thanksgiving theme that flowered into a three week unit. As (Ruth) pointed out:

(Dana) was different. She didn't want to be sitting there doing any watching. She wanted to be involved right from the beginning. She was willing to do much more than an intern who comes in only two days a week was expected to do.

(Ruth) responded to (Dana's) desire to be involved. She appreciated and recognized (Dana's) initiative.

(Dana) had certain projects that she was doing for social studies in her curriculum course and asked (Ruth) what she was doing in social studies that she

might build a lesson on. (Ruth) changed the social studies schedule to Thursday because (Dana) was interested in finding out more about social studies, and, as (Ruth) said, "and of course social studies is my thing. I love it. I love it." They settled on some ideas around a Thanksgiving project, and (Ruth) pulled all kinds of materials she said she had even forgotten she had out of the cupboard for (Dana) to use. (Ruth's) enthusiasm and willingness to change her schedule and share her materials with (Dana) was evidence to (Dana) that (Ruth) was willing to let go of teaching social studies herself to support (Dana's) learning.

Then they discovered that one of the parents also wanted to do something on Thanksgiving for Friday afternoon club, which parents regularly did with (Ruth), so the three of them sat down and planned together.

(Ruth) encouraged the cooperation of parent and intern by bringing them together and facilitating the planning. She built on the strengths and interests of each.

(Dana) did her work with the children on Thursdays, and the parent involved did her plan on Fridays for a three week period. (Dana's) project flowered into a play that the children took very seriously in their preparations.

(Dana) received positive feedback from parents who worked with her. (Ruth) pointed out in an interview:

The Thanksgiving unit worked out beautifully. She did a wonderful, wonderful project. It was special, and it gave (Dana) a chance to interact with parents and learn from that experience. She worked closest with one parent, but she also worked with the other parents who came for Friday afternoon club and I don't know, just coordinating, just seeing kind of a different way to approach things-how to use parents. I don't know whether the students get much practice with that at the university.

(Ruth) recognized her own contribution to (Dana's) learning in facilitating an experience that she might not normally have in her preparation period at the university. The outcome of this project provided reinforcement for (Ruth) in her interactive way of working with people.

(Ruth) described in an interview one of (Dana's) lessons on adjectives and how impressed she was:

(Dana) did a fantastic lesson on adjectives - absolutely wonderful. She took two different things that we had in the classroom and the kids came up with as many adjectives as they could to describe them and turned it into a game. Then the culminating activity was to write a Halloween story using as many adjectives as they could to describe their settings and characters and the kids were so good at it and now listening to them conference with (Dana) it's like - they love to conference with her. They say, 'Look at all the adjectives I have.' They know what they are.

(Ruth) understands that by encouraging (Dana) to try her own ideas the children are able to experience a variety of ways of learning and that (Dana) is able to explore more fully her own potential.

(Dana) made a lot of math games for the class to reinforce their math concepts. (Dawn) refers in an interview to observing a math game of tic tac toe that (Dana) did where she had cooperative groups and was impressed with the way the children were engaged in their work to the extent that they went about it so independently that they didn't go to (Ruth) or (Dana) for help during the time.

(Dana) talked about how hard it would be for her to leave this school. She felt it to be a very special place - the whole school. The teachers had a special gathering for the three interns in the building on their last day with flowers and a cake. This was a typical way for this community of teachers to celebrate each other on Birthdays and other major events in peoples' lives.

(Dawn) observed too, "It's going to be very hard for (Ruth) and (Dana) to say goodbye"

#### University Consultant/Pilot Teachers

On October 5, 1989 the pilot teachers met with (Dr. Robert Jones) the university consultant, the two university field coordinators and the university resource person who would supervise six of the seven university interns in the two schools during the semester. The arts partnership director (Faith), the principal and myself were present. We met in the conference room at school B. The room was small measuring about eight feet by four feet with a rectangular table and chairs that filled most of the cramped space. It was a basement room that had only a small window at ceiling level with fogged glass. The room was painted a bright yellow. It was the only available space for meetings in both buildings which made the space difficult to schedule. This would be our meeting place as the year unfolded.

At this meeting we clarified our roles. Each of us discussed how we saw our role and could listen to the needs of others as we reflected on the project. Time was discussed; how much time each of us could give to the project; when certain projects could be projected to take place, such as the pilot meetings; how many and when; staff in-service workshops; Integrated Day Days which prepracticum students plan and carry out in classrooms as part of their teacher preparation courses; interview and observation schedules for future students.

Each person's overall work responsibilities were acknowledged and respected. The interaction around specific elements, structure and roles gave all participants an opportunity to hear each other and to come to an agreed upon understanding of what was to happen and who would do what. The pilot pro-



ject was no longer an idea on paper, but one we were shaping together, developing mutual respect within the group because each person had a voice and was taken seriously.

(Robert) requested a needs assessment from pilot teachers so that he could better plan for his meetings with them over the year. On October 11 and 12, (Doris) and (Ruth) met with me during their preparation periods to discuss their individual needs regarding curriculum integration. (Meggan) and (Alice) canceled my meeting with them, but they spoke to me briefly on the matter.

(Robert) gave the pilot teachers ownership of what was addressed by asking for information. (Robert) would not be facilitating meetings with pilot teachers with content drawn from his assumptions of what they needed.

On October 27, 1989 the pilot teachers met with (Robert), the university field coordinator, the university resource person and me for two hours to begin exploration concerning our basic assumptions about how children learn and how that impacts on what we plan and how we carry out those plans. Some questions posted for consideration during the session were: What prompts us to integrate curriculum? What are critical aspects of an integrated approach? How did one teacher put beliefs into action? What themes to choose? How to assure I cover all I'm accountable for? What kinds of planning help? What are my next steps?

We viewed a video tape on integration of curriculum practiced by teachers across the country. Various student age levels were included in their samples as well as various subject disciplines. (Doris) later reflected on (Robert's) use of video tapes:

Working with the pilot teachers and sharing the video tapes brought on a new light to teaching because we

were able to start off, none of us had seen the tapes, so we were able to share off the top of our heads - ideas - and nothing was prearranged. Whereas if you think of activities you've done you come prepared - to bring with you. It's almost nicer and more relaxing to talk off the top of your head and share ideas of what works and what doesn't work.

We were able to see the concept of curriculum integration in a larger framework by watching a video of teachers working with it. We were focused on teacher practice and what was happening in the classroom as we watched. We were able to respond spontaneously to viewing a video together that none of us, except (Robert), had seen before. It was equalizing in that respect.

Our framework for discussion about the film focused on teacher practice and what that told us about their beliefs about children. Some of our observations from the video were: enthusiasm, belief in children, a can do attitude, self esteem a high priority, love for learning, everybody involved, team/cooperative learning, learning is fun, personal meaning, problem solving. We all had something to contribute and (Robert) wrote our responses on newsprint and reflected our own wording as we spoke, affirming each of us in that way. This indicated to us that our contribution was acknowledged and worthy of consideration. The give and take by everyone indicated our active presence and relaxed feeling as (Robert) engaged us in this non threatening way.

New sheets of newsprint were posted, and we began to refine more carefully the action of teachers in the video's examples and what that translated to in terms of beliefs. We came up with the following: active participation, personal meaning, individual strengths, seeing the glass half full, self esteem, self directed learning, problem solving, cooperative learning, shared decision making, all can do- at their own level, rate, and interest, accountability for self and others, skill

acquisition, support/feedback, valuing of cultures/diversity, sense of belonging, relevance. All of the qualities listed addressed individual needs, built on personal character, looked beyond the cognitive, recognized unlimited potential.

We focused on teachers actions and the beliefs that would be congruent with those actions. Our responses were acknowledged by (Robert) reflecting back in our own words and writing them on newsprint. Our collective contributions listed for all of us to see made the connection of beliefs and practice visual, concrete, and drawn from our own thinking.

(Robert) introduced the Bussis and Chittenden research on the British Infant Schools (Bussis, Anne M. & Chittenden, E. A., 1970) and developed with us the characteristics of classrooms with high and low teacher and child input. He continually elicited from us what we were thinking in relation to the diagram and developed it in our words.

(Robert's) skill in eliciting from us how we were making sense of information allowed us to relax into it and make it our own. His use of a diagram put our thoughts in a visual form that reinforced the concept.

(Robert) showed some examples of mapping or webbing and learning center ideas generated from that process by a teacher trying some thematic approaches for the first time. He also provided us with numerous handouts and the opportunity to borrow books from his personal collection.

(Robert) moved to the more specific aspect of how to get started and showed an example of a teacher's process which indicated that it is doable and there are examples of how to do it. (Robert's) willingness to share his own books and information in print form to extend our inquiry indicated his personal commitment to meeting pilot teacher's needs.

Each pilot teacher agreed to try something in her own classroom that she hadn't tried before that furthered the qualities and approaches under discussion, to share at our next meeting.

Pilot teachers went away willing to take ownership of the next step. Their agreement to try something new for them in their classrooms before the next meeting was an indication that they were serious about their commitment to explore the potential of experiential learning.

(Doris) reflected later on why the process worked for her:

I think all of the pilot teachers in the beginning felt a little intimidated, not knowing - fear of the unknown - this whole process. We all sat around looking at each other waiting for extensive direction. (Robert) was nice enough not to give us too much direction so we were able to work with our own class at our own pace with our own means.

Extensive directions would have made the pilot project predictable. They were all taking a risk because they were not given step by step directions from anyone before they launched into the commitment. It took a lot of trust in themselves and the people involved to shape the experience together. (Robert) provided a structure that was open enough to allow each person to try things out at his/her own pace and readiness.

On November 17, 1989 the pilot teachers met with (Dr. Robert Jones), the resource person for university interns and myself. Pilot teachers shared what they had been doing, making connections between what they were doing with the artist and what we were talking about together in these meetings.

(Doris) shared this story at the meeting and again in an interview with me at the end of the semester:

...It was an awful dreary, rainy afternoon, a time when they were predicting bad storms, and we all

needed some uplifting, so I had thought of an activity I had experienced in the summer with one of our other teachers here in a class I had taken. It was to do with compliments - to compliment each other, and see if we could bring up our spirits a little. So we stood in a horseshoe and one child was at the beginning of the horseshoe and the whole process was that this child was to go face to face with each person and that person was to tell him or her a compliment. It could be a very specific, from 'I like the color of your dress,' to something very deep and heavy like, 'I like you as a friend because I trust you' or whatever. The whole process probably took about forty five minutes. It was a long process but I could see that the children were very involved with it. They were thinking and getting very involved in it.

(Doris) chose to do an activity with her class that would build self esteem. The activity gave each person time and space to give and receive a compliment. It focused attention on the strengths of each person. It had structure but was open ended, allowing each person to speak his/her own truth. There were no right or wrong answers. Everyone was able to participate. It took time but it was time well spent.

I was involved in it myself, to walk the horseshoe myself and listen to the children compliment me. We had talked about how serious a compliment can be. We had to go through the beginning process of what is a compliment. Some people didn't know what a compliment was. After we had complimented each other, we sat down as a class and discussed our results. How do you feel if someone gives you a compliment? How do you feel giving a compliment? How easy is it to give a compliment? How hard is it to give a compliment? and we ended up getting into a lot of discussion about it. We learned a lot from each other. We learned a lot of personal things. But it's a risk. It was a risk.

The processing of feelings about this experience allowed participants to bring to a conscious level knowledge about themselves.

It was hard sharing it. I got all emotional because I know my class and I had a hard time talking about it

to the pilot teachers and to the other people from the university, but I think it was so important that it needed to be said. I needed people to know that indeed you can get emotional and very involved with your group.

(Doris) had been moved by this activity in which she participated with her class and this was the important factor she wanted to share; that teachers can share their humanness with their classes and with other teachers.

(Meggan) and (Alice) reported on their cooperative teaching project of Tall Tales. They asked their students to develop characters who would be helpful to self, others and the world. The results turned up quite imaginative characters. The children had already suggested that they be from the fictitious towns they had created, a city and a rural town. Ways to extend the project were discussed. Ideas of categorizing, graphs, shortest to tallest came up.

(Ruth) reported on her bee project. They were making the beehive with (William) and had brought wonderful bee books into the classroom for research, each person picking an aspect of the bee that he/she would like to study. She reported the children initiating the question "Can we do something about bees in our writing?" One student asked if she could write her story from the perspective of a bee. (Ruth) shared one story *If I Were A Bee*. She reported that they were excited. "They never ask what should I do when they finish one thing but ask, 'Can I work on my bee project?'"

(Ruth's) openness in her interactions with the children in her classroom allow them to feel free to make suggestions and test their ideas. When the question was asked about writing from the perspective of the bee she was accepting and open to the idea. Voluntarily going to work on their bee projects when

other work was finished is indicative that the children were enthusiastic about what they were doing.

(Ruth) reported that the children were bringing books and information from home, so we know they are talking about it at home. She remarked that one child who usually finishes last finished first with beautiful illustrations as well. Various story book titles about bees were shared. (Robert) asked her what qualities made it all work. (Ruth) felt that being relaxed, talking with children and listening to their ideas, letting them see you as a real person makes a difference. This was evidence that (Ruth) was reflective about her practice and aware of the qualities in herself that fostered the present excitement in her class.

(Robert) announced that a course in cooperative learning would be offered next semester on Saturdays that teachers from our schools could join. (Ruth) indicated interest. (Robert's) invitation was evidence of his on-going efforts to offer other avenues of learning that might be of interest to the group.

(Ruth) and (Faith) from school A did attend that course together and shared much enthusiasm and the techniques with others in our schools. In addition to the content of the course they often remarked about the camaraderie they felt there and the affirmation in working in groups with teachers from other schools as well as the sharing of ideas and the location of resources. (Ruth), (Faith), and (Doris) all entered university programs during the partnership period.

During our meeting in November (Robert) framed a possible plan for our use of time together for the remainder of the year inviting us to think about it and give him feedback. He suggested that in January and February we visit each school's pilot classrooms to share what had been happening, share the viewing

of a video tape of Barbara Walter's interviews with teachers, begin to look at the process of the clinical supervision model used in the teacher preparation program, experience the process looking toward peer support by practicing the collecting of data with support from (Robert) with the process. (Robert's) overview of possibilities indicated his openness to shape future meetings to the needs of the pilot teachers.

Following this meeting the pilot teachers began to discuss the idea of seeing each others' rooms. The idea grew to having the children see each others' projects and hear how they were done. It was evidence of the way one thing leads to another when people are open to dialogue and sharing ideas. As a result we arranged for school B children to be bused to school A on December 21, 1989 where they had an opportunity to see the beehive, the birds, and the murals that were made by other classes in the school. The children talked about what they had done and how they accomplished it. School children were then transported to school B for the same kind of exchange by children in terms of the bear den, the beaver lodge, the murals and drawings made by classes in school B.

This was an unusual occurrence. Children had not had an opportunity in the past to share their work with the other school and to actually go there to see and hear about it. The pilot teachers felt their ideas had been taken seriously and acted upon. This kind of exchange helped children to see the commonality between the two schools and also helped children to see that adults were interested in both schools not just the one they were teaching in.

#### Staff Development Workshop

(Frank Pease) from Educators For Social Responsibility presented a workshop for all teachers in the all-purpose room at school A on November 13, 1989. The



workshop had been planned by the Arts Partnership committee in response to teachers' interest in the development of classroom climate and self esteem through affirmation, conflict resolution, and community building. These were all goals of the art partnership and was one of four workshops written into a CII grant for this school year. The arts partnership committee had also planned to give teachers an opportunity to have after school discussions and/or individual consultations with (Sandy) a teacher from a local private school who works with a local Peace Center that fosters Global Education, Mediation, Conflict Resolution, and other aspects that further peace. She attended the November 13 presentation. Teachers had an opportunity to meet (Sandy) who would do follow-up workshops or individual consultations. This meeting gave (Sandy) an opportunity to see what was presented by (Frank Pease) and to hear teachers' questions and locate their interests.

Other school districts in the union expressed interest in this topic and some teachers from one other district met with us on that afternoon. A bibliography and other pertinent articles were prepared for each participant and a large book display was arranged for perusal or borrowing. The interest of other districts indicated that mutual interests were developing in the union that could lead to more consolidated efforts. The preparation of materials to extend and support the shared experience made it easier for teachers to implement and develop ideas.

(Frank Pease) not only presented in graphic form many ways to involve children in the process of creative problem solving but facilitated some games with us involving cooperation, group decision making and a challenge to create a win/win situation in a game we usually play competitively. After each game we

processed what happened in our small groups. Participants explored how they felt and why they acted as they did during the games. It brought to light the varied perspectives and sometimes unknown perspectives and feelings of members of the group.

We were involved in experiential learning both in terms of the task that required group cooperation and in terms of the inquiry into our personal process of thinking and feeling and brought those to a conscious level.

An escalation model was presented for use in conflict resolution and suggestions for integrating writing related to the steps of the model were offered to extend and deepen the student's understanding of the individuals feelings and those of others. We did some role playing related to conflicts arising in children's stories and books and role played the variety of ways the conflict might be resolved.

We were generally able to begin to view conflict not as a negative to be suppressed but as an opportunity to see the variety of perspectives in a given situation and, therefore, share other persons' points of view, force self examination, raise energy, allow for growth, and bring out emotions. Teachers expressed a feeling of affirmation for the cooperative things they were presently doing in the classroom and felt that they had added to their repertoire of methods as well as renewed their commitment to helping children to have a greater part in the resolution of conflict and to gain the tools that could become a way of life.

Teachers had an opportunity to ask questions, talk together over refreshments and browse through books. With teachers included from another district it felt like an extended family gathering. We also had parents and a school committee member present, which extended our base of communication to the larg-

er community. The principal was very supportive of this direction and expressed an interest in pursuing this topic again next year for staff development workshops.

Following the November 13 workshop we sent a survey to teachers asking them to give us input on their interests in and the development of an after school discussion group with (Sandy) on January 10, 1990. We also offered teachers in the district opportunities to have (Sandy) as a consultant in their classrooms. The outcome was an after school discussion group with (Sandy). Nine teachers attended from our schools and one other school in the union. We met at school B from 3:30 p.m. to 4:30 p.m. The size of the group made it possible for people to share their own stories around the issues of affirmation, cooperation, listening skills, conflict resolution and to gain possible solutions and insights from each other. Teachers who had expressed interest in individual consultation with (Sandy) on request forms were given her telephone number in order to initiate the contact.

## First Year of Implementation, January, 1990 - June, 1990

### The Artist in Residence and the School Community

On February 1, 1990 from 1:30 p.m. to 3:00 p.m. the pilot teachers and their interns met in the kindergarten room at school B with (Red Hawk Woman) to discuss her residency planned for March 1 through April 6. (Faith), the director of the partnership and I were also present as well as a reporter from a local newspaper. She had contacted me and (Red Hawk Woman) about doing a feature for her newspaper on the residency, having heard about it through a peer reporter involved in the university Teacher Education Program (T.E.P.). Our principal had been a guest speaker at the curriculum course in the T.E.P. and talked about the work with artists in our schools. With the consent of everyone concerned this reporter was beginning her observations on this day. We sat around a table set up for us by a window in a corner of the kindergarten room.

Planning time for pilot teachers was scheduled well in advance of the residency in order for participants to have an opportunity to think and talk about the residency with each other and put further questions forward before the residency began. The networking between the school personnel and the university program furthered the communication of the partnership about what it involved to all students in the university T.E.P. Further communication of the partnership to the larger community resulted through this publicity in a respected local paper. (Red Hawk Woman) was willing to spend extra time with reporters to clarify her goals and to have a reporter observe her classes, which opens her to being misinterpreted or having things taken out of context. (Red Hawk Woman) trusted herself, others involved, and took the risk.

(Red Hawk Woman) introduced her daughter (Beaver Woman) whom she would be bringing with her to help as part of her residency. (Beaver Woman) is a mature young woman who presented herself as a quiet support person for (Red Hawk Woman). This was the first time that we had met (Beaver Woman) and actually learned that (Red Hawk Woman) intended to bring her with her on a daily basis. We were taken by surprise by the gesture and felt that we were the beneficiaries of a wonderful gift.

(Red Hawk Woman) spoke of the theme that she wished to pursue during the thirty day residency in all classrooms in the school. Her focus was on relationships with ourselves, others, and the earth, which she referred to as "Walking The Beauty Path." She took from her basket a small deerskin sewing pouch beautifully beaded and fringed, which she fingered with care. Her hands moved over the beading with thoughtful respect. She spoke with reverence of the importance of the sewing pouch and the simple contents of sinew and bone awl for use in making moccasins and clothing. She said, "This is my friend. She takes care of me and I respect her and take care of her." She brought her fire board. Laughingly she said, "By the time you get the fire started you're talking to that fire. You have a relationship with it."

From the beginning, (Red Hawk Woman) personalized what she carried with her. She referenced everything with a personal pronoun and wore or carried nothing to which she could not draw a relationship. She not only spoke of the personal relationship with her tools in life, referring to the respect she had for them, but she also showed respect and a helping relationship in the reverent, gentle way she handled, looked at, and carried them.

She took her knife from the leather holder hanging from her belt sash in back and spoke of the gift and function of the knife in the life of the Indian, drawing out in her telling how we have lost our relationship to the knife. She spoke of going to schools where the first thing children say is, "Don't hurt me." "Don't stab me," or "Give me that. I'll show you -." "No, this is my friend. The knife is not my enemy. Tools were helpers."

(Red Hawk Woman) referenced things as helpers from the beginning, setting an environment for thinking of relationships in a positive rather than a negative way. As she shared the gifts from Mother Earth she wove the message of our present disconnectedness from each other, from the material things we have and the things we make, from our relationship to the earth. Her message was that the earth promised to take care of us if we take care of her. "We've forgotten as a culture that we have that relationship to her. Nature is not the enemy. Mother earth is our friend. That's what I want to do here."

The making of owner sticks suggested one of the ways (Red Hawk Woman) would make the connection between the identity of the individual with a visual expression in an artifact. Through this form she would encourage in a concrete way the personal relationship that she wanted participants to feel with what they make. (Red Hawk Woman) reinforced over and over the interactive responsibility of taking care of each other if we approach relationship as friend not enemy, positive not negative, personified, not inanimate.

(Red Hawk Woman), in her way of touching, handling and talking about each object presented, conveyed holistically a respect, reverence and heartfelt relationship to each artifact. She conveyed the concept that the Native Americans didn't make art for art's sake but made things to use. Their relationship with ar-

tifacts was one of honor and care. She pointed out that "...when your heart is doing good, beautiful things come out."

She talked about the concepts of relationship developed through games made and played by young and old alike. She told us stories about her experiences with children who say, "I won. What do I get?" She talked about the prize being in the playing of the game and not in the winning and losing. She told a story of being ridiculed in a school where she wore her head dress. The child had said "Is that real? You look like an anthole." But when the child was given the opportunity to put the head dress on he could feel the power and beauty of it. In this way of sharing (Red Hawk Woman) set the tone for the way she would relate to us, the children, the residency in general. She painted a picture in our minds of the concepts that would be shared through life stories, games, and making things together.

Teachers asked specific questions about her preferences of place and how she saw them involved. (Red Hawk Woman) responded with wanting to stay in the nest, their classrooms, and to include everyone in the circle, sitting on the floor, as equal participants so that by the end of the time we would feel like a tribe and could perhaps come together in celebration as a tribe would do. We talked about the possibilities of mixing age groups and (Red Hawk Woman) felt that would be wonderful if we could manage it. She invited teachers to share their ideas, concerns and thoughts at any time throughout the residency. Almost two hours slipped by. We had been immersed in our process and had not been aware of time.

(Red Hawk Woman) gave very clear answers to specific questions. She presented herself in a very direct way so that participants had a clear idea of how

she felt about their participation, how open she was to suggestions for the residency and how much energy she had for the commitment, how much she wanted to include everyone in the circle and participation. Her invitation for input at any time during the residency indicated her approach to the residency as a shared experience for which we were all responsible.

Other teachers in the school had an opportunity to be released from class to meet with (Red Hawk Woman) on February 5 for forty five minutes to ask questions, discuss their interests and concerns. They met in small, grade-level groups in the conference room at school B. (Red Hawk Woman) communicated to teachers the basic concepts that she wished to convey during her time with their classes in much the same way that she had with the pilot teachers, although she did not bring the artifacts to draw from. The time that she would be working with teachers varied according to their original requests, but she would see every class at least once and most more than that.

The planning meetings with teachers provided the artist and the teacher an opportunity to express their individual interests or focus for their class. Some hoped to have movement as part of the process. Others wanted to tie in to their curriculum areas very closely and all of this could be discussed and agreed upon.

(Red Hawk Woman) with (Beaver Woman) began the thirty-day residency on March 1, 1990, in school B. They wore their deerskin dresses, (Red Hawk Woman) her moccasins and leggings, (Beaver Woman) her deerskin boots. (Red Hawk Woman) carried with her a small drum and an interesting flat but curved piece of wood, manageable in size, painted black with a white spiral line on it and (Beaver Woman) carried a large gourd. They came unencumbered and left their coats in the small space that I shared with two other educators off the conference



room in the basement. I felt as though I had known (Red Hawk Woman) and (Beaver Woman) for a long time. Both had a way of putting one at ease. Since I was documenting the partnership I was also a part of the classes, sometimes video taping or taking slides, often sitting in the circle with the children and adults.

On the occasion of the first class, the visiting reporter from a local newspaper came to observe. She sat at a child's desk taking notes. I chose to observe from a child's desk as well, and the teacher and an aide watched nearby. The children were seated on the floor in a circle on an area carpet. (Red Hawk Woman) and (Beaver Woman) came in, (Red Hawk Woman) now wearing her raven head dress. (Red Hawk Woman) asked the children, "Who is sitting at the beginning of the circle?" "I am," "I am," "I am," came several voices at once along with several raised hands. "You are," said another voice. "Then who is sitting at the end?" "She is." "He is," came the responses depending on who thought they were at the beginning. A discussion about the circle having no beginning and no end and the importance of everyone being equal came about. She spoke of the Native American tradition of everyone in the tribe sitting in a circle, young and old, men and women, telling stories, playing games, talking about concerns, making decisions together.

From the beginning (Red Hawk Woman) was clear and direct about why they were sitting on the floor and why they were sitting in a circle, and so began the direct experience with the children of understanding the reason and meaning for every action and way of being in the group and with the group. Her invitation for inclusiveness of young and old, of shared energy and responsibility by everyone in the group for its welfare was clear so that teachers had no doubts

about being wanted in the circle. (Red Hawk Woman) never pressured anyone to sit in the circle, but always invited. Only a few teachers did not participate in the circle on a regular basis to sing their power song and participate with the talking stick, games et. al.

She introduced the talking stick, the curved, flat black stick with the white spiral line, which she explained she would pass around, and whoever had the talking stick could ask any questions of her that they wanted, anything at all like, "Did you make your dress?" "What is your head dress made of?" "Where do you live?" anything at all, and she would try to answer. She reassured them that there wasn't a dumb question, because if it was a question it couldn't be dumb. They could tell her something if they wished. It was their choice, and they could take their time, and if they didn't want to say anything when the stick came to them, it was their choice. They could pass it along.

A first-grade child asked, "Where do you live?" and another, "Do you live in a house?" Others, "Do you have children?" "How many children do you have?" A child received the talking stick and sat bewildered. "I forgot what I was going to ask." (Red Hawk Woman) replied, "Take your time. We're in no hurry." Relieved, he remembered his question, "Did you come to school on a horse?" "How did you get your name?" asked another. "How did (Beaver Woman) get her name?" "Did you make your head dress?" Many personal questions came out of the passing of the stick. (Red Hawk Woman) honored each question with a sincere and direct answer, each a personal story that engaged the children's attention because the story answered a question they had asked, and it was a story about this person here and now.

The children, from the beginning, had an opportunity to ask the questions of an adult that they rarely get to ask of adults in school; questions about their families, their interests, their activities outside of school, and their likes and dislikes. In other words the roles were switched, and the children got to ask the questions of the adult. The adult opening up to this amount of self disclosure was amazing to teachers and children too. The invitation made it possible for them to be absolutely honest about what they wanted to know about this person and conveyed to them that this person was interested in what they were curious about. No question went unanswered. Each question was answered directly and seriously.

At the end of this first session I realized that I could not understand the deeper meaning of this experience without participating in the circle myself. I spoke of my frustration to (Red Hawk Woman), and she agreed that everyone in the room should be part of the circle, and so it was the way I experienced most of the sessions, except when I videotaped or took slides during times when they were making things.

Each first class began in this way. On this first day we were at school B. At lunch time the three of us were ready to go through the cafeteria to pick up our lunch when a group of children approached (Red Hawk Woman) and (Beaver Woman) and asked them if they would eat at their table with them. I went on to confirm arrangements for their lunch and found that they had joined the children. I was concerned that they needed some time for themselves, but after the first day they decided it was an important part of the experience.

This turned out to be one of the most important decisions of the residency because the children had an opportunity to be with (Red Hawk Woman) and

(Beaver Woman) in a totally different way. The children were very open with them in conversation, and because (Red Hawk Woman) and (Beaver Woman) were just as open with the children, a deep relationship developed. This was the time children shared their personal life stories and asked more questions. (Red Hawk Woman) and (Beaver Woman) ate with different groups each lunch time and the handfuls of notes, pictures, natural treasures et. al. that children brought to share with them each day was evidence of the trust and respect that was developing. (Red Hawk Woman) reflected on that first day in the cafeteria later in an interview:

On the first day some real heart connections were made, and I was really glad in retrospect that we ate in the cafeteria, because that's really being one of the tribe. We're not in the teacher's room. We're in the cafeteria. When I thought about all the kids trying to get close to us - they were literally sliding, some of them, so they wouldn't be noticed. Some of them came right over and sat down, but it was almost a slippery magnet. ....They just wanted to be close somehow. They were very surprised that we said we would eat there. They invited us, but they thought they were going to get turned down, because one girl said to the other girl, 'Aren't you glad you were brave enough to ask?'

The children were hungry for time to talk about themselves and their feelings, their relationship with their peers and to be taken seriously. It happened here at the lunch table away from the classroom. It was not only being listened to that was important. The invitation to ask questions and to receive direct responses also brought about the giving and receiving in the situation.

(Red Hawk Woman) and (Beaver Woman) shared the children's bathroom at times. The children expressed their surprise that they would consider sharing their bathroom. It was these simple acts of daily life that they participated in as equals with the children that sent a message of acceptance on a human level to

the children in the schools. These ways of being they carried out in both schools throughout the residency. They wrote special notes to the children in response to messages from the children. They were active listeners at every moment it seemed. One child wrote:

(Red Hawk Woman) and (Beaver Woman) never laughed at us or said something to hurt our feelings. I felt like they knew what we were feeling inside, and they shared their feelings toward us. I will never forget (Red Hawk Woman) and (Beaver Woman).

In (Ruth's) classroom the children were all seated in a circle on the carpet with (Ruth) and (Heidi) her intern when (Red Hawk Woman) (Beaver Woman) and I arrived on this Monday afternoon. (Red Hawk Woman) introduced the the circle discussion and the talking stick. She answered questions that were very personal, honoring each question with directness and stories about her life in answer to their questions.

(Red Hawk Woman) then spoke to them about what she called "a power song." She asked each person to think about an animal or something in nature that they felt a special connection to. She demonstrated how drum beats and a simple vocal rhythm would be used around the circle for each person to sing his/her own power song, "I am the red hawk, I am the red hawk, soaring through the sky," sang (Red Hawk Woman). The rest of the circle answered, "You are the red hawk. You are the red hawk, soaring through the sky." I am a rabbit. I am a rabbit, hopping hopping hopping," sang the child next to (Red Hawk Woman). "You are a rabbit. You are a rabbit, hopping, hopping, hopping," we all sang back to her. "I am the sun. I am the sun, warming all the earth, sang the boy next to her." "You are the sun. You are the sun, warming all the earth, we reflected back to him." All of the time (Red Hawk) was beating the

drum and each person was picking up the beat from the person before. (Beaver Woman) was tapping on her leg. The children began to tap the beat too. All around the circle soft voices, loud voices, shy persons, eager persons, everyone participated.

The intensity of this experience cannot be communicated in words, nor can the power of it be fully felt unless one was sitting in the circle singing one's own power and receiving a response. The power song would be sung around the circle to start off each session in every class with (Red Hawk Woman) and (Beaver Woman). Each day a different aspect of our power could come to life. It was always spontaneous, always heartfelt. You could see the children's eyes bright with anticipation around the circle, singing their own song as their turn came, being acknowledged by the group reflecting back their power, listening to each other for every word to sing back to others. The children knew they could expect the time to sing their power and the time with the talking stick each session.

I felt that the drum played an important role in the cohesiveness of the experience because the beat could be heard throughout the school all day every day. It was almost like the school's heart beat. When children heard it they remembered the circle and the stories and the good feelings that surrounded those memories.

Some parents remarked about the impact of the power song on their children in written responses at the end of the residency:

My son talked a lot about overcoming his shyness in singing his power song and noticed how and what each child chose and the manner in which she/he sang it.

My son ..... liked picking his favorite animal and making up his own individual verse for his 'Power Song.' It made him feel 'important' or 'special' to say something about how he thought about himself.

We just came back from a trip to Alaska. My son sang his 'Power Song' all the way up in the car.

(Debbie), (Doris's) intern, reflected on her power song in an interview:

I chose the eagle for my power. It was so quick, the first hour that she was there, but it turned out that it was something I really liked. I'll always remember the eagle now. I would sing the power song at home and leave here humming it, and I made my room-mates pick powers and we'd sing it. ....She makes you look at things in a whole different light.

(Debbie) spoke of the carryover in the classroom:

.....And just to see a respect for each other. You noticed that when she was there. We were all sitting in the circle, and I think that carried over. She really had a tremendous effect, and they respect each other. ....I was so impressed when she was there, how this one little boy sang his power song so loud and I thought it was great that no one - sometimes a child might be intimidated by his peers and think oh! they're going to make fun of me. He didn't. He would just belt out his power song, and it was GREAT! So I think that says a lot. These children were individuals and sang out their power songs.

The power song was well named because it had an empowering effect on participants, young and old alike. It was feeling the connection to a specific part of nature. It was making a public statement about that connection. It was seeing each person empowered and being a part of giving that power back to each person through repeating the phrase as a group, acknowledging that person and being acknowledged in turn. As time went on and each person uncovered the many qualities related to their power it became personalized and each person identified with that quality as one's own. It was the power of saying out loud through those qualities, "I am beautiful" and to be told "You are beautiful."

(Red Hawk Woman) told little personal stories about acknowledging our relationship to the earth and to each other and the beauty in everything and everyone which she called "walking the beauty path." She asked the children to join her in making a little bundle that we would hang in the trees as a reminder of our promise to "walk the beauty path." "Will you join me?" she asked and the children responded with serious "Yeses."

She laid a circle of red material in front of her. In the center she put a small black stone with a white line encircling its center, "the stone with a heart," she said, and placed some sage on top of the stone. She folded the material carefully around these and tied it. "This is a reminder of our promise to 'walk the beauty path.' Each class will be asked if they would like to make a promise to 'walk the beauty path,' and we will make a bundle as a reminder in each class."

(Red Hawk Woman) brought to the experience a concrete way to put our collective thoughts out in the world, embodying them visually in this way.

A parent wrote the following about the seriousness with which her daughter took the promise:

(Carla) came home the very day she learned about the 'beauty path' and immediately set to work to make a small sack of herbs, and to teach us about walking the 'beauty path.' First, she selected a soft blue fabric and cut a circle shape from it; then she chose a small smooth stone to place in the center of it. Then she asked me to choose some special herbs to place over the stone. Together, we picked out four different herbs and covered the stone. (Carla) tied the fabric shut, drawing up the sides with a blue ribbon. She explained the meaning of the 'beauty path' - not only about keeping the environment clean and beautiful, but walking the 'beauty path' in our daily lives - in our interactions with other people and with each other. She hung the little sack in a dogwood tree (her favorite climbing tree) right in front of our living room window - where we all could see it. Each of us (myself, my husband and our son) had to promise to



walk the 'beauty path' in our daily lives and to remind each other whenever we were slipping or forgetting to do so. When we moved to a home in this community in April we brought our little blue sack with us and our commitment to 'living the beauty path' in our lives together.

(Carla) took (Red Hawk Woman's) lesson to heart and shared it with her family. Clearly (Carla's) family took her interest seriously, even bringing the bundle with them when they moved to their new home. When children share what happens in school at home in the way (Carla) did, we know something has reached the child in a meaningful way.

(Debbie), (Doris's) intern reflected on the first day in their classroom in an interview:

I had no expectations. I thought, actually, since she was an artist we would do art projects or draw pictures. I can't explain it. It was so much better than doing just art projects, because you felt so good about yourself inside. She had such an impact on that. I remember I was so impressed with her first talk about the 'beauty path,' and just watching the children's faces, and everyone was with her, and that she is an Indian, and she's like us.

She's someone you'd like to have every day. I felt as much as the kids did - an enormous effect. She made me feel good about me. There's beauty in everyone.

(Debbie's) statement about doing just art projects indicates to me how art projects can be disconnected from the individual's personal feelings and thoughts, serving some other purpose with little meaning for the individual. It is this deeper connection that (Red Hawk Woman) was making. In essence, she was saying through her being that her life is her art and the concrete forms that she did introduce had strong personal meaning attached to them.

One day in (Ruth's) room when the talking stick had been passed and the power songs had been sung (Red Hawk Woman) drew from a round basket a

little leather drawstring pouch and a rabbit skin. The children were all eyes and ears to find out what was going to happen next. (Red Hawk Woman) carefully loosened the little pouch and drew from it the skull of a small animal. She reverently held the little skull in her two hands so that all could see. "What is that?" the children asked and so began the story of the raccoon skull and how (Red Hawk Woman) came upon the skeleton one day in the orchard.

"I said to myself, I'll use the skull in the raccoon game and she'll give hundreds of children pleasure." She went on to take a stone the size of the palm of her hand from her basket and placing it on the floor said, "Grandfather from the North," then another, "Grandmother from the South," and another, "Grandfather from the West" and "Grandmother from the East" and others in between until she had reverently placed each one in a circle in front of her on the floor. In the center she placed the raccoon skull and covered it with the rabbit fur as she began to explain the game to the children. She took two small stones, a black one and a white one that would be placed on each side of the raccoon skull hidden by the rabbit skin.

In the way that (Red Hawk Woman) handled each stone and placed them so carefully, each having its own place, she made a ceremony or ritual in the preparation of the game. The way she addressed each piece gave importance and specialness to the elements in the game. It was almost a savoring of the moment with each element. She conveyed through her movements that there was something important happening here. All the elements for the game were from Mother Earth.

"One person will be the hider and one person will be the guesser. The guesser points to the side that he/she thinks has the black stone. Everybody

gets a turn. If you guess where the black stone is everybody claps and celebrates. If your guess turns up the white stone everybody claps and celebrates because the game is in the playing, not in winning and losing. Indians loved to play games and have fun together, young and old together."

(Red Hawk Woman) was inclusive in her description of how the game is played. She includes all ages. Everybody is a player all the time. We just have different roles at different times and everybody gets to try all the roles. The guesser is celebrated as a risktaker no matter what the decision. She also changes the mood here to one of fun.

(Red Hawk Woman) chose the person on her right to be a hider and the person on her left to be a guesser, and so it went around the circle. "While (Tina) decides where to hide the black and white stones we'll help her along by singing and clapping because everybody is part of the game all the time, not just when you're the hider and the guesser.

"(Tina), when you're ready for (Ben) to guess, hold up your hand and say HO!" We all started singing and clapping our hands and our knees to the beat following (Red Hawk Woman's) and (Beaver Woman's) lead, Hey Yah Hey Yah Hey Yah Hey Yah Hey Yah Hey Yah - HEY! Hey Yah Hey Yah Hey Yah Hey Yah Hey Yah Hey Yah HEY! (Tina's) HO! brought the room to silence.

There was a lot of empowerment in the ability of this little (Tina) to bring our singing to complete silence with one agreed upon word, HO!

(Red Hawk Woman) encouraged everyone to help the guesser by making suggestions. There was a veritable deluge of voices "It's on the right," from a number of children. "It's on the left," from others. Children were leaning forward on their knees or sitting crosslegged or now on their stomachs looking up

into (Ben's) face with persuasive grins. If anyone tried to hurry the decision maker (Red Hawk Woman) would say, "Take your time. We're in no hurry." (Ben) held up his hand to say he was ready with his decision. The room was immediately quiet. (Red Hawk Woman) reminded everyone, "It's his choice. It's his decision." (Ben) pointed to the left. (Tina) grinned as she lifted the rabbit skin and showed the black stone on the left. Everyone clapped. Someone said, "That's what I guessed too." Others celebrated (Ben) with a YEAH! and so it went around the circle.

Each person was given full acknowledgement when they were the hider and the decision maker. No one was hurried, and, as a result, we seemed always to be anxiety free. There were clear boundaries for helping time by giving one's opinion and stepping back time to allow the decision maker to choose for him/herself.

When it was (Ruth's) turn to be a guesser she sat back on her heels as she kneeled in the center of the circle to ponder her decision and entered the playfulness of the role of guesser to the delight of the children. Everyone had a turn to be a hider and a guesser, and each time (Red Hawk Woman) said, "It's your choice. It's your decision."

Something happens to a class when their teacher becomes part of the spontaneity and playfulness of the moment. Children see their teacher differently, the human beingness, the feelings exposed a bit. It showed in their eyes and smiles and giggles.

One day when a first-grade class played this game, as the last person finished, (Red Hawk Woman) said, "We'll pass the skull around so that you can look at it." She points out the parts of the skull to the children, "See the teeth, four or

five teeth in the front - see them. Look how sharp they are. They could go into the cornfield and chew that corn. See those teeth." She points out where the eyes were, "...in those big sockets. Did you ever see a raccoon's eyes, so bright, so beautiful and this is where her nose is. She took her air right in there." "Her nose fell off," said, one of the boys. "Only the part of the nose that was flesh. The holes for the air to pass through are still there. And look there is where her brain must have gone right in there. Can you see - there's where her spinal cord was attached to her neck."

(Red Hawk Woman) put her finger in the hole at the base of the neck and makes it look all around as she says, "That neck has to bend every which way. Did you ever see a raccoon when they're out looking for food?" "And her hands, Did you ever see her hands? They look like human hands and a lot like monkey hands." All the time (Red Hawk Woman) is demonstrating on her knees with her hands up in front of her with her long fingers searching for food. The skull is passed and children intently examine it. Some children try to see through the raccoon eye sockets. A few children pass it along quickly while others hold it for a long time reluctant to let go, (Red Hawk Woman) always saying "Take your time. We're in no hurry."

There was a lovely balance in (Red Hawk Woman's) work between the fun of a game through the gift of sister raccoon and the opportunity to explore and handle a real animal skeleton to experience its life through its skeletal form.

(Red Hawk Woman) said, "Now we come to one of the most important parts of the game. The important part of the Indian games was not only in the taking out of the games but in the putting away of the games. We want to put this game away with the same good feeling that we took it out." (Red Hawk

Woman) with as much reverence and ceremony as she began the game began placing the large circle of stones in her basket. She left the stone to the North, South, East, and West until last, thanking grandfather from the North, grandmother from the South, grandfather from the West, grandmother from the East. She carefully slipped raccoon skull into its pouch and pulled the string tight and placed it reverently in her basket. A little boy said, "It's just like his little sleeping bag."

The child's remark about the sleeping bag indicates that the child was seeing this raccoon in a relationship that was respected and appreciated with a life of its own at one time, not as an old skeleton without meaning.

After the raccoon game in (Ruth's) room, (Carla) went home and persuaded her whole family to plan a hike in search of a skull to make the raccoon game. The children in (Ruth's) room began bringing in the necessary pieces to make the game for their classroom with the intention of leaving it for the next year's class. This game was taught in classes kindergarten through third grade, and many responses from parents at the end of the residency referred to their children's retelling of (Red Hawk Woman) stories, games, and songs at the dinner table on the days that she came to their classroom.

The children were taking what was happening in school to their families and the momentum and energy were building as one idea led to another such as the making of games. As more parents began to understand what was actually happening, we had a circle of energy from school to home to school again. The idea of doing something to make others happy was taking hold in concrete ways. It did seem that the joy they were receiving was going out into the world again, in this case a game for other children to enjoy.

On another day when (Red Hawk Woman) came to (Doris's) room and they had passed the talking stick and sung the power songs (Red Hawk Woman) spoke of an Indian way of healing the earth. "When my people are concerned about the earth or a conflict between two opposing thoughts or ideas, they make a pachos or prayer stick." Her basket was full of sticks about nine inches long. She carefully took two sticks from her basket and sat quietly pondering them for a moment. Then she spoke of the sticks representing two opposing thoughts or ways, like pollution and a clean earth or two people who are fighting over something.

"In your thought and hands you bring the two sticks together and bind them with yarn, leather, threads, sinew or whatever suits your thought. You can decorate them with feathers, fringed threads or whatever your idea needs. When they are finished you can keep them close to you as a reminder or hang them in trees or give them to a friend. Your thought is already out in the world as you work."

(Red Hawk Woman) suggested that we examine the sticks carefully and observe the unique characteristics of each stick in order to choose the ones that speak to us and our thought. Two or three children at a time came up to the basket to examine and choose sticks. If children took a lot of time and others seemed anxious (Red Hawk) would say, "Take your time. We're in no hurry."

The idea of having enough time to ponder and choose one's materials gave the children the message that their choice was important, that this was not something to occupy our time and to throw together quickly but was important because it concerned an expression of our personal thought at this moment about the world.

With our choices made, we gathered on the floor in small groups with the colorful yarns, string and threads, leather and feathers in the center of each group for sharing. (Beaver Woman) sat with one group, (Red Hawk Woman) with another, (Debbie) another and (Doris) another, each making their own pachos. I took slides of the groups as they worked this day but also chose sticks and made a pachos.

The tone in the room was one of hushed conversation and little need for exchange between groups. Children found what little help they needed in their small group, and some shared the thoughts they were binding together. The children were immersed in focused intentionality. They made choices of materials and began the binding of the two sticks that symbolized their thoughts.

One child wrote later:

I picked the fattest stick so I can put lots of promises and thoughts into my stick. I also picked the brightest stick, because I love the bright colors, and the world has lots of bright colors in it. When I was saying things about the world I was saying, "Everybody should be on the beauty path from now on."

Another child wrote:

I was thinking about the oil spills and how they happened. I was thinking about people killing off birds. The purple, pink, green, and dark pink stands for oil spills. The leather and mole hair stands for birds being killed off. I hope that some day my stick will make a difference. Wouldn't it be nice to not have any more oil spills?

When the pachos were finished we placed them in the center of the open carpet space in a tight circle, all those beautiful colorful symbols, each two sticks binding opposing ideas or actions together, all placed together in a circle. We encircled them and sat quiet for some time not wanting to move or to interrupt the



power of this moment. It was a feeling I have rarely experienced in a school setting. A child wrote the following at the end of the residency:

What I liked about (Red Hawk Woman) was that she opened up our minds and let us feel ourselves.

A parent wrote:

The experience that my son and daughter both had with (Red Hawk Woman) and (Beaver Woman) was one of the most enriching of their education thus far. She brought a beauty into their lives that encompassed not only the artistic, but touched their souls and enriched their lives. They learned values that are lessons for life.

One parent wrote:

My children took (Red Hawk Woman's) teachings to heart. The activities my children participated in helped to heighten their interest in school in general - broadened their idea of what school and life is all about.

Children would bring something to share that they had made or found and (Red Hawk Woman) and (Beaver Woman) were always receptive. One such day I arrived early in a classroom to find one of the boys beside himself with excitement waiting for (Red Hawk Woman) because he had something to share and he was so afraid she wasn't coming. He shared with me what he had made and told how he had done each part of the implement he held. When (Red Hawk Woman) and (Beaver Woman) arrived and everyone was settled in the circle, (Red Hawk Woman) addressed this child. "You have brought something beautiful to share with us today."

The child came forward with a long handled implement with a stone bound to the end. He was suddenly shy and spoke so softly one could hardly hear him. "I made it in the woods down by the pond. It was all wet in the water and then I got some slate on a rock down by the pond."

"You took all the bark off yourself?" asked (Red Hawk Woman).

"Yes."

"And you carved a tepee. That's a nice tepee. It even has the ears sticking up on top.... spears and arrows here? Did anybody help you?"

"My brother. He did that," said the boy pointing to the slate bound to the handle. "He tied it. Then I carved it."

(Red Hawk Woman) replied:

The thing I like best of all about this is the good feeling you put into it. This tool here will be a good friend to you. Because you gave it so much beauty when you made it, this tool will work so hard to give beauty back to you. If you were digging in the garden it would make sure to give you things that would grow. It will be your friend.

(Red Hawk Woman) acknowledged the relationship the child had with the implement in the making of it and then emphasized the idea of reciprocation when something is done from the heart.

His teacher reflected in a taped meeting at the end of the semester:

.... the child had brought the implement in as a hatchet or weapon and (Red Hawk Woman) immediately turned it around and said, 'OH! What a great idea. You could use it as a hoe for the garden.' She went on to four or five other ways you could use it. You could see his face light up and say OH! YEAH! YEAH! YEAH! It kind of put the hatchet on the back burner.

Another day in another class a discussion was underway, and a shy child who rarely contributed made a reference to an Indian shelter as wiga wamma and had made the remark in a serious way. Giggles began to ripple through the class. (Red Hawk Woman) immediately remarked:

Oh! No! No! Wiga Wamma was probably the original word and you know how things get turned around all the time as people spoke it. In English it probably became wig wam.

Another teacher said:

I had a little boy who made beads and brought beads for her to wear every time she came in, and he felt that very close fondness. He's a very cool, tough little kid and for him to bring in beads and actually felt very special about her wearing them. There was a close bond and then she'd give them back when she left. She respected everyone, and they respected her.

A parent wrote:

My daughter liked going to school while (Red Hawk Woman) was there. She never wanted to miss a day.

Red Hawk Woman's acknowledgement of the children and what they had to share also extended to teachers and interns and everyone. She had a consistent and amazing ability to find ways to include, accept and expand. I experienced this myself in the very early days of her residency. We had so many opportunities to share our own stories because of the way she opened the framework. In choosing my own power song, I tried on several powers, but when I chose the river as my power in the power song, I knew I had found "IT." (Red Hawk Woman) recognized the difference in my feeling about this power and asked about my close connection to the river. After sharing my stories with her and (Beaver Woman), they began calling me River Woman and so it was with the children as well throughout the residency. To be included and acknowledged in this way was very special. The children in (Doris's) room wanted to know why I was being called River Woman, so (Red Hawk Woman) invited me to tell my river stories so the children could see the deep connection I had with the river and how it is that experiences over time with a certain aspect of nature brings about that deep relationship or connection personally.

One day (Heidi) asked (Red Hawk Woman) if she would like to do anything with animal furs because her father was a trapper and had many beautiful

furs that she could share. (Red Hawk Woman) immediately made plans to incorporate the furs into an afternoon with (Ruth's) class. She spoke about the ways the Indians used furs and gave the children an opportunity to look at and feel the many skins that (Heidi) brought in. The children were so thrilled to feel these animals and sat stroking them over and over again making comments about their colors, features and paws. (Heidi) was clearly pleased to have contributed and to be acknowledged in this way. Other classes in the building asked (Heidi) to share them as well. Heidi had told me how hesitant she was to mention them because of the strong feelings people have about trapping and she didn't know how (Red Hawk Woman) woman would feel.

(Red Hawk Woman) dignified everyone concerned by focusing on the respect trappers and Indians have for animals and how it was in the early days when animal skins were used out of necessity by the Indians for all kinds of things. The opportunity to see and feel the furs of animals, at best seen by most children from a distance or behind glass display cases in museums, was a rare opportunity. The children were amazed at the details but especially the ability to touch and stroke them.

(Connie) the art teacher in school B made Kachina masks with one of the classes and when (Red Hawk Woman) discovered them one day, planned to involve the children in dance, using their masks. She eventually helped several children feel comfortable to participate in leading the classes into the circle at the POW WOW celebration held at the end of the residency.

It is no wonder that children, interns, and teachers responded to her sensitivity. A child wrote:

(Red Hawk Woman) is a very special person. Whoever she's around she makes that person feel very special.

A teacher wrote:

(Red Hawk Woman) seemed to touch everyone's heart, young and 'older' alike.

An intern wrote:

She was interested in what everyone had to say. You could tell she (Red Hawk Woman) had the same amount of sincerity in listening to whatever a student had to offer. If they brought something in for her she was so excited about it, which made them feel good.

One day I accompanied (Red Hawk Woman) and (Beaver Woman) to a class of older students who had not been fully engaged when (Red Hawk Woman) visited them. They were the only group that had not approached her and (Beaver Woman) at lunch time and had set up a wall in terms of active participation. (Red Hawk Woman) decided to share more of herself with them. (Dawn), the resource person for university interns, had an opportunity to take part in this class. We sat on the floor in the circle with the children, (Red Hawk Woman) and (Beaver Woman).

(Red Hawk Woman) carried with her this day a bundle wrapped in a blue, white and brown striped cloth. She shared this with only two classes of older students. After the talking stick had been passed and the power songs had been sung, (Red Hawk Woman) spoke of the bundle. "I thought a long time before bringing my medicine bundle to share with you today. My people made a medicine bundle that contained objects that were reminders of important events or learning experiences in their lives. My medicine bundle is a very personal part of me and in sharing it, it would be very painful and hurtful to me if people laughed at me behind my back about the things I share with you. If you don't

take what I have to share seriously it will be very hard for me so I am trusting you with what I share."

(Red Hawk Woman) carefully unrolled the cloth to reveal a number of ordinary objects both natural and man made. She picked up the pebbles that represented her children who died and she shed the tears again for their loss. Our eyes filled with compassionate tears as her story unfolded. A small leather pouch containing tiny bone remnants of her father carried with them the stories and memories of him. The room fell silent, charged with compassion as each object brought forth a memory and a learning through (Red Hawk Woman's) life shared with us through story in that intimate circle. We were all there with her, being touched deeply by these life events that touched a place in our hearts, that made us feel pain, joy, compassion, anger, love. This medicine bundle was truly a medicine bundle not only for (Red Hawk Woman) but also for those of us able to feel with her. She had shared with us the things from her life that gave her power, the tests that she passed in her life.

(Dawn) and I left the room, tears in our eyes, unable to articulate what we had just experienced. This class was different after that. They talked with her at lunch time, invited her to eat with them, shared their own personal stories and participated fully in her classes with them. They had been drawn out of their caution into engagement.

(Red Hawk Woman) truly took a great risk in self disclosure as personal as this. She was very direct with the students in seeking their trust and confidence and letting them know how she would feel if they later ridiculed her. They identified with her on that day and saw her with feelings that they themselves understood from their own happy, sad, painful life experiences.

(Dawn) in an interview reflected on this class and the impact of (Red Hawk Woman) generally:

It's that intimate sharing, and it's the tests in your life and how you remember them and how you process them. It was this level of depth that they brought into the schools that I think is precious and has had an effect.

In my experience having (Red Hawk Woman) in the school is the most profoundly moving experience I've ever seen or myself experienced in all my teaching.

Ten other teachers expressed almost in (Dawn's) words the same feeling of the profound impact that the experience with (Red Hawk Woman) and (Beaver Woman) had for them personally and on the children in their classrooms.

The four pilot classrooms had the time and opportunity to make owner sticks with (Red Hawk Woman) and (Beaver Woman). Early in her visits to all of the classes she told about the Indian way of identifying themselves with owner sticks that were colorfully decorated and used by their tepee or on a hunt when a deer or other animal could not be taken back to the village immediately. An Indian would leave his owner stick to indicate that it was his animal and no one would touch it. The owner stick might be used to indicate which path the person had taken. (Red Hawk Woman) pointed out that owner sticks were carefully chosen and thoughtfully decorated to reflect the person and everyone respected the owner stick that signaled the identity of a person.

We set about finding owner sticks for ourselves. (Ruth) and I went to the river together one lunch hour to explore for owner sticks that would suit us. (Ruth) found one that she immediately became attached to. I did not find mine that day, but the excursion shared with (Ruth) was special because we were on a

rare adventure away from school with common purpose and explored around like two little children rushing over to this possibility and that. The children brought their sticks in over a period of time. They painted them with a choice of colors meaningful to the Indian cultures: red, yellow, blue, black and/or white. School A painted in the all-purpose room, but it was the day in (Doris's) room when they decorated their owner sticks that the meaningfulness of their work was exemplified.

(Red Hawk Woman) and (Beaver Woman) brought materials for decorating. The children formed small groups around the variety of supplies located around the room. Desks were pushed back as usual when (Red Hawk Woman) came, allowing space for the children to sit on the floor and to move freely to satisfy their decorating needs. (Debbie) and (Doris) sat cross legged on the floor, working on their owner sticks. Everyone searched out feathers, furs and yarns as well as small shiny metal circles that could be bent into cones and tied to their sticks. Several of them together made a soft gentle sound when the stick was moved. The children were very selective as they explored the possible. "Should I put this here?" "Does this look good?" "What color should I use?" were questions that were answered with "It's your choice, your decision" from (Red Hawk Woman).

Everyone was involved in decorating his/her owner stick including (Doris) and (Debbie). They were located right there among the children, cross-legged on the floor, one of the tribe, everyone equal, designing their sticks as they went along, making something for the first time with the children, taking the same risks. The children were comfortable and happy with their teachers working right along with them.



When the owner sticks were completed, everyone put their sticks in the center of the floor in a circle all touching in the center and we stood in a circle around them. (Red Hawk Woman) began to beat the drum and moved around inside the circle beating the drum as she moved. She and (Beaver Woman) moved away from the group and on to the next class. We all stood there in a sacred moment of silence not wanting to move or to interrupt the power of this moment. We were honoring each individual and could see ourselves collectively through these symbolic creations. It was a feeling that I have rarely experienced in the school setting.

The owner sticks remained very special to people over the semester. Teachers and children alike were very protective on the occasions of the POW WOW and the art exhibit later in the semester when the owner sticks were temporarily moved from their classrooms. This was evidence of the personal meaning associated with the product.

Early in our planning sessions with teachers the art teacher from school B had some planning time with (Red Hawk Woman). This was the first time we had worked out a way to include the music and art teachers in planning with the artist because classroom teacher preparation periods were dependent on their schedules and as a result gave them little flexibility. (Sarah) and (Connie), the art teacher at school B, used their own preparation periods to meet with (Red Hawk Woman). (Jane), at school A, talked with (Red Hawk Woman) by telephone because of her part time schedule. (Red Hawk Woman) discussed with Connie the possibility of making cornmeal paintings with the two pilot classrooms. Connie agreed to participate in this way if (Red Hawk Woman) would introduce background information about cornmeal painting prior to her visit.

Connie had difficulty participating with a visiting artist because of her tight schedule and her work in several schools. This effort on her part indicated her interest and willingness to try. I collected all the necessary materials.

(Red Hawk Woman) spoke to the children in school B before they made their cornmeal paintings with (Connie) about what that meant in the old days.

When we made something, Indian people didn't do art because they thought it was art. As a matter of fact we didn't even have a word for it. If I made these moccasins beautiful and beaded them all over, I wasn't for one minute thinking that hundreds of people would be looking at them. I'd be thinking these moccasins are my friends. They're going to keep me dry and comfortable for the next six months, and I want to make them beautiful. ....When we made something beautiful it was to honor what we were doing ....

(Red Hawk Woman) conveyed to the children the importance of the process and the attitude and intent in the doing. The reason for making something was important. Personal meaning underscored all of the doing and because of that the product was beautiful to the person because of the heart connection.

The same thing is true of the cornmeal paintings. With the cornmeal paintings people used it because they thought that it was connected to the Great Mystery. The Great Mystery is the thing that everybody remembers but doesn't know anything about. The Great Mystery is the thing you say when you're hoping, almost like praying, then you would say, 'Great Mystery send us a good day for the POW WOW.' Right now we're asking for a good day for the POW WOW, so that all the children can come out and have a good day. So if we wanted to do that we would do a cornmeal painting.

(Red Hawk Woman) was able to relate an abstract concept like the Great Mystery and the tradition of the cornmeal painting to a concrete situation that was familiar to them giving it personal meaning.

We would have those colors spread out in front of us. The important thing is when you take that color, red, green, blue, yellow, white and we would be working on our cornmeal painting right here and we would be reaching out and every time we reached out for a color we would be thinking in our mind Great Mystery, send us a good day for the POW WOW then we would put that color down and make some kind of a picture. Did it matter to us if anybody else knew what that picture was? NO! Because you know. The important thing is when you take that color, when you put it in your hands and when you put it down, that's the important thing. All you have to do is take a little bit and sprinkle it around and pretty soon it will send all your good wishes up to the great mystery.

The paintings always had a purpose. Nobody said, 'Hey, let's paint today. Oh! Yeah! let's paint. What shall we paint?' When you do your painting be thinking about something when you do your painting but don't be worried about what it's going to look like, just be thinking about it, your connection with the great mystery and when we're done with it, you know what you're going to do with it? It's going to go outside, just like it did in the old days. It's not going to go home, so that your grandma or grandpa could say, 'Oh! That looks great.' What I want you to do is to go home and tell your grandma and grandpa and your mother and father and your sister and your brother, whoever is important to you, Do you know what I did today? I did a cornmeal painting and you could tell them about it.

(Red Hawk Woman) emphasized the importance of putting the thought into the painting rather than how the painting might look or the anticipated praise or lack of praise or anxiety over what someone else might think of it. This particular picture will purposely go to the elements. That is quite a different experience for children and their art/thought works and completely frees them from outside judgment related to the expression of their thought.

What do you think is going to happen to it outside? 'It's going to get rained on?' Good! 'It's going to get snowed on?' Good! 'Animals might eat it?' Yes! 'The wind might blow it away?' Good!! You're going to be

leaving your painting to your animal brothers and sisters.

(Jane) the art teacher at school A carried out cornmeal painting with all of the children in her school and reflected on the process in an interview:

I learned something important. It was like a big step. (Virginia) was a big step and working in the (Red Hawk Woman) way - in the way I understand it - was a big step and that is that it's alright to become simpler in what I expect in the classroom. Instead of being very set on communicating a certain body of information to kids which I think is also important, but I wouldn't want that to be the only way. But we can sit in a circle, and we can do the sandpainting thing, and that was probably one of the most profound teaching experiences I've ever had because it was so inclusive and so very simple - to sit in a circle and to give everyone their time. We did it in clusters. We did the sandpainting in a circle.

To give attention to each person's chosen way of visual expression acknowledged each individual. This is not the usual way we think of art classes being conducted. Usually the children work on their own piece all at the same time. This way was like the power song, giving each cluster complete attention by the rest of the class.

As I said, I didn't work with (Red Hawk Woman) in the room, so over the phone once, I said 'so what do you see as being an art related thing as part of what you might be doing.' She said 'Oh! you know painting with cornmeal and I said oh, how does that go?' And she might have said two sentences - she said make sure that they understand that to an Indian there is no word as artist and it's in the doing, and then she explained how you mix up the cornmeal with the food coloring, and that was basically it, so I began letting that percolate, and what I saw as a likely scenario was to let each child have her own disk or plate to work on.

I asked them to think about .... I explained to the kids that there was such a thing as a medicine circle, and that in my limited understanding, that the Shaman or medicine man had power in his or her ability to focus

enormous energy, his will, and energy, and attention, on the dripping of the sand through his fingers, and that in being there in that way - in a prayerful way, that healing could come about. And what were the kinds of things - there were so many things in people and animals - all kinds of things that need healing now. What were the ones that were the most important things at that moment, and I said we could say it out loud, or have it be a secret, and that the symbol that we made on the plate was just a way of referring to that being, or that thought, and that nobody had to understand what the symbol meant. It could look like the thing or not.

(Jane) provided a framework for children to express and think their deepest thoughts without fear of judgment or the need for disclosure. The gift of this activity was to allow each person to think those thoughts, whatever they might be, and to have a vehicle to put them out in front to see in another way that only the individual needs to understand.

They had gotten already that feeling of the sacredness, or the reverence about being in the circle together, and the talking stick, and they understood the form already, and so when they finally did get to make their cornmeal paintings they were done with real - I've never seen such focused intention from groups of kids, little and big. It didn't matter how old they were. And they all were very respectful of each other - really watching, and it was a real ceremony. I had them in groups of three or four because of the time. I had a tray of cornmeal, and we pushed it along in front of three or four at a time, and everyone would watch.

(Jane) was able to transfer to her classes the same group feeling that the children were experiencing with (Red Hawk Woman), that of appreciation of self and each other. She used the same structure that (Red Hawk Woman) had used and created the same kind of attentiveness. (Jane) is a very caring and gentle person whose voice is gentle as well. It is important to note here that the struc

ture alone was not the only carryover here. (Jane) herself in her way of being also affected the positive outcome.

And after the designs were made, we put them in the center of the circle, and then some of the classes took them outside to the wind, and there were kids that really allowed themselves to be moved by it, and tears, and one little girl didn't want to let her cornmeal go, because it was - her goldfish had died, and it was about her goldfish, and she was not ready to let it go. So all of that was alright.

The child relating her sadness over her goldfish's death is indicative of the seriousness with which the children took this experience and the personal meaning they attached to what they were doing. (Jane's) sensitivity to individual needs affirmed individual responses to letting go of their work or not. (Jane) could have been caught in the rigidity of carrying out the Indian tradition of letting the cornmeal go to the wind, but she was flexible and sensitive to the moment.

(Jane) commented on another project that was influenced by (Red Hawk Woman's) approach:

...I had introduced the mandala as a healing symbol. Other years I focused on the design. This time it was more like a prayer.

The approach allowed for feelings to be expressed related to the personal meaning the children made of their world. The approach answers the question children sometimes ask, "Why are we doing this?"

(Sarah) had been doing Indian songs with the children in music classes. She had consulted with (Red Hawk Woman) about pronunciation and sounds and selections and had been working with authentic tapes with the children. (Sarah) had also been able to observe some of (Red Hawk Woman's) classes and

had observed classes where she used the voice sounds unique to the Native American expression. (Sarah) commented in an interview:

When we were doing a new song or introducing a new song or talking there wasn't any negative stuff about it whereas there used to be. Or you use a chant word or a sound, you know WAH HAH NAH, they wouldn't laugh. They used to laugh, so I just think meeting (Red Hawk Woman) helped them to have respect and understanding of what that was about because she explained it, all that wonderful stuff she did with her voice. That is POWERFUL STUFF! so how can you not respect something like that, but I didn't know that before.

(Sarah) and the children found a deeper meaning in the unfamiliar sounds of the Native American chants because of the personal contact with (Red Hawk Woman). Like (Jane's) experience with her mandala project, (Sarah) found these sounds were now experienced in a personal context.

(Sarah) commented on another influence regarding (Red Hawk Woman):

I find I'm doing a lot more circle sitting. Sometimes it's not as good musically, but it says I'm here to spend time with you.

(Sarah) had shifted her point of view from music content and product to children making music together with her but more than that of caring about being together and (Sarah) letting children know that she wanted to be there with them.

One day when (Red Hawk Woman) and (Beaver Woman) were visiting (Ruth's) class the children asked us to sit down because they had a gift for Red Hawk Woman and Beaver Woman. They all got up and stood in a row and sang a lovely song "Let It Be. Let It Be." It was about finding a flower in the woods and leaving it there in its place. They sang it with such happy faces and expression, obviously pleased with themselves that they had found a perfect song for

(Red Hawk Woman) and (Beaver Woman). They kept asking if we wanted them to sing it again, and finally after they had sung it several times, persuaded us to sing it again with them.

Two boys in the class had initiated this. They had learned this song with (Sarah) sometime in the past and went to her for the words. She copied enough for everyone and they practiced on their own. (Sarah) was so pleased that they had thought of this and acted on their idea. (Ruth) and (Heidi) were equally pleased with the children's initiative. (Heidi) said she was on a walk with her mother later in the spring and spontaneously began singing the song, to her mother's surprise, as they came upon some beautiful wild flowers.

The children were fully affirmed by their teachers for their initiative in planning to do something from themselves for (Red Hawk Woman) and (Beaver Woman). The children's initiative and confidence about the response from (Red Hawk Woman) and (Beaver Woman) came from the consistent verbal and non-verbal messages that they had received from (Red Hawk Woman) and (Beaver Woman) from the beginning. There seemed to be no doubt in the children's minds that they had thought of something wonderful to do for Red Hawk Woman and Beaver Woman and that they would receive it as a beautiful gift which they did. The wonderful part of observing this was that the children clearly experienced as much joy in giving of themselves as the joy they experienced when receiving from (Red Hawk Woman) and (Beaver Woman).

A second-grade class that was especially influenced by (Red Hawk Woman) and (Beaver Woman) did something very special during the semester. It happened that they had made a large paper mural the first semester with (William Byrd). Their teacher wanted them to have the experience of making a



cloth mural that she would do on her own with her class. I collected the materials necessary for her to do that and offered any other support in her effort. It was in this semester after (Red Hawk Woman) and (Beaver Woman) came that the children with their teacher decided to make a large mural of (Red Hawk Woman) and (Beaver Woman) dancing together. They decided to put the tracks of each of their power animals as a border.

This teacher took the initiative and risk of making a large collective mural with her class on her own. She had not done large scale art projects like this but wanted to try. She sought support only for collecting the necessary materials and carried out the brainstorming with her class to reach consensus on what they would design. The idea of making a gift for (Red Hawk Woman) and (Beaver Woman) added to the dedication to doing their best. These children, like so many in the school, were always trying to find ways to make (Red Hawk Woman) and (Beaver Woman) happy through something they had found or done. Two things seemed to be at work here. They understood from the beginning with (Red Hawk Woman) that she appreciated what people did when it was done from the heart, from themselves. Through her verbal and nonverbal messages she had given attention to their interests and shared stories or stones, shells, feathers et. al. She always expressed joy in their sharing and in turn that made them feel good about themselves, so they could predict a positive response from (Red Hawk Woman) and (Beaver Woman) and feel affirmed by their initiative.

They used the same methods of staining that (William) had taught them. They decided to keep it all a secret until the mural was finished and they would present it to (Red Hawk Woman) and (Beaver Woman) as a surprise. They did

present it in their classroom at the end of their last class session with (Red Hawk Woman) and (Beaver Woman). The children were so pleased with themselves and with the appreciation that (Red Hawk Woman) and (Beaver Woman) expressed with hugs for everyone. The children went to their teacher and each other and hugged each other in the celebration of the moment, truly feeling the joy of giving out their beauty.

This was a touching moment, and I was especially moved to see so many of the children hugging their teacher, affirming her in giving them the opportunity to do this project. She had taken something learned from the first artist and applied it to a learning experience for her children that involved not only reinforcing new art techniques and an art form that they had tried, but she had with her class embodied the personal meaning to this mural that built their self-esteem and truly reflected the "Beauty Path." The class decided that they would present their gift at the POW WOW in a public gesture of appreciation of these two people.

These children were not the only ones to express their understanding of the deep relationship between this mother and daughter through their portrayal of them dancing together. (Heidi), (Ruth's) intern had made a special point in an interview:

You could see the relationship that she had with (Beaver Woman). She was always bringing up little things about her children, and especially (Beaver Woman), and she was always with us too. She was proud of what a good relationship they had and that kind of rubs off on the kids.

(Heidi) was aware of how children learn through the way people are with each other as well as what they verbalize. She trusted her own interpretation of the relationship through what she heard, saw, and felt, and children were draw-

ing upon those signals as well. Children and adults were not only drawing conclusions about this particular relationship but were learning about relating by the example of these two people.

(Dawn) the resource person from the university also commented in an interview:

The example of this relationship between mother and daughter is something that I think must have really struck people.

(Debbie) (Doris's) intern also spoke of this relationship and the balance in their support of each other:

(Beaver Woman) was wonderful, and knowing she was (Red Hawk Woman's) daughter, (Beaver Woman) was just as powerful as (Red Hawk Woman) although maybe she didn't talk as much, but the way she sang her power song, and listened to the children, and was very excited to hear what they had to say, and what she had to share. She was very impressive. She had strength but she was very quiet.

What struck me about (Debbie's) comment was how much of herself she was reflecting in her comment. (Debbie) too, was quiet, listened to children, expressed a quiet strength. I feel (Debbie) was personally affirmed in her own way of being by (Beaver Woman's) presence and way of being. (Debbie) identified with (Beaver Woman) and saw her power and realized her own in the example.

There were many comments during the residency in terms of the sensitive and open way in which (Red Hawk Woman) answered personal questions about her family, but, as (Debbie) pointed out in an interview, how important it was that (Red Hawk Woman) was so open about her belly babies and her other babies ...." because that's such an issue today with marriages and remarriages and sons and daughters. It was nice to tie it in so openly."

(Red Hawk Woman) answered personal questions very honestly and directly. She never tried to avoid an answer, and she found words and ways to answer that were perfectly appropriate, that gave dignity to the questioner. There was never a sense of embarrassment or tension around the questions and answers.

(Red Hawk Woman) brought her elementary age son several times and gave children an opportunity to get acquainted with another member of her family. Her son was welcomed into the community by teachers and children. He joined children his age at lunch and playground time, and children came to see that this blond child was part of an Indian family.

(Red Hawk Woman's) sharing of her family members with the school community helped to shake the myths and stereotypes that often exist concerning the Native American. Meeting (Red Hawk Woman) and two of her family members helped us to think about present day Native American families who live within our communities. We had to put aside the notion that Native Americans are only those on reservations quite removed from us that we read about in textbooks. We had to reconsider any notions we may have had about what an Indian looks like, because here we were talking and playing with this beautiful blond child who was part Indian.

(Red Hawk Woman's) and the arts committee's hope from the beginning was to bring the entire school population together as a tribe. As the days went along the idea of bringing all four hundred twenty-five children and the entire staff together from both schools for a POW WOW celebration at the end of the residency became more doable as we resolved the details one by one. (Red Hawk Woman) taught (Sarah) a ceremonial movement honoring the grandfa-

ther to the north, the grandmother to the south, the grandfather to the west and the grandmother to the east. (Sarah) taught all the children in both schools a large circle movement. (Sarah) spoke the words that were part of this ceremonial movement. Since all the children had this common experience (Red Hawk Woman) suggested we share this as a culminating part of the POW WOW. (Red Hawk Woman) was again demonstrating her willingness to be inclusive and to incorporate what other people could contribute to this celebration.

We arranged with the principal to use part of the staff meeting on April 9 at school A to discuss the procedures and sequences of the POW WOW and to give (Sarah) time to teach teachers the ceremonial movement. After the discussion and the other business that the principal brought forward, we gathered in a large circle (Red Hawk Woman) and (Beaver Woman) included.

(Sarah) had our complete attention as we followed her lead. As she spoke the words and we moved in patterns left, stopped, right, stopped, left, stopped, right again and turning inward. We were all actively present with (Sarah) as she performed this with us. It became one of the most touching moments of the semester for me. There was that hush that came over us as if we felt ourselves as one body. Tears came to my eyes. (Sarah) told me later that she had tears in her eyes as she performed it with us also. (Sarah) did this ceremonial movement with another group outside of the school that she was very involved in, but she said it wasn't the same. They didn't bring to it what we had that afternoon.

What seemed to me to happen here was the expression of the deep respect and caring that we had for (Sarah) in this moment. We were collectively putting ourselves in her shoes, and we were present with her wanting her to have the best from us, to be successful in what she was doing with us. I think

teachers were aware of how difficult it is to put yourself out in front of your peers to teach them something new; how much you want to be taken seriously by them and afraid that you won't be. It was a moment of truth for this teaching staff from two schools acting in unison on behalf of one member and themselves.

On April 12, 1990 at 1:30 p.m. we brought everyone in both schools together for our POW WOW in the large grassy field behind school B. It was a cold, windy day. A group of parents from both schools and I helped all morning with the preparations for the afternoon. (Red Hawk Woman's) son who had visited during the semester came that day and worked with us all morning. Some of the original plans were changed as we faced the logistics of each part. (Red Hawk Woman) had wanted each child to bring a stone to place in a ceremony in the center of the circle, but as we thought about time and numbers, we decided to collect the stones and place them ahead of time in the center. She had planned to have the four pilot classes place their owner sticks in a circle as the boundary for the ceremony but again the logistics for moving children in and out precluded carrying that out. We collected the colorful owner sticks from the four classrooms and placed them in a large circle flat on the ground on the field to mark the space.

Flexibility was the key to this endeavor because it involved such a large number of children and staff. Planning on paper and carrying out the plan in that way was not always possible or desirable in the end. The owner sticks had to be returned after the POW WOW. It took a great deal of trust to let them go from the classrooms. The teachers and children were nervous about it and wanted to be reassured that they would get their own back unharmed. I was very

nervous about them too because I knew how important they were to the children, and I felt responsible for them.

Our concern over the owner sticks leaving the hands of their owners was evidence of the meaning we had attached to the artifact. Children and adults all felt reluctant to let go.

The community was invited to join us outside the children's circle, and many parents and friends came. (Rebecca) invited her students in the methods class in language arts from the university T.E.P. to attend the POW WOW as part of their language arts class experience. This meant that all T.E.P. prepracticum students had an opportunity to observe (Red Hawk Woman) and (Beaver Woman) interacting with our teachers and children and to share in our celebration.

(Rebecca's) presence with her university students made us feel very much supported and made this activity the most inclusive of all our endeavors. (Rebecca's) invitation to her students to use their language arts class in this way indicated to them that she valued the POW WOW as a learning opportunity for them.

Reporters and photographers from our three local newspapers were also present. The reporting by all of the local newspapers and particularly the the additional feature article done by one was affirming to us and gave us the opportunity to communicate to the larger community what was happening in the schools.

The POW WOW itself was colorful and full of activity in the center of the circle where (Red Hawk Woman) and (Beaver Woman) stood and called forth successive classes to play their games and sing their power songs. (Red Hawk

Woman) stood dressed in her deerskin dress and bright red wool covering her shoulders for warmth on this cold and windy April day. (Beaver Woman), also dressed in deerskin, stood beside her mother. The drum beat was heard, strong under (Red Hawk Woman's) hand throughout the activities. She acknowledged everyone who came to participate with us, and in the end our children acknowledged her and (Beaver Woman) with gifts, the gift of the mural held high for all to see blew in the wind and shone out at its best in the sunshine. (Sarah) brought the celebration to a close with the ceremony she had taught us honoring the Grandfather to the North, the Grandmother to the South, the Grandfather to the west, and the Grandmother to the East.

(Jane) in reflecting on the POW WOW said, "The POW WOW was great. I saw people all over being moved by that. There were touching moments." Many people said they had looked for the intimacy we felt in the classroom setting. The POW WOW was not like that. It was the celebration and sharing of what we had done in the classroom to generate relationships, and this was the coming together as a large tribe, the two schools coming together for the first time ever to celebrate their connectedness. They had always in the past had separate school gatherings. This time we had a common experience.

When the POW WOW was over and the owner sticks were returned, one shy little girl in (Ruth's) room did not get her owner stick back. (Ruth) immediately said she would go to school B with the child and me to search for the missing owner stick. (Ruth) understood the importance to the child of her active involvement in the search with the child. We did locate her owner stick. As (Heidi) said, "It just would not have been the same to make another one," and (Ruth) and I understood that because we were attached to our own owner sticks too.



On May 23, 1990, (Red Hawk Woman) and (Beaver Woman) returned to the two schools to participate in Earth Day celebrations in each school when the children in each school planted a tree. (Debbie), (Doris's) intern, described it as a very meaningful ceremony in an interview later:

We went outside and planted the tree. She was great, and she was funny planting the bush over on the side of the school. She was putting dirt all over, in her hair. It was excellent to see her do that. She wasn't saying dirt is dirty. She was just putting it everywhere, and to have a student from each class come up and thank her, and then throw dirt on the bush. It was a very meaningful ceremony, especially with Earth Day having been the day before.

(Red Hawk Woman) had made a point many times during the residency that the earth was not dirty. She had spoken often about our present preoccupation with cleanliness to the point where our children feel that if they sit on the ground or work in the soil it is a negative thing. This event was an opportunity for (Red Hawk Woman) to make her point through action and (Debbie) connected with this point in the ceremony.

The children in each class had prepared a sentence about something they had learned from and appreciated about (Red Hawk Woman). I was not able to be present that day to document the event, but was told by many teachers, children and principal how meaningful it was to them to have (Red Hawk Woman) and (Beaver Woman) there participating with them. One child wrote, "(Red Hawk Woman) had a heart bigger than Alaska."

(Debbie's) master teaching week in (Doris's) room began on the day of the Earth Day celebration. She invited a young woman to come in to talk about environmental issues right after the ceremony and that led to the class writing letters to their Senator on the environmental issues that interested them.

(Debbie) had the children type them on the three computers available in the classroom and the children printed them out themselves. She said, "I've always been so afraid of computers so I thought I would start them early so they can see it's not so hard." (Debbie) focused on computer work during the week organizing the children into groups to design robots and continued the project with creative writing about their robots. She said it turned out that in trying to explain the codes for the computer, she referenced the pictographs that the children had done with (Red Hawk Woman), and they understood immediately what she meant by the codes standing for certain things. Her groups worked smoothly and cooperatively. She had learning centers set up with books and activities related to the environment in addition to the computer groups.

(Doris) was beside herself with curiosity during (Debbie's) master week. She would say to me "I can't stand being out of the room. I want to see what's going on." She would slip in and out trying to give (Debbie) space. (Dawn) spoke of (Doris's) and (Debbie's) relationship in an interview. Even before the master week (Dawn) said (Doris) would go on and on appreciating

(Debbie) saying:

She has so many good ideas. I am learning left and right. She is teaching me. I am learning all the time. Isn't she lovely. She would go on and on like that appreciating (Debbie) and commenting on how she has so many good ideas and takes so many risks, and the risks (Doris) was referring to were the way (Debbie) would structure the learning situation, where the children were in charge of their own learning, and that was different from just using the textbook and asking the questions from it and (Doris) saw it worked. She found it to be irresistible. She was going to leave the room, but she was always going back in there to see what was happening.

This semester (Doris) had been a constant nurturer to all the interns in the building through her daily habit of joining them for lunch in a classroom because the teacher's room was not large enough for the entire staff and interns. The cramped space required some separation, and (Doris) had chosen to join the interns.

(Doris) and (Debbie) collaborated on a project in the classroom during (Red Hawk Woman's) residency that integrated writing with their work with (Red Hawk Woman). (Doris), (Debbie) and I as well as the children wrote why we chose our particular power, what we considered in making our pachos, wrote a story through pictographs and wrote a legend about our power. All were bound in a lovely book for each person and dedicated to (Red Hawk Woman).

This project was another wonderful example of integrating curriculum and at the same time developing a gift from the heart for (Red Hawk Woman) and (Beaver Woman) that had personal meaning for all the participants. Everyone contributed to the book including the participating adults, which conveyed to the children that we wanted to express ourselves just as they were doing. We were all making a personal contribution to a collective final product. This did not feel like an assignment but the making of a gift.

(Debbie) developed the idea of writing the legends and made up eighteen questions. For example one child had the raccoon as a power, and she asked, "How did the raccoon get a mask on its face?" (Debbie) got the idea because (Red Hawk Woman) had told the children the legend of how the raven got black feathers. (Debbie) wrote "How the eagle became bald," and I answered the question "Why does the river flow? (Debbie) said "I loved reading those stories," and I will add that I still do.

(Ruth) and her intern (Heidi) were focusing on integrating the Native American theme into other subject areas through their literature choices, writing, and working with (Red Hawk Woman's) advice and help on Indian villages representing four areas of the country. (Red Hawk Woman) helped them on the path of searching for natural materials to replicate the areas of their research such as clothing, tools, shelters, games et. al. The children made the most intricate things for their villages and helped each other find the most representative materials. This was an on-going project that kept growing and growing each week. A class of older students in the school made one large Indian village with equally careful work on each little piece. Some of the villages replicated in miniature form the games that (Red Hawk Woman) had taught them. The two classes were able to see each others villages and the work that went into each.

It was interesting and affirming for the younger students to see that the older class was interested in researching Native American life and making artifacts from their research. It conveyed to students that the search for understanding of another culture is not a one time, one grade thing, but an on-going search for understanding that can be expressed over and over again on different levels and in different ways as our understandings change.

(Heidi) continued the integration of the Native American theme during her master week. The children had written Indian legends similar to (Debbie's) idea and the children had made Kachina dolls with Heidi and a parent during a Friday afternoon club earlier in the semester. She said both she and (Ruth) had done a lot with the theme all semester but everything came together during her master week. She remarked in an interview:

I think the kids were starting to see, I just know that the kids, I mean it helps them so much to understand

about the different things when you move on from science to writing to reading and you're still on the same kind of topic or theme. You're not switching from one totally different thing to the next. Math was the only thing that I didn't incorporate.

We did the spelling. Usually they do spelling from a manual type thing, and we did spelling words that were Indian words, and they did a lot of the same things that they do, like writing a story, or doing sentences which they always do with the words from the text, plus just practicing them in cursive and that sort of thing for spelling, and the reading we kept the same because that was *Indian In The Cupboard* and *Sign Of The Beaver*

science - we were studying the moon, and I related it to moon legends, and time related to the moon, and studied the moon's surface, so we were doing what she'd usually do in that unit of the moon, but also tying it into the Native American theme. For writing - it was lucky for me because they had just gotten through writing upper and lower case letters in cursive, so I had them do one poem on the moon and one was a song from a Native American tribe. (Ruth's) been having them do poems and things now too.

(Heidi) gave the children many experiential learning opportunities including teaching them a Chippewa serpent dance that they performed in a circle out in the school yard, which she said the children came to take very seriously and began to have a sense of the stamina needed to keep it going. (Heidi) reflected in an interview on how her thinking about integrating curriculum evolved through practice:

Once you get started, that's what you think about. When you're on a theme you think of all these ways. How shall I do the spelling? - all the ways - Native American games? They don't realize what they're learning. It makes everything clearer even to me.

I could just keep thinking, thinking, thinking - so much more in each area. You could do a whole year. In the beginning I didn't think it would be easy or necessary, but now I see it's the way to go - children

inquiring - active participation. You can get ideas from the kids. The session with the talking stick ....could guide what we were doing.

(Heidi) began to see that thematic work was not only a learning experience for the children but for the teacher as well, because it led her to research into the topic and to brainstorm ways of approaching the topic in the various curriculum areas. Working on a theme and integrating curriculum required inquiry because the choices were designed around the needs of this particular group without relying on a single subject textbook as the only tool for learning.

(Ruth) and (Heidi) also worked as partners in exploring cooperative learning with the children. (Ruth) was taking a course in cooperative learning and sharing her excitement and learnings with (Heidi). (Heidi) in turn was thinking about ways to put the techniques into practice, and (Ruth) encouraged her to try them out. Both (Ruth) and (Heidi) had an opportunity to try something out that was new to both of them and also have the opportunity to observe each other in working with the process. This could not have happened without the strong collegial relationship that they had developed. They were both comfortable with the risktaking and both gained insights from practice, observation and reflection.

(Jane) did something very special late in the spring before the interns left. All of the interns in school A remarked about (Jane's) work when they reflected on the semester. (Jane) mounted a lovely art exhibit with the help of parents. She included not only the work she had done with the children but the work made with the artist's in residence. She remarked in an interview that her focus on process was stronger and that she saw the exhibit of the children's work as a way of saying "This is where we have been." She said, "I never really put on an art show like the one in the spring. It was very important. It was important for

me, important for the kids." I added, "and important for parents." (Jane) not only hung the work but let the viewer in on what the context of the work was through carefully written philosophical underpinnings. One parent wrote at the end of the semester:

The art show was great: the kids had the pleasure and sense of accomplishment in seeing their work displayed. As a parent, I was impressed with (Jane's) organization and explanation of the philosophy behind each set of artwork - It was beautiful and moving. The process of being totally involved is meditative and means that each child draws deep from within. The result is an expressiveness that rings true. Each child produces something uniquely his own. At the same time a connectedness exists, not through producing identical cutouts designed by the teacher but maybe by reaching into a common wellspring. (Red Hawk Woman) articulates this, but any deep involvement in art or the integration of heart, hand and mind can foster that sense of connection and uniqueness at the same time.

I was personally touched by the way this parent articulated her understanding of the process that we had experienced with (Red Hawk Woman) and that she had stated so well what (Jane) had been able to do through her work in visual art with the children. (Jane's) art exhibit had provided another means of communicating the deeper levels of self knowledge that we were trying to reach. Expression through the arts was one way.

(Jane) herself spoke in an interview of the concern that (Doris) expressed in letting go of the birds that her class had made and her own owner stick for the exhibit. She wanted to make sure hers got back and kept a close eye on it during the exhibit. (Jane) speculated that Doris's concern is a key to something, that "When the teacher feels like the kids something begins to happen." (Jane) was also impressed with the fact that (Doris) "let the things involved in the art partnership live in her room for a long time." (Jane) speculated on the notion

that it was because (Doris) had had a hand in them. She was very pleased with what the children had done.

On June 5, 1990 the four pilot classrooms made a visit to (Red Hawk Woman's) setting where she lives in her tepee and has a summer camp for children. We arranged to have a bus take the two classes from school B, visit in the morning, have a brown bag lunch there and be picked up by the bus bringing the two classes from school A for the afternoon. Two different days had been planned in May and canceled because of rain, but this day was bright and sunny and proved to be a perfect day for our adventure.

We began our time with (Red Hawk Woman) and (Beaver Woman) in their setting by sitting in a circle in the grass in an open space at a leveling off place on the hillside. The setting was one that took us out of the man made world to an environment where we were immersed in nature away from sights and sounds of people and machines other than our own laughter and conversations and those of the birds. The steep hills in the distance and the hillsides of wild flowers in our immediate presence caused us to take deep breaths of fresh air into our lungs. Our power songs rang out freely as we began our day together there in the field with (Red Hawk Woman's) tepee stark white rising up against the blue sky a short distance from where we sat. Here we could be more easily transported to a life close to mother earth.

We had really come full circle. (Red Hawk Woman) and (Beaver Woman) had lived with us in our school home for six weeks. Now we were visiting them and understanding more fully their stories and could remember them now in their setting and in ours. We could see the orchard where the raccoon skull was found and all the other special references now were real.



We saw the sweat lodge that (Red Hawk Woman) had constructed and asked questions about its use in the old days. We saw a replication of a traders camp that she had recently constructed. We stepped into (Red Hawk Woman's) tepee and sat in a circle surrounded by artifacts that she used in her daily life. We experienced her way of life there in her tepee home with her cook fire central to the tepee and the opening to the blue sky far above. The environment caused a sudden hush. It did not seem to be a place for loud voices or even many questions. We sat in awe of this beautiful shelter.

We hiked up a steep path to a clearing where a tracking box was set up to identify the animals that visited this area. (Red Hawk Woman) had worked with one of the fourth grade classrooms at school B, setting up a tracking box out in a far wild corner of the school property near a stream. They had spent time studying different animal tracks more extensively. Now the pilot classes could see how the box was made and (Red Hawk Woman) identified some of the fresh tracks.

We went on hiking into a very different terrain where we came upon a little pond where cool damp smells lifted off the land and mossy places abounded. We found places to sit around the pond and reflected in our own spaces for a time. Then almost as a body we knew it was time to leave this special place to return to the sunny space and our lunch before leaving altogether.

This day was very special because we were invited into the tepee home of these two people who had already shared so much with us, but this was an invitation to feel the life and energy in their setting that they had told us about in their stories. This was coming closer to living and breathing and walking in their moccasins.

When (Red Hawk Woman) and (Beaver Woman) were no longer coming to the school, children would approach me every day to ask if I had seen and talked to them and to tell them they were missed and to say hello. The interns themselves expressed the enormous impact she had on them. (Heidi) remarked in an interview that one of the interns kept saying when they met at lunch time, "I just can't believe what she is doing for me. She makes me feel so great." (Heidi) pointed out that (Red Hawk Woman) had helped this particular intern to have more confidence in herself and her abilities. (Heidi) herself said her whole semester meant to her the "path of beauty" and said it with such depth of feeling. (Dawn) also reflected on the way all the interns would speak of (Red Hawk Woman) and (Beaver Woman) with a lot of love and actually used words like "love, dignity, trust, qualities often not even used in schools." (Dawn) reflected at considerable length about the ability of (Red Hawk Woman) and (Beaver Woman) to make diversity come alive in the school through helping us to feel what the other person is feeling. The principal reflected in an interview at the end of the semester:

When (Red Hawk Woman) was here the kids began to relate better to each other. It also caused us to look at ourselves in a different light....the staff, the adults, and I think because we were willing to look at ourselves, it allowed kids to examine themselves. We became, through (Red Hawk Woman), the role models for asking core questions or saying how do our beliefs match what we actually do.

#### University Consultant/Pilot Teachers

On January 11, The pilot teachers and I met at school A with (Robert Jones). The pilot teachers had planned with (Robert) to share their classrooms on this day while children were out for recess so that each pilot teacher could

guide us through her integration process with her habitat theme and her work with (William). We had coffee together in the kitchen which was the favorite gathering place in the morning for teachers before school and then went to (Ruth's) room to see her activities. The teachers saw the beehive in the corner of the room and then were guided to the writing the children had done. (Ruth) spoke with enthusiasm of her children's focus and interest in the bee research project and story writing they had done. (Doris) shared her children's work around the bird project and proudly pointed out the many products around the room including the beautiful birds hanging from the lights.

We then went to school B where the two pilot teachers shared the many projects that they had pursued with their children around the theme of habitats. This exchange was far more cursory than expected due to the earlier exchange when the teachers brought their children. It seemed this time to be perceived as a show and tell for (Robert) instead of moving to a deeper level on the integrative process with each other. This was partly due to the fact that they had seen the rooms with the exchange of children, but (Robert) had not been alerted by me of the children's exchange and could not have anticipated the anticlimactic effect. It had been (Robert's) suggestion that triggered the pilot teacher's effort to bring their children together and that initiative on their part was commendable.

This day presented itself with the kinds of obstacles that we try to avoid. On our return to school B we discovered that the conference room was being used in spite of confirmation for our use. The V.C.R. had not been set up as requested, and there was no available private space for us to meet with (Robert). This came as a surprise since everything was understood in school B before I left at 9:30 to join the pilot teachers in school A. We quickly organized ourselves in

the hall outside (Meggan's) room and put her V.C.R. in place. We huddled there between the two classrooms in the darkened hall.

(Robert) showed a video of a Barbara Walter's Special on interviews with teachers. Much of the interest by the pilot teachers centered around the cooperative learning segments and the math teaching portrayed in the film. Discussion followed around beliefs that led to the kind of practice observed in the film. We worked under difficult circumstances with children coming and going as we tried to listen to each other and focus on the conversation. (Robert) was calm and generous in accommodating to the situation. I was ruffled but felt supported by the pilot teachers and (Robert) in their acceptance of the reality of the moment. The pilot teachers agreed to pick one of their beliefs and focus on that and order some activities through that belief in a conscious way to share at the next meeting.

In spite of difficult circumstances we were able to focus on what (Robert) had to share through the video and through the discussion he facilitated afterwards. Teachers were willing to make a commitment to follow up on the discussion with practice in the classroom. (Robert) and the pilot teachers were sympathetic to my feelings as coordinator, but this was an extreme example of flexibility on their part.

On March 15, the pilot teachers and I met with (Robert Jones) at school B in the conference room from 10:00 a.m. to 12:00 p.m. Their February 15 meeting had been canceled and not rescheduled in February due to snow days and vacation. (Robert) began the session by sharing a possible agenda for the morning; updates by pilot teachers on what had been happening with the artist in resi

dence; sharing the beliefs and activities that pilot teachers had tried; (Robert's) introduction of the clinical supervision model.

(Robert's) practice of reviewing the agenda served to invite any additions or concerns with what was to be addressed that morning. It served to indicate that we were all responsible for what was taken up.

After some general sharing about (Red Hawk Woman's) residency at the school and the newspaper reporter's interviewing of (Robert), pilot teachers, and others for a feature article on the partnership, (Robert) asked the question "What else is going on? Tell me what you've been up to, (Red Hawk Woman) and thinking about beliefs and acting on those."

(Meggan) began:

I had my children take over a unit in science - on matter, solids and gasses, and they each took a chapter and taught, and did experiments. ....They asked to do it after seeing the fifth grade science fair on weather, and matter has to do with water and things too, so they kind of modeled themselves after the fifth graders, and they brought in refrigerator boxes and cut them down. It was busy, but they did it all in the classroom, and there are still remnants of it. They loved it. ....It's something I've never done before - let a class take over.

(Meggan) was quite excited about what she had tried. The idea of letting the children teach each other through researching, reading and doing the experiments themselves first and then teaching the rest of the class without being involved in the teaching herself was a next step for her in the cooperative learning process.

(Robert) asked, "What made you decide to do it?" (Meggan) responded:

They asked. They wanted to do what the fifth grade did. We want to have a science fair. That's how it started. ....and the other thing I've been doing more of is team math, after we watched that tape. I liked

that learning. That's what I got out of it. We've been doing team contracting on practice sessions. We keep team scores that mean nothing except Oh! Good! - no prizes. They love it. They'd like to do team math every day, which we don't do. Those are two of the things I've tried. It's just sort of putting them more in control of the curriculum.

Robert reinforced her statement with "That whole notion of being self directed." "Right, where they can make more of the decisions," replied (Meggan)

Meggan had followed the interests and requests of the students and in so doing had affirmed them and gained their enthusiasm for the inquiry. She had also put into practice to a greater extent than she had in the past the idea of learning in the math area and saw the benefits of the approach. She indicated she had been influenced by the video tape in the previous session.

Robert shared at that point some statistics on learning: We learn 10% of what we read, 20% of what we hear, 30% of what we see and hear, 50% of what is discussed, 80% of what we experience, 95% of what we teach. So who's getting good when the kids are teaching? The kids. Isn't that powerful?

Heidi and others told about experiences they had that bore out the learning that takes place when you try to teach something to someone else.

Robert shared a story from one of his classes where a student was doing a running record of a teacher in an observation where the talk time of the teacher was 70% to students 25% and the teacher thought that was good. (Robert's) student wondered how to help the teacher see it differently. (Robert) shared a set of questions that the student found useful.

Who's getting good at summarizing?  
Who's getting good at asking questions?  
Who's getting good at paraphrasing?  
Who's getting good at picking the main ideas?

The teacher is getting good. The child is sitting there over here.

(Robert) not only facilitated discussion and sharing among the pilot teachers but shared from his own experience and brought to the discussion research based information at appropriate times that acknowledged and legitimized what was shared, in this case by (Meggan). All of what (Robert) said affirmed (Meggan) in her decision making regarding her practice.

(Meggan) spoke up:

"Well, they asked. I can't take credit. They really asked."

(Robert) affirmed her decision with:

"But you said yes. That's the other part of it"

(Ruth) remarked:

"and that's the scary thing. That's taking a risk, a big risk."

(Ruth) also reached out to affirm what (Meggan) had tried, realizing what a risk it was.

Someone remarked that it takes more time to let the children direct their own learning. (Robert) pointed out that he discovered with cooperative learning that it takes more time initially but once the children understand the process they go at it very quickly.

This remark led (Alice) to say that she had been doing a lot of cooperative learning experiences this year that verified what (Robert) was saying. She then went on to talk about a big cloud project that her class did the previous week where a lot of cooperative learning was involved. She said they were studying weather and explained how she brought in large pieces of cardboard and divided the children in groups. They had to decide which group would make which kind of cloud. Then within the groups they had to decide who would do what. She

said she watched one group democratically vote and then the one who was the cardboard cutter realized part way through that he could use some help. So it went around and around with turns. She said they were finished in about twenty five minutes, and she thought it would take them a couple of days.

(Alice's) experience with the cloud project points out how hands-on group projects invite far more learning than the subject content. (Alice's) own experience with cooperative learning situations in her class and the swiftness with which her children were able to work cooperatively gave (Alice) the confidence to verify (Robert's) statement from her own experience concerning children going at cooperative learning quickly when they understand the process.

The next day we integrated the cloud project with some language skills. They had to get together as a group and make one sentence describing the cloud that they had made as a group. It was very successful.

(Robert) and (Ruth) offered the technique called "word splash" from the cooperative learning program that is useful in a situation like (Alice's). They were both excited as they supported each other in the telling of the technique which made use of vocabulary words put up on a sheet where small groups had to use at least two words from the list in each sentence they made. (Ruth) remarked how much easier it is to risk trying to put two words together when you're working with a group where you are on your own. She was referring to her own experience in the cooperative learning course that (Robert) was conducting on Saturdays. (Robert) offered handouts on "word splash." I also made copies during our meeting of the statistics on learning that (Robert) had shared.



The morning was evolving like a weaving. Each person was smoothly moving the thread adding to the richness of the dialogue. One thing led to another so smoothly that it was like one tightly woven fabric.

(Ruth) shared a cooperative learning technique called "jigsaw" that she described as incredible:

(Heidi) and I are doing that with math right now.  
(Heidi) asked me some good questions. I said, 'I don't know. I'll have to check. We have the booklet.'

(Ruth) was very open with her intern and comfortable about figuring things out with her, not feeling that she had to know all the answers before anything was tried.

(Robert) explained:

You were doing the jigsaw. That's what it's called when you have the kids read the same thing - the whole thing. Then teams take a portion of it and they have expert questions. They're called expert groups, and they come back to the home team and teach the rest of the kids.

(Ruth) said they would use this 'jigsaw' technique when they form their tribes for their Native American studies:

We're going to be working in groups of four, but each one is going to be an expert, so this is a time when I'm going to be giving up - when I heard (Meggan) talking about her science I said, 'O.K., the kids are going to decide what area they want to be experts on, in their groups, and they're going to go with it. I'm going to give them the materials.'

It seems that (Ruth) made a decision right there after listening to (Meggan) that she would not assign the research within the four groups but let them choose for themselves. It was in the context of this dialogue that (Ruth) realized how she could apply her cooperative learning theory in her practice.

(Alice) said they pulled the regions out of the hat to be fair. (Ruth) told how (Red Hawk Woman) is going to do it as a ritual in her room:

We're going to sit in a circle, one child from each group, and each will hold a rock that represents a particular region; granite for the northeast or whatever, and they're going to pass the rocks around. (Beaver Woman's) going to play the drum without looking while the rocks are passed, and when she stops, the rock the person holds is that group's region. We're going to do it on Monday.

(Robert) said, "What a good idea" and invited (Alice) to continue her sharing.

The children made a Hopi village. My student teacher and I worked together to integrate the math, because she was doing a unit on geometry as it tied in to Native Americans, and with the Hopi's we got excited and spun off of each other, and they made corrals and each group made corrals of different shapes. The water holes are circles.

(Alice) spoke with a genuine sense of collegiality as she spoke of working with her intern to integrate her math unit with the Hopi project. She recognized the value of having someone else to brainstorm with and the creativity that could result.

(Ruth) remarked:

What a good idea because we're using the cone shape as the teepee, the hogan as the hexagon but I like the idea of corrals.

(Ruth) again was quick to appreciate someone else's ideas.

(Meggan) said, "We should see each others villages I think."

This statement indicated to me that their previous exchange visit had been valuable to her and it indicated that she was happy to share her class's work with others again.

(Ruth) asked a question about materials for the villages and how they dealt with that and a discussion followed as they shared how they managed to get what they needed.

(Robert) asked, "(Doris), what's going on in your world?" (Doris) replied:

Unlike everyone else here working on Native Americans, we're working on self esteem. I tried for the first time working with math partners, and I have certainly found it's a wonderful way for the children to learn from each other.

(Doris) feels isolated because she isn't working on Native Americans but has other things in common to share about trying the partners in math for the first time and is very pleased with the results.

I do not assign the math partners, although they change once a month. They've been picking pretty much friends, and then I'm suggesting that they pick someone that they don't know well, so that it would be more of a personal learning experience to see if you work well. I've been really surprised that they are integrating themselves with boys and girls.

I've found that it has saved me a lot of unnecessary answering of questions that they ask each other and that they answer. They take the math partners very seriously.

The children have surprised (Doris) with their ability to put aside gender issues in partnering and to be serious about their learning, but seeing is believing, and (Doris) saw that it worked.

(Doris) said one little girl requested in writing that since the math partners were working so well, could the children review or introduce a lesson that they had prepared. She wanted to teach and (Doris) said "Why not?" "I'm going to try it and it doesn't have to be limited to math."

This disclosure was safe in this setting, particularly since (Meggan) had already talked about children making a request for a science fair where they did the teaching, and (Robert) had affirmed her decision.

(Doris) went on to explain that they already have groups reporting on current events, a CBS team, an ABC team. She explained that "groups are real important because they feel that they belong, strength in numbers, and they don't feel left out - although I felt left out being in a group listening to your projects. I'm not doing anything like that."

(Doris) realized in the explaining about groups that she did feel left out because she was doing different things with her class and couldn't enter the dialogue in the same way as far as sharing similar content.

....and it's going well with (Red Hawk Woman). She strengthens what we do in class. This past time we had a sitting where we were all listening and working on clapping - getting the rhythm down perfectly, making sure that you were concentrating just on yourself. We have to learn this pattern. It's very intricate. ...for the next time. ...so the children are to practice with each other and they are to learn that. The whole concept is that I don't watch you and tell you what to do. I have to concentrate on myself and her intent is to make the whole group work together as a group but only concentrate on yourself and have the rhythm continue and have it in unison and I think that that will be a very powerful concept that the children will learn.

(Robert) reflected on what (Doris) had said:

It's equally important to have individual development. That's what you're saying. There has to be a balance between self and group.

(Doris) spoke of the discussion they had with (Red Hawk Woman) about the confusion between feeling proud of who you are and what you do well and

showing that, versus bragging which has always been taught as something negative.

(Robert) commented, "Strengths, self knowledge, yeah."

(Doris): "...so we've focused more with self concepts...."

(Robert): It's really a nice balance within our group.

(Robert) affirmed (Doris) and made her feel part of the group with his response and reflective statement reinforcing the importance of the balance between individual development and group development and further indicated that her class focus being shared was a nice balance in our own group. (Robert) was actively listening to (Doris's) story.

(Doris) ...It's really very very heavy duty and of course I feel like I'm out on a limb too and I certainly risk and I'm singing along and can't think and we're all sitting down on the floor and we're all equal and I think that's what's nice. The student teacher, (Red Hawk Woman) and her daughter - we're all learning together. That's what's nice about it. It carries into the classroom and I see it and we're sharing and we're a family. We need time after she leaves to talk about how powerful it was.

(Doris) talked about the children bringing things from home to share with (Red Hawk Woman) and said she had no doubt that they were carrying this home with them. "This is not just an in-school process."

(Ruth) shared the story of (Carla) and the promise. (see p. 157) Their family is now planning a hike to search for a skeleton to make the raccoon game.

(Ruth) said her children had already collected special stones for the game and planned to leave it for the classroom.

(Robert) reflected:

How can we have this happen in schools without this external agent? I'm not sure we can. I think we need somebody who has that power, that gift.

The discussion moved back to cooperative learning. (Robert) mentioned that some cooperative learning research indicated that assigning groups was a powerful method for desegregation. It provided a way to cross boundaries of sex, color, religion, classes et. al. The pilot teachers added stories of experiences where this had proven true in their classrooms. (Ruth) was reminded of another technique that brought children together that she tried just the day before in math and measuring and that was limiting materials, one pencil, one measure or whatever to each group so that they had to take turns and interact.

(Ruth) was very excited about the cooperative learning techniques that she was working on in her classroom. The limitations of materials is often a natural aspect of group situations and we often think of it as a limitation, but (Ruth) was purposely limiting materials to accomplish a social learning.

(Robert) said:

Let's formalize this. Next time let's focus on strategies that work. I could provide a framework. What are the components we have to consider. Something brief like that.

(Robert) suggested a change of topic to skill development related to clinical supervision as a way to be another set of eyes and ears for each other, and teachers' clients who are the student teachers or children.

(Robert) asked us to take a few minutes to jot down all the things that come to mind when we say supervision at its best, supervision at its worst. Collectively we contributed to two lists from our individual jottings which (Robert) wrote on a large sheet of newsprint. He then introduced the Clinical Supervision Model which the university resource persons use with the interns.

He produced a sheet of newsprint briefly outlining what clinical supervision is: a face to face relationship; interactive; mutual decision making; focus on

professional development; mutual analysis and evaluation of data; directed at helping teachers become reflective and self sufficient; improved classroom instruction.

Presenting basic information in this informal way helped us to focus quickly on the important points and to see the theory of supervision as people in relationship where personal empowerment is possible.

He had outlined the stages of clinical supervision: setting the tone or environment; preobservation contract - setting goals, roles and data collecting instrument to be used; formal observation; post observation - how can I get my client to see what I saw?

(Robert) showed a video tape of two teachers going through the preconference, the observation/recording and the post conference. Before we looked at the video (Robert) asked us what the observer had to accomplish in the next few minutes.

Discussion evolved around each phase of the process as we focused on the issues of how the model encouraged self directed learning on the part of the person observed through the pre conference and encouraged the skill building on the part of the observer related to ways to clearly record what the person wanted to find out so that the recording method would reveal to the client the patterns in question. Through questioning (Robert) drew our attention to how each participant in the video interacted to develop the mutual respect and trust to allow the person observed to be in charge of his/her learning.

The video served as a concrete and safe form to discuss the various aspects of supervision and caused us all to focus and reflect on facilitating self-di

rected learning in the role of supervisor instead of what is often misconceived as the supervisor being the expert who tells the client what is wrong.

It was agreed that (Robert ) would continue with the supervision model next time and they would share cooperative learning strategies that work in a focused way.

On March 29, the pilot teachers met with (Robert Jones) in the principal's office at school B from 10:00 a.m. to 12:00 p.m. (Robert) continued the topic of clinical supervision and through charts and discussion helped us to see the model in a way that made sense, made it feel doable, and tied it to the beliefs that were expressed earlier.

He taped to the walls the sheet of newsprint stating what clinical supervision is. Another chart listed observation techniques: selective verbatim, verbal flow, at task, class traffic, interaction analysis, global scanning. A third chart had Techniques - data leading to self direction: What are the benefits of the techniques? What are the limits? What adaptations for your use here? This gave a glimpse of the content at a glance.

Dialogue, reflection and the generous handouts that (Robert) provided helped to ground us in the depth of the model, clarify the process, and recognize that it could be applied to many situations to help one reflect on one's practice ie. principal/teacher, teacher/teacher, teacher/intern, teacher/students. The outcome of this meeting was to follow through with using the clinical supervision model by practicing the conference questioning skills. Another meeting was scheduled for May 3, but due to schedule conflicts within the school the meeting was canceled and we were unable to reschedule.



In a group interview with the pilot teachers at the end of the semester they reflected on their time with (Robert):

I felt very comfortable talking about problems or whatever. He really listened to us, offered help if need be.

The tapes were wonderful - ideas he brought in to share. He was a wealth of information. The hand-outs that he gave us - so many quick references.

He was very friendly, open, generous. In all of our learning he used a nice approach with us.

He was very supportive.

I did more cooperative learning because of this experience.

I did more grouping and feeling safe about it.

And feeling safe and that it really works.

And learning to accept the noise level and things that go along with it and just feeling comfortable with all that and going in the right direction.

Exactly, exactly, and making you feel comfortable with wherever you are in the process and then going on from there.

And you share more ideas with different staff members.

We don't ever really talk about each others styles. I've never been in your classrooms. I've never seen you really teach until I had to.

You don't really have the opportunity.

We leave our doors open a lot more.

The cooperative learning has really spread into other areas beside the classroom.

I'd say we made BIG STEPS this year. I've done a lot more than I usually do.

I have too and the really big difference is that actually talking to the kids about what we're doing and why we're doing it, the real processing. It's been marvelous.

I've even gone to a couple of meetings feeling just tired more than anything else and come out feeling like O.K. I'm ready to get going again. I really think the connection with the university is real special. I'm glad we're doing that.

When I interviewed the principal at the end of the year he spoke of our relationship with the university T.E.P.:

The link with the university is key. (Robert) and (Rebecca) have it right. What's interesting about this process is that they're not imposing. They're sharing. They're not coming and saying this is what you have to do. That's key. Give and take. They cause us to ask some good questions.

### Staff Development Workshops

#### Curriculum Integration

On March 12 the second (CII) staff development workshop planned by the arts partnership committee took place in school B from 1:00 p.m. to 3:00 p.m.

Specific planning had begun with a meeting with (Robert Jones) at the university in November with (Clara), a teacher on the arts committee's in-service sub committee, and myself. (Clara) expressed her anxiety over finding her way around the university and said she would not have attempted it alone. She felt very removed from academic life and intimidated.

Specific planning for our staff development workshop was begun well in advance of the date. Lead time was an important factor when the objective is to involve a broad base of participation in that planning. Taking teachers to the university for planning meetings with (Robert) was an important step in demystifying the university that seemed so intimidating to some teachers.

(Robert) greeted us with a warm welcome. We discussed with him the plan that had been developed based on teacher input through a survey. It was important to us to continue the work that (Robert) had started with us last year in the afternoon in-service workshop with all teachers and continued with pilot teachers. This year teachers were more specific about the subjects that they wanted as the focus of curriculum integration: science and literature as the starting place.

(Robert's) accessibility and warm greeting made the large university feel far more personal to (Clara). The continuity in having personal contact for all teachers with (Robert) at the school site was important because it allowed for a comfortable easily accessible, personal contact at this large institution.

(Robert) talked about what he might do as an introduction to the integration work that local teachers might present on integration of other subjects with science or literature. He suggested that portions from the video that he had used with pilot teachers might be useful as a way to make connections between beliefs and practice. We left with an understanding of what we would each be responsible for and the need for close communication as plans became firm.

The search for people to share their work continued through December. On January 3, the in-service sub committee with teacher representatives from both schools met with two teachers from two neighboring schools to talk about their work and possibilities for the afternoon presentations. The discussions were very open with teachers expressing their needs and expectations and the presenters showing us examples of their children's work as they discussed their process in developing the integration.

The process of committee members meeting presenters and discussing their expectations face to face was very important. Through this group of teachers, communications about the afternoon could be conveyed to other teachers far better than any written memos because they could speak from the heart with first hand knowledge.

It was agreed that the literature group would come to the afternoon session with the questions and the literature choices they were using in their classes with the idea of having a group working session of how to integrate other subjects into their particular choices. We discussed with the presenters the space needed for their presentations and showed them the all purpose room area. Further communications to teachers about their plans were agreed on and close communication by telephone with them invited easy access for on-going discussion and clarification if needed.

The visit of both presenters gave teachers a chance to hear first hand how each would present and also gave them a sense of the school and their audience. The personal contact helped to develop a sound foundation for the afternoon workshops by giving both the presenters and the participants a better understanding of each other.

Our original date was scheduled for January 30, 1990, but was rescheduled for March 12 because of a snow day. The V.C.R. was in place for (Robert's) use, an easel and flip pad of newsprint, a round table from one of the classrooms set up with (Robert's) prepared handouts, folding chairs for the teachers from both schools. Behind the seating arrangement were rectangular tables set up for (Carol's) materials which she organized as learning centers for teachers to actively participate in the same way her children had in the integration of curriculum

around the theme "Sky" which she had carried out over a full year. (Paula's) session would take place in a classroom adjoining the all purpose room.

Everyone gathered for the introductory session conducted by (Robert). The video portrayed teachers across the country practicing experiential learning through the integration of curriculum. Our teachers responded later to (Robert's) introduction to the afternoon:

Great video and brainstorming. It's neat to see how much we already do.

It was very helpful for an introduction. It helped confirm my beliefs in this kind of program.

Very inspiring, interesting, important.

I thought the introduction was very thorough. It was effective on getting us thinking. The video was very effective on getting us thinking toward integration. It instilled enthusiasm.

Inspiring, interesting. It gets you thinking about integration.

Very complete. Helped to confirm thoughts.

(Robert) was able to inspire teachers through the video's exceptional examples and brainstorming what we saw as teacher beliefs from the actions observed.

When (Robert) was finished the teachers divided up into groups that they had signed up for prior to this afternoon; (Carol) with a science theme or (Paula) with a literature theme. The groups were quite equally divided.

(Carol) gave a detailed overview of her process of the research and development of her year long theme "The sky." She showed how she did a webbing exercise to determine the subject possibilities from the "sky" theme, ie. writing, reading, bookbinding, music, art, et. al. Then she did a webbing exercise around

topic possibilities using the "sky" theme, ie. weather, space travel, planets, constellations, flight, famous people, et. al. She presented herself and her efforts with such enthusiasm and energy that it was renewing and contagious for those of us listening.

There was no doubt in listening to (Carol) that she loved what she was doing in terms of integration and believed in it. It was her own confidence in the process that began to permeate the thinking of those of us listening. Everything was fresh in her mind because she was in the midst of it in her own teaching at the time. This was not something she was going to do or had done in years past.

(Carol) had brought a wealth of materials from her classroom and had laid them out in various sections of the all-purpose room on tables, easels, and portable display units so that teachers could experience the learning centers for themselves as well as see what her second and third graders had done with the centers. At one table we all had an opportunity to find out at what phase the moon was in on our birth date and could then collect that data and chart the density at each phase just from our group. We saw the little telescopes that the children had made and saw the directions for making them. We were treated to butterfly crackers at the flight table where other hands on flight experiences were available. We saw the books that the children produced, the writing and the binding of their sky writings. The hands-on approach for us made the value of it for children dramatically sensible.

The ability to walk around and experience the learning centers, much as her children did, gave us not only the sense of the choices in the learning process but also the opportunity that children had to move around, talk to each other or investigate something independently, to make things and experiment.

We were all so interested in exploring all the materials and the richness of the way the theme was carried out and interacting with each other as we went along that the time slipped away without our attention to it. (Carol) was moving about with clarifying explanations and enthusiastic anecdotes that made her classroom experiences come alive and gave us a clue to why she was so enthusiastic about this approach to teaching.

(Paula) facilitated a discussion with her group around the literature that teachers had brought and had questions about concerning extensions and integration with other subjects. This group was much more dependent on a self-directed approach and relied heavily on teachers questions and materials that they brought. (Paula) too had brought books and ideas that she introduced as extensions of her discussion with the group.

### Clay

The third staff development workshop planned by the arts committee was held after school for four sessions, May 6, 9, 10 and 11. (Tracy) who is a local professional potter, active on our arts committee with children in the schools, brought clay, tools and her potter's wheel to school A for the sessions. We worked in the all purpose room from 3:00 p.m. to 4:30/5:00 p.m. Six of us took advantage of this opportunity.

We sat at a long lunch table while (Tracy), in her quiet manner, talked about some of the possibilities for hand building with clay. We each moved toward whatever method spoke to us at the moment and began to wedge the clay, roll it in our hands to make long coils or flatten and roll it into slabs with a rolling pin. (Sarah) decided to try the potter's wheel which was a first for her. She laughed with excitement as this huge lump of clay began spinning and growing

into a real pot. We all turned in amazement to look at her accomplishment the first time on the wheel.

It really was a quieting time. Our voices were low as we chatted about the feel of the clay and how relaxing this felt. (Tracy's) manner was consistent, gentle, quiet, patient, never ruffled - always giving assurance that everyone can make things with clay and that the experience of clay is more than the making of something. I think this is what we experienced with her. As we worked with the physical nature of the clay we moved to a quiet place inside ourselves as evidenced by the gradual relaxed feeling among us and the quieting of our voices and talk.

(Tracy's) quiet manner and her lovely balance between demonstration of various methods of building with clay and the trust in our process gave us confidence to try all kinds of things. The more we worked with the clay each afternoon the less we focused on making a product. The physical aspects of working with clay and being able to change the shapes easily may have been another reason it was easier for us to take risks and abandon our inhibitions.

We had started out with five people, but as teachers walked along the balcony and looked down on our contentment, one gave in to his feelings and joined us. (Tracy) set a tone of non competitiveness by her demeanor and conversation, freeing us to let the clay work its magic on us as we pressed and smoothed and rolled this versatile earth matter. We left our first session surprised at what we had accomplished and feeling a sense of being together in a special way, nonverbally as well as verbally.



(Tracy) carefully packed our things away to be continued next time. We gathered two more sessions at the school that week and on that Friday (Tracy) had invited the group to glaze their pieces at her pottery studio in her home.

Although everyone was not able to visit (Tracy's) studio on the last day, the opportunity to have that kind of interaction with a parent artist and to be invited into her space in that way made the experience more personal by allowing us to know her professional self.

(Ruth) who had participated in this group remarked in an interview later, on the experience with (Tracy):

It felt - handling that clay - wasn't it soothing - and talking to each other quietly about things. You got into each other that way too. That was so wonderful.

After that (Ruth) brought clay into her classroom and the children made pinch pots for their Indian villages.

### Drama

The fourth arts partnership workshop planned by the arts committee was held in school B on May 14, 17, 21, 24. after school from 3:30 p.m. to 5:00 p.m. These sessions were conducted by a local person with a background in drama and experience in working with children and adults. Four teachers (Clara), (Sarah), (Vivian) and I attended these sessions and found them to be valuable not only for the improvisational acting techniques that we were able to try together, but we found a camaraderie growing as we took risks with our peers, found expressive strengths we didn't know we had in ourselves and others in the group. We were able to see ourselves and each other differently in this non-competitive small-group situation where we were playing/interacting together outside of

our usual school roles. It was interesting to me that all four of us had attended InterChange, and (Clara) had taken drama there.

We really did capture the same kind of abandon, that freeing of inhibitions in this experience together that we had each experienced at InterChange. The playing together also led to a new way of seeing each other that we didn't see in the course of the school day. The after school meeting time seemed to be a deterrent for others to attend. Experiencing the arts together as a teaching staff for the purpose of our personal growth remains a process that may happen with larger numbers over time.

### Related Developments

1. The two separate school Parent Teacher Organizations came together as one organization between January and June of the first year of implementation of the art partnership.

2. At least two families moved to this community largely based on the in-depth publicity in the newspapers concerning the art partnership and related activities.

3. A curriculum coordinator was hired the summer following the first year of implementation. The person hired was introduced to the school as a presenter in a staff development workshop on curriculum integration planned through the arts committee during the first year of implementation of the art partnership.

4. Three teachers entered the university graduate program in education during the present study.

5. A university intern, upon accepting a position in a school, called us to get information on how to bring an artist to her school.

6. The university T.E.P. continued on-site work following the first year of implementation with a Cooperative Learning course and a Multicultural Education course as well as in-service workshops.

## CHAPTER V

### CONCLUSIONS AND RECOMMENDATIONS

#### Conclusions

This study of an art partnership involving an elementary school and a university, school of education, artists, and two cultural institutions revealed and affirmed factors that encouraged the development of participants as learners in the context of the partnership process. Some of those factors were: the involvement of many resources; the importance of mutual planning by adult participants; the importance of the principal's role; released time for planning, reflection and inquiry, and workshop participation; the importance of choice in terms of teacher involvement.

Conclusions drawn from the data indicate that:

1. The school community was energized by the involvement of resources such as artists, consultants and interns, when their goals and interests were relevant to the interests and stated goals of the participants.

Energy was swimming - I mean it was moving more.  
It felt like a pretty lively place. [Interview - teacher,  
(Jane)]

The artists' presence was most visible and in the case of (Red Hawk Woman), the drum, like a heartbeat, and the sound of children singing, were pervasive throughout the schools. In the case of (William) his work with the children was centrally located and gave everyone cause to witness what was happening. The presence of interns on a daily basis each semester brought further attention to children. The excitement of interacting and meeting new people with different perspectives on old questions added to the energy. This partner-

ship brought a positive energy into the school setting, with more people involved, and more active learning occurring. One thing often leads to another and so it was as projects progressed. Photographers came. Newspaper articles were written. More parents became involved both as visitors and as participants in the activities.

2. This School/University, (school of education) Partnership provided a way for teachers and interns to reflect on their practice in the context of their work, empowering teachers and interns to make changes in their practice at their own pace.

... because things were not written step by step for me, I didn't know where we were coming from. I didn't know what my job was. I didn't know what my student teacher's job was. But it all worked out well. It's like a weaving process. It weaves together. [Interview - teacher, (Doris)]

(Robert) was nice enough not to give us too much direction so we were able to work with our own class at our own pace with our own means. [Interview - teacher, (Doris)]

The pilot teachers in a group interview expressed feelings that directly relate to this conclusion.

I did more grouping and feeling safe about it.

And feeling safe that it really works.

And learning to accept the noise level and things that go along with it and just feeling comfortable with all that and going in the right direction.

Exactly, exactly, and making you feel comfortable with wherever you are in the process and then going on from there.

(Doris) said it well when she described this process as a weaving. Within the framework of the partnership, the variety of participants contributed to in-

quiry and reflecting on practice. Participants benefited from many perspectives. The interns asked questions and reflected on their practice. The teachers in answering them reflected on their practice and asked themselves good questions. In order to do their work, artists presented another set of questions or needs that also furthered reflection on practice. Because teachers, artists and interns were working together with children on a daily basis in the classroom, reflection on practice took place in the context of their work.

3. For those participants who came together from a place of openness, personal and professional growth occurred.

From the first meeting of pilot teachers and university consultant the pilot teachers from school A stated their interest in learning from their interns as well as sharing their experience with them. Their statements indicated a genuine interest in developing a collegial relationship with their interns.

This semester with an intern has been equally rewarding, not only from her point of view, but from mine. I've learned a lot from her. [Interview - teacher, (Doris)]

I'm more able to handle change now because I've let myself. ...It isn't who's in charge. It's you know, we're going to do this together. We're going to get as much as we can out of this. We're going to learn together and it works out. It's good. It's where things have moved to in my room and with myself. [Interview - teacher, (Ruth)]

(Ruth) on numerous occasions related her excitement over the give and take in her relationship with her interns and her interns related with equal enthusiasm (Ruth's) sensitivity to their needs and her collegial attitude.

A few teachers did not participate in the circle with (Red Hawk Woman) and their classes but all teachers without exception expressed how much they

were moved by her presence. Although the degree of openness differed in their comfort level to participate, it was clear that those who did not participate had also benefited.

4. The creative process was contagious and empowered individuals. The arts were a primary vehicle for getting in touch with one's creative potential.

InterChange was so much about empowering teachers to find their source of creativity and how can children feel that in the classroom unless the teacher has already been there? [Interview - teacher, (Jane)]

In addition to InterChange, teachers had opportunities to experience the value of the arts for themselves through participation in the classroom activities along with their children and in teacher workshops with artists in drama, movement, and clay.

5. Individuals can make a difference.

The experience that my son and daughter both had with (Red Hawk Woman) and (Beaver Woman) was one of the most enriching of their education thus far. She brought a beauty into their lives that encompassed not only the artistic but touched their souls and enriched their lives. (Parent's response)

(Red Hawk Woman) had a heart bigger than Alaska. (Child's response)

When (Red Hawk Woman) was here the kids began to relate better to each other. It also caused us to look at ourselves in a different light.... the staff, the adults, and I think because we were willing to look at ourselves it allowed kids to examine themselves. We became through (Red Hawk) the role models for asking core questions or saying how do our beliefs match what we actually do. (Interview - Principal)

The work with (Robert), the university consultant who interfaced with all teachers in workshops on curriculum integration, and worked more often with

pilot teachers, also caused participants to reflect on their practice, looking at what they believe about learning and whether what they do is congruent with those beliefs. It was clear throughout the partnership that the support of the principal was essential. Released time for planning, exchange of students from one school to another, support of special education students to participate with their classes during the artist's scheduled time, and acceptance of an experimental scheduling procedure that deviated from past practice, the use of staff meeting time for artist's orientation and teacher in-put were all evidence of cooperation and support.

The director of the art partnership, a classroom teacher, gave hours of time, energy, and continued attention to the project, in addition to her full-time teaching schedule. This partnership process shows evidence of the positive impact that one individual can make in the life of another individual or individuals that he/she touches.

6. Being in touch with oneself as a person and the sharing of oneself as a person are what is taught because people teach according to who they are.

What I liked about (Red Hawk Woman) was that she opened up our minds and let us feel ourselves.  
(Child's response)

From the experiences that some teachers had at InterChange to experiences with artists in the classroom, and in arts workshops in the school setting, some teachers commented on how important it was for them to take greater risks of self disclosure and in so doing found out something about themselves and their relationship to others.



7. A theme for the whole school provided a common focus and opened up possibilities for a greater breadth and depth of experience.

Once you get started, that's what you think about. When you're on a theme, you think all these ways. ....I could keep thinking, thinking, thinking - so much more in each area. You could do a whole year. In the beginning I didn't think it would be easy or necessary but now I see it's the way to go - children inquiring - active participation. You can get ideas from the kids. [Interview - (Heidi), intern]

(Sarah), the music teacher often expressed the excitement of working with a theme. She said it kept her fresh because she had to do a lot of research and exploration and thinking to decide what to offer, so it was getting into new material for her, too. She also spoke of the feeling of release to include social studies and other areas of the curriculum that connected the music to other subjects as part of a music period. The pilot teachers often commented on the curiosity and sustained interest children had in their work when it was connected to a theme and the subject areas fused.

8. It is people who make a partnership work, not the institutions or the plan.

The link with the university is key. (Robert) and (Rebecca) have it right. What's interesting about this process is that they're not imposing. They're sharing. They're not coming and saying this is what you have to do. That's key. Give and take. They cause us to ask some good questions. (Interview-principal)

It was the personal contact with (Robert) at the university that made a difference. As soon as teachers met (Robert) and visited him in his own space at the university, the university no longer felt intimidating. Because of (Robert's) commitment to the project, further networking was made available to meet individual needs. (Robert) invited teachers to join the cooperative learning course in a

neighboring district and one thing led to another as new personal contacts were made and sharing occurred.

When teachers and artists were able to come together in the classroom and in informal ways over lunch or coffee, and parents were hosting artists in their homes, the definition of an artist took on new meaning. Artists were no longer a generalized stereotype.

A core group of committed people with a growing broad base of support made a difference. It was the communication that went on formally and informally that made the partnership real, alive, doable. Participants gained energy and support from each other, because there was always someone to turn to for another perspective.

9. Planning together provided opportunities for participants to take ownership of the process.

I liked working with (Peter Banks). We could talk together in the planning. I could talk to him and make a mix, understanding. I was committed to seeing the mask project through with (Peter). I felt very much a part of that and very happy to have my ideas and those art ideas be all together. (Interview - teacher, school A)

We did the right thing having teachers come in more than one at a time to talk. We had very good numbers there. We had a nice amount of time. I think that worked out very well. ...They could hear what is going on with someone who has got an idea right off the bat and gives them an idea and frankly, too, it does make me agree to whatever it is we're going to do. [Interview - artist, (William)]

From the beginning of the planning year with a sixteen member arts committee that was representative of all segments of the adult school community, including a liaison from the university, a broad base of support was begun. Pilot

teachers responded positively to the planning meetings with the university consultant, and all teachers responded positively to having planning time with artists prior to residencies, and, in some cases, during the residency period as well.

Artists' orientation meetings with all staff gained positive responses. Meetings of the arts committee and subcommittees held in homes over picnics or pot luck suppers built closer relationships. These meetings were conducted in such a way that everyone had equal opportunity to have a voice so that consensus could be reached.

10. This school/university (school of education) art partnership addressed multiple aspects of school life simultaneously: staff development; curriculum development; diverse populations; university student internships.

Artists, university consultant, and interns all contributed to making this partnership richer and broader than any one group could have done alone. Exposure to a variety of participants allowed for a deeper understanding of curriculum integration and the provision of opportunities for experiential learning. Inquiry became the nature of the process. The university provided the continuity in terms of building a relationship over time with a core faculty able to move flexibly with meeting the changing needs of the school. Different artists provided a variety of art forms for teachers and children to be exposed to over time.

The partnership supported bringing all children together in their classroom. Special Education children just blossomed. (Interview - Principal)

One of the keys of success of the partnership was pulling those kids together (referring to the two schools) and sharing information and recognizing similarities, not just the differences. I think that's been key. (Interview - Principal)

11. Qualitative research methodology provided a way to document the richness and quality of experiences, relying on the meaning participants made of their experiences.

This partnership could not have been portrayed in the context of the process using quantitative methodology. On-site research as a participant observer over a two year period allowed me to be more aware of the historical roots of the two school communities and to participate in the life and work of the school. In spite of the element of subjectivity in qualitative research, the multiple methods of data collection and the matching of patterns from multiple sources are measures of validity.

#### Recommendations for Further Study

The quality and depth of an experience is difficult to communicate but the experience that teachers and children had with (Red Hawk Woman) and (Virginia Parker) indicates a depth and quality that one does not often find. Further research in the form of case studies of individuals who can facilitate this kind of quality experience would add to understanding the process.

This study focused on the positive factors that further the development of participants as learners. Another recommendation for further research is to document the factors that are obstacles to the development of participants as learners.

To follow the process of a school/university partnership with all its complexities offers further opportunities for research in terms of the many components. A collaborative research project could follow each component in depth with three researchers each giving full attention to one of the three components; the artist, the classroom teacher, the intern.

This study brought up issues around the artists/ arts teachers/ classroom teachers connecting and being able to plan together as well as art and music teachers being able to observe and/or participate with the artist. The factors, circumstances and environments that foster the inclusion of arts specialists already in the school in mutual planning with classroom teachers and artists is an area that needs further study. New ways of looking at this problem are essential to develop mutual planning, shared talent in developing curriculum that involves experiential learning, and shared ownership of the process and products. Research to develop models that would allow mutual planning time and research to test those models is critical.

Research to compare this partnership with other partnerships would be further enlightening regarding factors, circumstances and environments that encourage the development of participants as learners. What works for one school setting but would not work for another, or what commonalities might exist in spite of different settings might be some questions to investigate.

A follow-up study could be conducted to explore the long term impact of this partnership on teachers, children, and administrators.

Follow-up studies could be conducted to explore the long term impact of the university on children and teachers. Follow-up studies could be conducted to explore the long term impact of artists on the children and teachers.

School/ university partnerships allow "different drummers," as Goodlad puts it, to come together to keep dialogue alive and growing from different perspectives, offering potential for renewal in both institutions. Researchers using qualitative methodology can bring new perspectives to the processes of school/ university partnerships within the context of diverse settings.

APPENDIX A  
PARTNER'S GOALS AND PHILOSOPHY

## PUBLIC SCHOOL SYSTEM

### Art Partnership Goals

- to build sequential, cogent experiences which build self-esteem
- to bring out hidden talents in children and teachers
- to develop enthusiasm for use of and take advantage of cultural resources in the area
- to encourage an atmosphere where RISK-TAKING is possible
- to have common planning and access to resources
- to give children an opportunity to shine in non-verbal ways, to give a VARIETY of opportunities for expression
- to provide more positive role models for students and teachers
- to provide for opportunities to experience other cultures/ethnicities
- to provide for understanding of history of other cultures
- to give children an understanding of ethnic diversity using local resources
- to give palette of career options
- empowerment of kids and teachers
- planning time for teachers
- vertical and horizontal planning
- OVERALL planning including both schools: common thread of understanding - vertically & horizontally
- Multi/interdisciplinary learning integrated curriculum
- investigative learning: kids as active agents in their learning  
acceptance of diversity  
cross-age learning/teaching

## UNIVERSITY PARTNER

### Program Philosophy

The Participating preservice elementary teacher education program at the University of Massachusetts embraces a philosophy that prepares teachers to work with children in a humane and stimulating environment. A set of stated beliefs defines their philosophy more fully:

- Learning is the discovery of personal meaning.
- Teachers and learners focus on strengths and use feedback and support to acquire, apply, and refine competencies.
- Shared decision making is important in the learning process.
- Academic, social, and physical competencies are valued and applied as tools for solving real problems. Learners and teachers must develop these competencies. Success builds on success.
- Education must meet the individual needs of all learners (including learning style, social or economic status, culture, language, age, place or origin, gender, and any other individual characteristics).
- Growth is developmental and takes time and patience. People are the instruments of their own growth.
- We learn to do by doing. Real problem solving helps people to internalize the learning.
- Teachers and learners must appreciate and value diversity and seek unity in a multicultural nation and a globally interdependent world.



APPENDIX B  
INTERVIEW FRAMEWORKS  
AND  
RESPONSE FORMS

## INTERVIEW FRAMEWORK - (ART TEACHER) - AUGUST 26, 1990

Please describe in as much detail as possible, your experiences and the meaning you make of those experiences as a member of the the Arts Partnership Committee for two years and an art teacher in one elementary school. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

### A Framework for Reflection:

Please describe the ways in which you were involved as a member of the Arts Partnership Committee.

Please describe in specific terms the ways the Art Partnership influenced you personally and/or your work as an art teacher in the past two years, if indeed it did.

Describe, from your perspective, any ways that the school as a whole may have benefited or not from the Art Partnership.

What difference, if any, has an Art Partnership (with artists, the University, two cultural institutions) made, compared to earlier experiences with artists-in-residence on a singular basis?

What factors in the last two years made the Art Partnership process successful, from your perspective?

What factors, if any, in the last two years gave the Art Partnership cause for concern for its growth and continuity, from your perspective?

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

What has this experience meant to you personally?

## INTERVIEW (MUSIC TEACHER) SEPTEMBER, 1990

Please describe in as much detail as possible, your experiences and the meaning you make of those experiences as a member of the Art Partnership Committee for two years and a music teacher in the district's two elementary schools. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

### A Framework for Reflection:

Please describe the circumstances or context that led you to become involved as a member of the Art Partnership committee.

What has it meant to you to be an active member of that committee?

Please describe the ways the Art Partnership influenced you personally and/or your work as a music teacher in the past two years, if indeed it did.

Please describe your experience at InterChange and its meaning for you.

Please describe, from your perspective, any ways that the school as a whole may have benefited or not from the Art Partnership.

What difference, if any, has an Art Partnership (with artists, the University, two cultural institutions) made as experienced in the year of implementation compared to the planning year or earlier with artists-in-residence?

What factors, if any, in the last two years, made the Art Partnership process successful, from your perspective?

What factors, if any, in the last two years, gave the Art Partnership cause for concern for its growth and continuity, from your perspective?

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

## INTERVIEW FRAMEWORK - (ART COMMITTEE PARENT)- OCTOBER,1990

Please describe in as much detail as possible, your experiences and the meaning you make of those experiences as a member of the the Arts Partnership Committee for two years and a parent in one elementary school. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

### A Framework for Reflection:

Please describe the ways in which you were involved as a member of the Arts Partnership Committee and how the committee evolved.

Please describe your experience at INTERCHANGE.

Describe, from your perspective, any ways that the school as a whole may have benefited or not from the Art Partnership.....staff development?.....university interns?.....curriculum development?.....artists?.....other?.....

What difference, if any, has an Art Partnership (with artists, the University, two cultural institutions) made, compared to earlier experiences with artists-in-residence on a singular basis?

What factors in the last two years made the Art Partnership process successful, from your perspective?

What factors, if any, in the last two years gave the Art Partnership cause for concern for its growth and continuity, from your perspective?

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

What has this experience meant to you personally?

## INTERVIEW (ARTIST, STORYTELLER) OCTOBER, 1990

Please describe your thirty day residency in the schools from your perspective in as much detail as possible. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection.

### A Framework for Reflection:

#### Children and The Process/Projects

Your goals for children - what did you want to have happen? Would you describe your approach in terms of what you wanted children to get out of the experience.

Please talk about the decisions that occurred and specific approaches along the way that affected the outcome.

Please speak to the issue of time and space.

Please talk about process versus product in relation to the projects.

Would you do anything differently?

What feedback did you get from children - questions, expressed concerns, appreciation?

Did you learn anything new during the time with the children?

#### Teachers and the Process/Products

Your goals for teachers-what did you want to have happen? Would you describe your approach in terms of what you wanted teachers to get out of the experience.

What feedback did you get from teachers - questions, expressed concerns, appreciation.

Please address the issue of teacher engagement or shared ownership of the experience versus an experience for the children that was the domain of the Art Partnership and the artist.

What other evidence did you see or hear about going on related to curriculum integration related to your work?

Please speak to the issue of the artist orientation, planning time, sharing time, down time, etc.

#### The School/Organization

Please speak to the issues of schedule, needs of the visiting artist new to the schools.

How do problems get resolved? Please discuss the roles of coordinator, liaison, artist, from your perspective in navigating rough waters?

Where do we go from here? What do you see as important next steps for teachers and children in our schools?

## INTERVIEW I & II (RESOURCE PERSON) DECEMBER, 1989 & MAY, 1990

Please describe your experience this semester in as much detail as possible. Please feel free to deviate from these questions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection.

### A Framework For Reflection:

The schools

The classrooms

The interns and their impact from your perspective

Teachers - openness to change - curiosity for learning -support for others

The Artist's impact

The children

## INTERVIEW (CONSULTANT) SEPTEMBER, 1990

You were a consultant to the Art Partnership from the university during the planning year and the year of implementation. Please describe in as much detail as possible your experiences and the meaning you make of those experiences. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

### A Framework for Reflection:

Please describe the context and/or factors that led the university teacher preparation program to become interested in being a partner with this elementary school district.

Please describe your work with the four pilot teachers and the meaning you make of that year long process.

Please describe your work with the two all-staff inservice workshops including the planning process and the meaning you make of that aspect of your involvement.

Please describe , from your perspective, ways that the school as a whole benefited or not from the Art Partnership process..

What factors, if any, in the last two years, gave the Art Partnership cause for concern for its growth and continuity, from your perspective.

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

Please describe any ways the Art Partnership (the university, artists, the schools, two cultural institutions)made an impact on the elementary teacher preparation program.

What factors, if any, in the last two years,made the Art Partnership process successful, from your perspective.



## INTERVIEW (DIRECTOR) - OCTOBER, 1990

Please describe in as much detail as possible, your experiences and the meaning you make of those experiences as director of the Art Partnership. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

### A Framework for Reflection:

Please describe the circumstances or context that led you to become director of the Art Partnership.

Please describe briefly the various aspects of the Art Partnership. Describe, from your perspective, what influences each has had in the school, if indeed they did.

Please describe, from your perspective, any ways that the school as a whole may have benefited or not from the Art Partnership.

Please describe the ways the Art Partnership influenced you personally and/or your work as a classroom teacher in the past two years, if indeed it did.

What difference, if any, has an Art Partnership (with artists, the University, two cultural institutions) made in the year of implementation, compared to the planning year or earlier with artists-in-residence?

What factors, if any, in the past two years, made the Art Partnership process successful, from your perspective?

What factors, if any, in the last two years, gave the Art Partnership cause for concern for its growth and continuity, from your perspective?

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

What has this experience meant to you, personally?

## INTERVIEW (ARTIST, SCULPTOR) DECEMBER 6, 1989

Please describe your thirty day residency in the schools, from your perspective, in as much detail as possible. Please feel free to deviate from these suggestions and feel free to start your story anywhere you wish and feel free to go with any thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection:

### A Framework For Reflection:

#### Children and the Projects/Process:

Your goals for children- what did you want to have happen? Would you describe your approach in terms of what you wanted children to get out of the experience.

- The bee hive
- The Beaver Lodge
- The Bear Den
- The murals (K)
- The drop cloths
- The birds
- The individual papier mache pieces

Please speak to the issue of time in the process.

Please speak to the issue of space.

Please talk about process versus product in relation to the projects.

Would you do anything differently?

What did the children say about the project?

Did you learn anything new during the time with the children?

#### Teachers and the Projects:

How did you envision the ideal role of teachers whose classes were participating in the project?

Interaction with teachers? Questions? Expressed concerns? Appreciation?

Did you feel teachers took ownership of the project? or did they expect everything to be provided for them including books or other resources?

Did you see or hear of evidence of the integration going on related to your projects?

Please speak to the issue of planning time, sharing time, down time, etc.

The School/Organization:

What works - what doesn't work

Please speak to the issues of schedule/ makeups and how it works best?

Please speak to the issue of coordinator versus liaison versus yourself handling various problems or issues.....not just this residency but an overview of your experience. How does the job get done?

Please talk about issues around materials.

School climate - did you feel welcome?

## INTERVIEW I (SCHOOL A PILOT TEACHERS) NOVEMBER, 1989

Please tell your story up to this time in as much detail as possible. Please feel free to deviate from these suggestions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection:

### A Framework For Reflection:

#### Personal Reflections

Memories of what school was like for you growing up.

What are you drawn to now when you are free to choose? What renews you? Restores you? Gives you pleasure?

Times when your own sense of resourcefulness was tapped.

Memories related to your personal experiences in the arts - positive or negative.

Memories of childhood play.

#### Professional Reflections:

Describe a typical day in the life of your classroom. Be as specific as possible about the way the day is ordered..... (prior to this year).

Milestones - the big influences in your professional life.

What have you observed about the arts and the learning process?

What led you to this point? What drew you to think about exploring or wanting to know more about integration of curriculum? The use of the arts in the learning process?

Each description is to include its meaning to the individual.

## INTERVIEW II (SCHOOL A PILOT TEACHERS) JANUARY, 1990

Please describe, in as much detail as possible, classroom life from September to this time. Please feel free to deviate from these suggestions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection.

### A Framework For Reflection:

Reflections on being a pilot teacher

Please describe the makeup of your class.....the dynamics of your group etc.

Please describe your semester with an intern and resource person- what meaning have you made of the experience? How did you feel in the beginning, middle, end?

Please describe the meetings with (Robert Jones) consultant, and other pilot teachers- what meaning have you made of the experience? How did you feel in the beginning, and now?

Please describe your experience with (William Byrd) - for you and your class - what meaning have you made of the experience? How have your children responded? How did you feel in the beginning, middle, end?

What stands out in the past three months? Any moments, events, incidents?

### INTERVIEW III (SCHOOL A PILOT TEACHERS) SEPTEMBER, 1990

Please describe in as much detail as possible your experiences and the meaning you make of those experiences as a pilot teacher. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk.

#### A Framework for Reflection:

Please describe your experiences this past semester with your university intern.

Please describe your experiences with (Robert Jones), consultant. In what ways were you influenced personally or professionally.

Please describe your experiences this past semester with (Red Hawk Woman). How did the experience influence you and/or your children?

Please describe your involvement with the Native American curriculum research group. Reflect on its progress and meaning for you.

Please reflect on the meaning for you of the Art Partnership in-services (#1 Self esteem, #2 Curriculum Integration, #3 Clay, #4 Drama) and your cooperative learning course at the university.

Please describe the ways the Art Partnership influenced you personally and/or your work as a classroom teacher.

What difference, if any, has an Art Partnership (with artists, the University, two cultural institutions) made, as experienced in the year of implementation compared to the planning year or earlier with artists-in-residence?

What factors, if any, in the last two years, made the Art Partnership process successful, from your perspective?

What factors, if any, in the last two years, gave the Art Partnership cause for concern for its growth and continuity, from your perspective?

What didn't happen that you wish had happened?  
What happened that you were glad to see happen?

Please describe, from your perspective, any ways that the school as a whole may have benefited or not from the Art Partnership.

## INTERVIEW I (PRINCIPAL) DECEMBER 1989

Please describe your perspectives on the ArtsPartnership in as much detail as possible. Please feel free to deviate from these questions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection.

### A Framework For Reflection:

Aspects of the ArtsPartnership as they affect a broader range of modes for learning beyond the textbook approaches, more experiential learning, cooperative learning, the development of self esteem, student and teacher empowerment, other.

Positive influences?/negative influences?

In the schools

In the classrooms

The interns and the University link

Teachers

The artist

INTERVIEW II (PRINCIPAL) JUNE 27, 1990

Please describe your perspectives on the Art Partnership in as much detail as possible. Please feel free to deviate from these questions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection.

A Framework For Reflection:

Art Partnership Aspects:

Staff Development      Pilot Project      Interns      Artists      Curriculum  
Development

Aspects of the Art Partnership as they affect:

a broader range of modes and resources for learning beyond the textbook approaches -  
(ie. more experiential learning, cooperative learning, integration of curriculum),

the development of self esteem

student and teacher empowerment

relationship to the environment

school climate

community building

other

What difference did the link with the University, (H.M.) and (H.S.) make, if any?

The University

(H.M.)

(H.S.)

What is the key to the link with the University and Cultural Institutions working?

What were key ingredients that brought the Art Partnership along this year?

What from your perspective were the weaknesses?



## GROUP INTERVIEW (PILOT TEACHERS) JANUARY 4, 1990

The ArtsPartnership Committee is interested in feedback from all teachers and students who participated in the (William Byrd) residency. They are particularly interested in hearing from the pilot teachers because of the amount of time you had with (William) and the integration that occurred. They asked that several options be given : a full written reflective statement, individual interviews, a group interview or audio taped interview at home. Last month you all agreed to an audio taped group interview.

Please feel free to carry on an informal dialogue wherever your thoughts take you. There is no need to follow a prescribed list of questions. Feel free to deviate from a topic if a new train of thought is interjected. The interview will be open ended and interrupted only for clarification.

### A Framework For Reflection:

The initial planning with (William Byrd)

The Orientation with artists

Expectations vs. what happened - you may wish to describe your experience with (William Byrd) - for you personally - and your class - what worked - what didn't work

What meaning have you made of the experience?

Please reflect on issues around:

The process/ the product

Children's ownership/ artist's vision

Creativity/ technology

self esteem

group decision making

cooperative learning

Time

How can we make it better?

## GROUP INTERVIEW (PILOT TEACHERS) JUNE 17, 1990

The Arts Partnership Committee is interested in feedback from all teachers and students who participated in the (Red Hawk Woman) residency. They are particularly interested in hearing from the pilot teachers because of the amount of time you had with (Red Hawk Woman) and the integration that occurred. They asked that several options be given: a full written reflective statement, individual interviews, a group interview or audio taped interview at home.

Please feel free to carry on an informal dialogue wherever your thoughts take you. There is no need to follow a prescribed list of questions. Feel free to deviate from a topic if a new train of thought is interjected. The interview will be open ended and uninterrupted only for clarification.

### A Framework For Reflection:

The initial planning with (Red Hawk Woman)

The orientation

Expectations vs. what happened - your experience with (Red Hawk Woman) - for you personally - and your class - what worked - what didn't work

What meaning have you made of the experience?

The process

Children's ownership/artist's vision

Creativity

Self esteem

Group decision making

Cooperative learning

Time

How can we make it better?

Please describe your experience with (Robert Jones), consultant. What meaning do you make of your experience? You may wish to reflect on the meaning of the group experience for you and the individual experience.

Please describe your experience with the process of having an intern in your classroom. What meaning has that experience had for you?

Are there ways that have evolved over the year that you feel would strengthen our Arts Partnership with the university, with (H.M.), with (H.S.), with artists.

INTERVIEW (UNIVERSITY INTERNS IN SCHOOL A, PILOT CLASSROOMS)  
DECEMBER, 1989

Please describe your experience this semester in as much detail as possible. Please feel free to deviate from these questions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection:

A Framework For Reflection:

Reflections on Beginnings:

What stays with you - first impressions - school- your room - people

How did you get involved?

Please describe a typical day in the life in your classroom. Be as specific as possible about the way the day was ordered.....( in September)

Did the arts play a role in the learning process? How did you see the arts as a part of the learning process early in the semester?

Reflections on the Semester's Unfolding:

What was your sense of the experience that the children had with (William Byrd)? Be as specific as possible about their responses.

Those moments- situations- happenings during the semester that stand out.

What have you observed about the arts and the learning process?

In what ways do you feel you have influenced the life in this classroom?

Each description is to include its meaning to the individual.

INTERVIEW (UNIVERSITY INTERNS IN SCHOOL A, PILOT CLASSROOMS)MAY,  
1990

Please describe your experience this semester in as much detail as possible. Please feel free to deviate from these questions. You may start your story anywhere you wish and feel free to go with thoughts that come to your mind as you talk. The following topics are offered as possibilities for reflection:

A Framework For Reflection:

Reflections on Beginnings:

What stays with you - first impressions - school- your room - people

How did you get involved? Describe what you did.

Please describe a typical day in the life in your classroom. Be as specific as possible about the way the day was ordered.....

Did the arts play a role in the learning process? How did you see the arts as a part of the learning process early in the semester?

Reflections on the Semester's Unfolding:

What was your sense of the experience that the children had with (Red Hawk Woman)? Be as specific as possible about their responses.

Those moments- situations- happenings during the semester that stand out.

What have you observed about the arts and the learning process?

In what ways do you feel you have influenced the life in this classroom?

Each description is to include its meaning to the individual.

**TEACHER  
FEEDBACK**  
(William Byrd) Residency

Now that the first residency of our three year ArtsPartnership has come to an end, we need to be reflective and evaluate this experience in order to chart our progress and plan for the future.

We need to know what you think and how you feel, keeping in mind the goals determined by concensus at the inception of the ArtsPartnership planning process.

Please answer the following questions in as much depth as time allows you.

Artist: Richard Moss

Were you satisfied with the way projects were conducted?

Preparedness  
Communication  
organization  
other

Do you have any comments regarding (William Byrd's) interaction with the children?

Do you have any comments regarding (William Byrd's) interaction with you?  
ie. involving/informing you in regards to the project

What did you see as (William Byrd's) greatest strength?

The Process:  
(acknowledging initial and/or on-going scheduling difficulties)

Do you have any suggestions regarding planning and preparation time?

Would you benefit from more time with the artist or information about the artist?  
Please be specific.

Did you have any particular problems you'd like to share with us?

Any surprises?

Did your class project with (William Byrd) support your regular curriculum? If so, what curriculum area(s) and in what way(s) did you extend it in your classroom?

Do you think you will make use of any ideas/methods that came out of this residency? ie. Would you repeat or adapt an art project done in this residency? Please be specific.

Would you apply a similar project to another curriculum area? Please let us in on your thinking.

Have you learned any new skills? Please be specific.

Children:

What were the benefits, if any, for your children from this experience?

Did you have any insights concerning your students through observing them during this project? Any surprises? Please be specific.

**\*\*Please ask each student in your class to write a paragraph about his/her thoughts and feelings about the project and the time with (William Byrd)? Encourage them to think about whether their feelings changed at different points in the process.... how they felt in the beginning, as they went along and at the end. Please have them put their grade level but no names.**

**Please return this feedback with your children's paragraphs attached by Friday December 15, 1989 to:**

**Norma Kent's mailbox. Thank you.**

**TEACHER  
FEEDBACK**

(Red Hawk Woman's) Residency

Thank you for the positive energy that each of you put into this 30 day residency. Many of you have shared anecdotes, thoughts, and feelings as we progressed through the days with (Red Hawk Woman). Please take time to help the Arts Committee to document some of those highlights that you and/or your children experienced.

From your perspective, what benefits, if any, did this residency provide for you, your children, the school? Please include any feedback from parents as well.

It would be helpful to the Arts Partnership to have a paragraph from each child about his/her thoughts and feelings during this time with (Red Hawk Woman). Please encourage your children to write.

Please record the statement that your class made at the tree planting ceremony for (Red Hawk Woman).

Please feel free to bring to our attention any concerns or suggestions that may help us in planning for future programs.

If you experienced both residencies this year, (William Byrd) and (Red Hawk Woman), would you comment on any insights you may have drawn from the differences.

If you would prefer an informal interview to share anecdotes, testimonials, thoughts or feelings, I would be more than happy to arrange a time convenient for you.

Please check [  ] if your statements may be used by me as part of the documentation for my doctoral study on integration of curriculum and arts infusion. At no time will your name, names of children in your class, nor the name of your school or city be used or published.

Name \_\_\_\_\_ Date \_\_\_\_\_

Thank you, Norma Kent. Please return to me by May 8, 1990

**PARENT  
FEEDBACK REQUEST**  
(Red Hawk Woman's) Residency

Dear Parents,

The P.T.O. Arts Committee would benefit from any responses you may make regarding your child's experience with (Red Hawk Woman's) time in our schools. Please take time to help the Arts Committee to document some of those highlights that your child may have shared with you. The Committee will consider responses in future planning and in sharing the broad areas of consensus with the school community.

Please comment on any responses your child may have had to either or both of the artist's work with your child/children this year (William Byrd) and (Red Hawk Woman).

What were the benefits for your child/children, if any, from arts related experiences this year?

Please check [ ] if your statements may be used by me as part of the documentation for my doctoral study on integration of curriculum and arts infusion. At no time will your name, names of your child/children, nor the name of your school or city be used or published.

Name \_\_\_\_\_ Date \_\_\_\_\_

Thank you. Please return to your child's teacher by May 12, 1990.

Sincerely,

Norma Kent  
Arts Committee Coordinator



## TEACHER QUESTIONNAIRE

The following questionnaire refers to the Art Partnership planning year and the first year of implementation (School years 1988-Spring 1990)

1. The Art Partnership provided quality arts experiences for children during the 1988-1990 school years. [Enchanted Circle Theater and Storytelling Workshops, (Peter Banks), (Mary Kane), Little Flags Theater, (William Byrd), (Red Hawk Woman)]

Strongly Agree                      Agree                      Disagree                      Strongly Disagree

Comments

2. As a result of the Art Partnership opportunities, I expanded the use of the arts in the curriculum.

Strongly Agree                      Agree                      Disagree                      Strongly Disagree

Comments

3. I benefited from in-service workshops on integration of curriculum (Dr. Robert Jones), (Brandon/Melissa), (Frank Pease), (Sandy), (Carol), (Paula).

Strongly Agree                      Agree                      Disagree                      Strongly Disagree

Comments

4. Engagement in the arts contributed to my personal and/or professional development.

Strongly Agree                      Agree                      Disagree                      Strongly Disagree

Comments

5. I have accomplished the same results without the Art Partnership (artists, interns, in-service).

Strongly Agree                      Agree                      Disagree                      Strongly Disagree

Comments

6. Life in my classroom has been improved by the Art Partnership as practiced.

Strongly Agree

Agree

Disagree

Strongly Disagree

Comments

7. The Art Partnership as practiced takes time away from the basic curriculum.

Strongly Agree

Agree

Disagree

Strongly Disagree

Comments

8. The Art Partnership as practiced enhances the basic curriculum.

Strongly Agree

Agree

Disagree

Strongly Disagree

Comments

9. The involvement of University interns in the schools has added a positive dimension to the learning climate and school culture.

Strongly Agree

Agree

Disagree

Strongly Disagree

Comments

10. Interns in the schools disrupt school life.

Strongly Agree

Agree

Disagree

Strongly Disagree

Comments

## TEACHER QUESTIONNAIRE

The following questionnaire refers to the Art Partnership planning year and the first year of implementation (School years 1988-Spring 1990)

**All classroom teachers (20) received questionnaires, (11) responded.  
11/20 = 55% responded.**

1. The Art Partnership provided quality arts experiences for children during the 1988-1990 school years. [Enchanted Circle Theater and Storytelling Workshops, (Peter Banks), (Mary Kane), Little Flags Theater, (William Byrd), (Red Hawk Woman)]

Strongly Agree	Agree	Disagree	Strongly Disagree
----------------	-------	----------	-------------------

9/11 = 81.8%*	2/11 = 18.2%
---------------	--------------

\* 81.8% of those responding (11) chose (Strongly Agree).

2. As a result of the Art Partnership opportunities, I expanded the use of the arts in the curriculum.

Strongly Agree	Agree	Disagree	Strongly Disagree
----------------	-------	----------	-------------------

3/11 = 27.3%	7/11 = 63.6%	1/11 = 9.1%
--------------	--------------	-------------

3. I benefited from in-service workshops on integration of curriculum (Dr. Robert Jones), (Brandon/Melissa), (Frank Pease), (Sandy), (Carol), (Paula).

Strongly Agree	Agree	Disagree	Strongly Disagree
----------------	-------	----------	-------------------

3/11 = 27.3%	8/11 = 72.7%
--------------	--------------

4. Engagement in the arts contributed to my personal and/or professional development.

Strongly Agree	Agree	Disagree	Strongly Disagree
----------------	-------	----------	-------------------

4/11 = 36.4%	7/11 = 63.6%
--------------	--------------

5. I have accomplished the same results without the Art Partnership (artists, interns, in-service).

Strongly Agree	Agree	Disagree	Strongly Disagree
----------------	-------	----------	-------------------

2/11 = 18.2%	7/11 = 63.6%	2/11 = 18.2%
--------------	--------------	--------------

6. Life in my classroom has been improved by the Art Partnership as practiced.

Strongly Agree	Agree	Disagree	Strongly Disagree
<b>5/11 = 45.5%</b>	<b>5/11 = 45.5%</b>	<b>1/11 = 9.1</b>	

7. The Art Partnership as practiced takes time away from the basic curriculum.

Strongly Agree	Agree	Disagree	Strongly Disagree
	<b>3/11 = 27.3%</b>	<b>7/11 = 63.6%</b>	<b>1/11 = 9.1%</b>

8. The Art Partnership as practiced enhances the basic curriculum.

Strongly Agree	Agree	Disagree	Strongly Disagree
<b>6/11 = 54.6%</b>	<b>4.5/11 = 40.9%</b>	<b>0.5/11 = 4.6%</b>	

9. The involvement of University interns in the schools has added a positive dimension to the learning climate and school culture.

Strongly Agree	Agree	Disagree	Strongly Disagree
<b>5/11 = 45.5%</b>	<b>5.5/11 = 50%</b>	<b>0.5/11 = 4.6%</b>	

10. Interns in the schools disrupt school life.

Strongly Agree	Agree	Disagree	Strongly Disagree
		<b>7/10 = 70%*</b>	<b>3/10 = 30%</b>

\* Only 10 of the 11 respondents answered item #10.

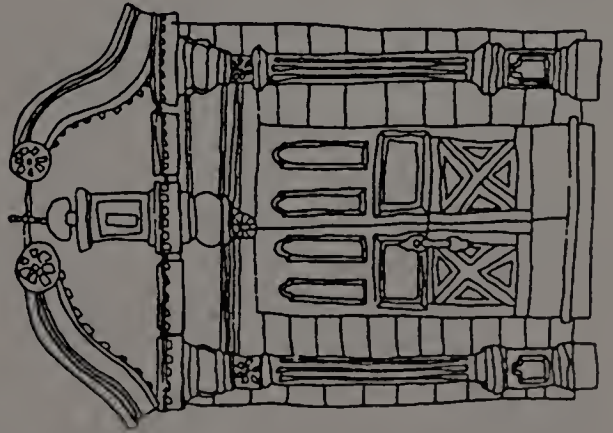
APPENDIX C  
PTO ARTS COMMITTEE BROCHURE

**INTEGRATED ARTS PROGRAMS PROVIDE YOU WITH AN OPPORTUNITY TO PARTICIPATE**

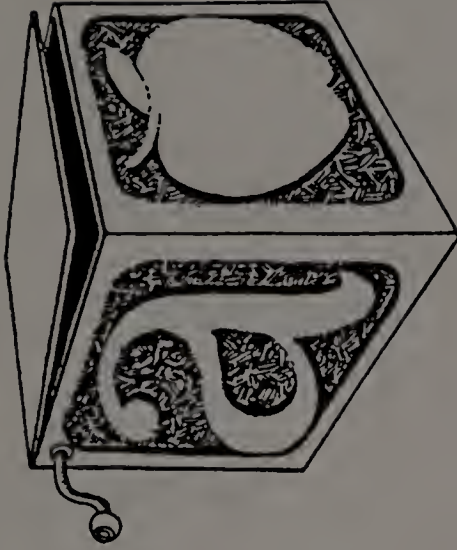
Thank you for taking the time to read through this brochure. It has been created by the PTO Arts Committee to introduce you to our program and invite you to participate. The membership includes: the principal, a school committee member, teachers, parents, community, cultural, and business representatives. We have a model program that is recognized state-wide. We would like to share our sense of accomplishment by expanding our membership.

There is no better way to assert a commitment to education than to participate. Everyone can contribute by sharing ideas, resources, and skills. We can all share the rewards of working with and for the benefit of children.

Take advantage of this opportunity to shape the future and participate with us. Call our Principal, ..... YOU can contribute.



**Arts and the Basic Curriculum**

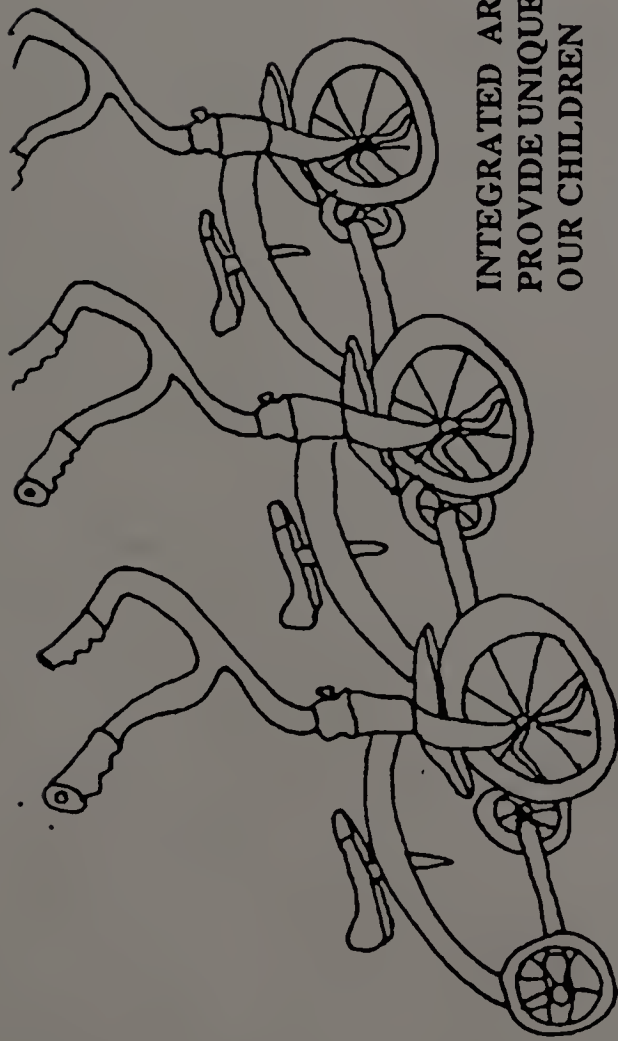


**INTRODUCTION**

In 1982 the PTO Arts Committee began bringing arts events to the Deerfield Elementary Schools. Since then we have sponsored performances, residencies, workshops, and inservice training for teachers in a variety of artistic disciplines. The success of these events has resulted in a school community committed to using art experiences to integrate the basic curriculum.

The goal of the PTO Arts Committee is to enrich the learning process for our children by promoting arts programs that integrate the basic curriculum and engage the whole community in elementary education.

- We bring artist-educators into the schools to work directly with children and teachers.
- We provide professional development opportunities for teachers.
- We engage area cultural institutions as resources for education and curriculum development.
- We enlist resources from within the larger community to assist in public education.



### INTEGRATED ARTS PROGRAMS ARE IMPORTANT TO OUR SCHOOLS

Did you learn to ride a bicycle by reading a book?

Of course not. This skill of simultaneously balancing, steering, and pedaling a two-wheeled vehicle is not to be found in a book.

Integrated arts programs involve a similar kind of interactive experience. For example, children building a honeycomb become bees, busy learning the math, science, problem solving, and social skills embedded in that process.

Each of us brings to any learning task a unique set of skills and each of us carries away a very personal memory of the experience. Each time we see a bicycle, we recreate our own initial experience. Each time, we feel the urge to put our feet on the pedals. Each time the wheels roll beneath us, we are at once surprised and pleased with our competency.

Integrated arts programs enrich the learning process with personal memories and the common memory we know as our cultural heritage.

### INTEGRATED ARTS PROGRAMS PROVIDE UNIQUE BENEFITS FOR OUR CHILDREN

Integrating the elementary curriculum using the arts is enriching and exciting.

The arts are a medium for:

- understanding ourselves and our world,
- exploring history and other cultures, and
- reinforcing basic skills with added meaning and content.

Artist-educators join teachers in the classroom to share talents, provide enrichment, encourage experience, and act as positive role models.

Experiencing integrated arts enables children to:

- perceive learning as a personal process,
- gain a variety of opportunities for understanding and a greater vocabulary for self expression,
- engage their broad range of interests and ability levels,
- take risks and challenge themselves, and
- value personal effort and integrity.

Ultimately, children become active agents in their own investigative learning process.

### INTEGRATED ARTS PROGRAMS PROVIDE PROFESSIONAL DEVELOPMENT FOR TEACHERS

Classroom teachers are the heart and mind of education. As individuals their interests, talents, and familiarity with curriculum integration differ. In our program, teachers determine their own level of participation.

A variety of opportunities are available to:

- initiate and direct the program,
- invite artist-educators into the classroom,
- work with artist-educators and educational consultants to develop, write and implement curriculum,
- determine agendas for inservices,
- participate in related workshops, and
- develop and utilize services and resources in the community.

With the support and guidance of experienced consultants and the resources of multi-talented community volunteers, teachers find their commitment to this program personally and professionally rewarding.



APPENDIX D  
TIME LINE AND COMMUNICATIONS



## Partnership Time Line Planning Year Highlights

### Summer 1988

- 6/13 Events Committee - performance planning
- 7/12 Professional Development Committee - University - in-service planning/CII grant
- 8/1 Events Committee - planning with artist - Peter Banks
- 8/13-21 Interchange

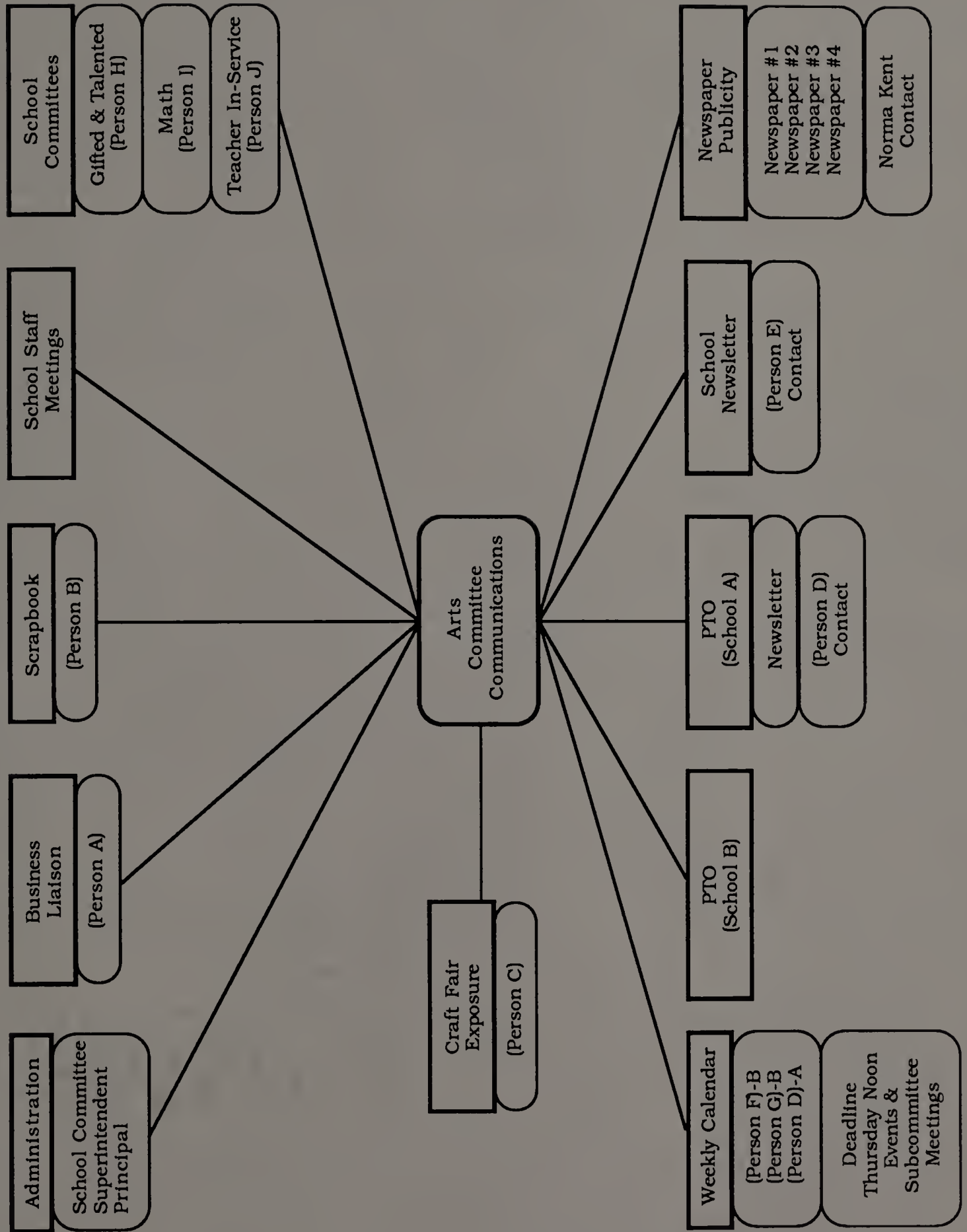
### Fall Semester 1988 - Planning Year

- 9/9 Professional Development Committee - University - in-service planning
- 9/20 Art partnership - planning
- 10/8 Arts lottery funds application
- 10/11 Cultural Education Collaborative with Art Partnership Committee
- 10/31 Enchanted Circle - performance
- 11/1-4 Enchanted Circle - story telling in classrooms
- 11/8&15 Coordinator/all classroom teachers - individual 20 min. interviews
- 11/15 Art partnership planning
- 12/6 Art partnership planning
- 12/12 CII grant mailed
- 12/17 Contact 1st potential artist for 3 yr. art partnership

### Spring Semester 1989 - Planning Year

- 1/4 Interview 2 nd potential artist for the 3 yr. art partnership
- 1/6 Art partnership planning
- 1/9-27 Artist residency - Peter Banks - masks
- 1/11 Interview 1 st potential artist for 3 yr. art partnership
- 1/16 Art Partnership Committee grant writing (3 yr. partnership) - *All About Us, Traditions and Transformations* is born
- 1/18 University/School planning
- 1/20 Cultural Education Collaborative/School - grant plan
- 1/23 Mask ceremony - full school community
- 2/15 Staff development workshop with University - curriculum

PTO ARTS COMMITTEE COMMUNICATIONS NETWORK



Arts Partnership Committee -- Coordinator's Telephone Log									
Sheet #	Date	Time Start	Time End	Elapsed Time	Who	Topic	Notes on Back		
IN	/ 1989	: : AM PM	: : AM PM	Hrs.	<input type="checkbox"/> Com chair <input type="checkbox"/> Com member <input type="checkbox"/> Principal <input type="checkbox"/> Other admin <input type="checkbox"/> Parent <input type="checkbox"/> Other	<input type="checkbox"/> Residency <input type="checkbox"/> Meeting scheduling <input type="checkbox"/> Finances <input type="checkbox"/> Consultation <input type="checkbox"/> Other	1		
OUT				Min.					
IN	/ 1989	: : AM PM	: : AM PM	Hrs.	<input type="checkbox"/> Com chair <input type="checkbox"/> Com member <input type="checkbox"/> Principal <input type="checkbox"/> Other admin <input type="checkbox"/> Parent <input type="checkbox"/> Other	<input type="checkbox"/> Residency <input type="checkbox"/> Meeting scheduling <input type="checkbox"/> Finances <input type="checkbox"/> Consultation <input type="checkbox"/> Other	2		
OUT				Min.					
IN	/ 1989	: : AM PM	: : AM PM	Hrs.	<input type="checkbox"/> Com chair <input type="checkbox"/> Com member <input type="checkbox"/> Principal <input type="checkbox"/> Other admin <input type="checkbox"/> Parent <input type="checkbox"/> Other	<input type="checkbox"/> Residency <input type="checkbox"/> Meeting scheduling <input type="checkbox"/> Finances <input type="checkbox"/> Consultation <input type="checkbox"/> Other	3		
OUT				Min.					
IN	/ 1989	: : AM PM	: : AM PM	Hrs.	<input type="checkbox"/> Com chair <input type="checkbox"/> Com member <input type="checkbox"/> Principal <input type="checkbox"/> Other admin <input type="checkbox"/> Parent <input type="checkbox"/> Other	<input type="checkbox"/> Residency <input type="checkbox"/> Meeting scheduling <input type="checkbox"/> Finances <input type="checkbox"/> Consultation <input type="checkbox"/> Other	4		
OUT				Min.					
IN	/ 1989	: : AM PM	: : AM PM	Hrs.	<input type="checkbox"/> Com chair <input type="checkbox"/> Com member <input type="checkbox"/> Principal <input type="checkbox"/> Other admin <input type="checkbox"/> Parent <input type="checkbox"/> Other	<input type="checkbox"/> Residency <input type="checkbox"/> Meeting scheduling <input type="checkbox"/> Finances <input type="checkbox"/> Consultation <input type="checkbox"/> Other	5		
OUT				Min.					

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