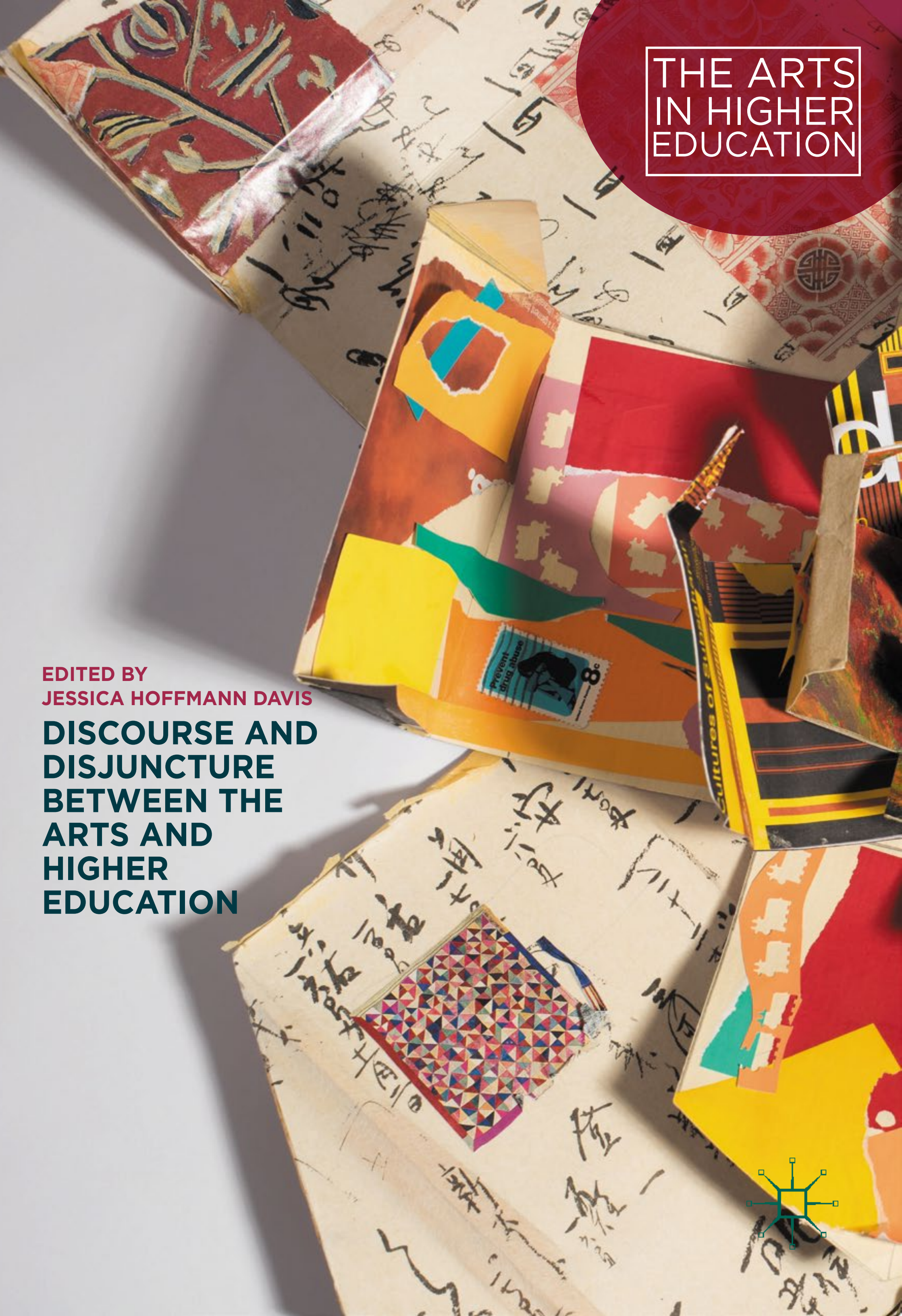
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THE ARTS
IN HIGHER
EDUCATION

EDITED BY
JESSICA HOFFMANN DAVIS

DISCOURSE AND DISJUNCTURE BETWEEN THE ARTS AND HIGHER EDUCATION

The Arts in Higher Education

Series Editor

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Aims of the Series

The role the arts play in higher education continues to be a complex and highly debated topic, especially in the changing climate of North American education. Showcasing cutting-edge research, this series illuminates and examines how engagement in the arts helps students meet the challenges and opportunities of a twenty-first century life and workplace by encompassing a wide range of issues from both scholars and practitioners in the arts. Key topics the series will cover include: evolving interdisciplinary degrees that include the arts; creating innovative experiential/pedagogical practices in the arts; discovering new methods of teaching and learning that involve the arts and technology; developing inventive narrative forms that explore social issues through play making; exploring non-traditional sites for creative art making; demystifying the process of creative thinking (especially as creativity relates to business practices, scientific thought, inter-active media, and entrepreneurial activities); engaging the arts in understanding global perspectives; and illustrating how the arts create lifelong skills that help students manage a challenging job market. While the scope of the series is focused on the arts in higher education in North America, the series may also include scholarship that considers the total educational spectrum from K through 16, since there is now interest in creating a seamless educational progression from kindergarten through the baccalaureate degree.

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Editor

Discourse and Disjuncture between the Arts and Higher Education

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To our students and theirs.
May they study the arts.

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CHAPTER 1

Introduction

Jessica Hoffmann Davis

Conventional wisdom situates the artist as both the quintessential outsider and the keeper of the heart of the matter. In his nineteenth century poem *Ode*, a tribute to music makers whose stories shape the course of humankind, O'Shaughnessy describes poets in one breath as "world losers and world forsakers," and in another as "world movers and world shakers" (1874). This curious dichotomy endures. Twenty-first century literature and media portray artists on the one hand as dark, troubled, and childlike (Walker, 1993); and on the other as visionary, creative, and socially responsible. In O'Shaugnessy's time, genius and apprenticeship fueled the artist's soul; today's artists seek legitimacy through undergraduate and graduate degrees.

How, we ask here, is the work of artists regarded in the hallowed halls of higher education? Are artistic productions cherished as academic treasures from which we all can learn? Or are they set aside for extra-curricular enrichment after the hard work of learning is done? Is preparation for a career in the arts respected by the academy or discounted as non-academic? And how should we train those who will teach art to our children? Are future arts educators revered or demeaned and by whom? The authors in this volume address various faces, extensions, and resolutions of these postsecondary queries. Our reach includes fine arts, music, studio art, contemporary art, arts education, interdisciplinarity, redefinition, and redesign. In what follows, drawing on relevant voices and themes, I lay some contextual ground.

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ROOTS OF DISJUNCTURE

The middle of the nineteenth century marked a period in which the citizenry of the United States was beginning or wanting to recognize itself as artistic. Rejecting the arts and culture as the privilege and prowess of Europe, the developing nation had considered itself both inadequate to the challenge of fine arts and dismissive of art's association with religion and/or aristocracy. By the late-nineteenth century, however, Americans were beginning to acquire for themselves the skills and aesthetic to enhance industry and to explore possibilities for their own artistic expression (Korzenik, 1987).

A Drawing Act (1870) mandated the teaching of drawing for students in the public schools of Massachusetts and free drawing lessons for the general public. Advocates today argue for art education by citing outcomes as diverse as redirecting negative behaviors, inspiring social responsibility, and raising IQ or SAT scores (Davis, 2008). The rationales for the installation of the Drawing Act were similarly diverse and extended from personal to public benefit. Justifications included an increase in intellectual and moral development and the acquisition of design techniques that would make the country less dependent on Europe for marketable goods (Bolin, 1990).

Europe of course provided the models and the mentors. Museums were being built that looked like London's Victoria and Albert and universities were constructed with Oxford in mind. American Renaissance painters like John Singer Sargent and Abbott Henderson Thayer were going to Paris for their training and applying their skills to a burgeoning attention to portraiture and nature in the United States (Davis, 2005). The American Academy of Dramatic Arts was founded in New York to train actors in realist methods derived from Konstantin Stanislavsky, founder of the Moscow Art Theater (Bartow, 2006); and the earliest version of the New York Philharmonic Orchestra, founded by a North American conductor, Ureli Corelli Hill, was advancing awareness of instrumental music by performing great works of European origins (The New York Philarmonic n.d.). The possibility of the United States having the skills and products to generate its own artistic culture—an idea that had seemed out of reach or low on the list of priorities for a developing nation—was gaining traction.

It was a hundred years before this rush to culture that President John Adams wrote famously to his wife Abigail from Paris that it was not the fine arts but the “useful mechanic arts” that our young country required. Adams explained in that letter that his generation would study politics and war so that their children could study mathematics and philosophy so that their children could study painting, poetry, and music (1780). The rise in arts training, performance, and display in the mid- to late-nineteenth century proved Adams’ prediction to be true.

In higher education, at that time, Princeton sponsored lectures on architecture given by scientist Joseph Henry; and at New York University, inventor of the electric telegraph Samuel F. B. Morse taught the *Literature of the Arts of Design*. At the University of Michigan (1852) and the University of Vermont (1858), there were courses in the *Theory, Principles, and Practice of the Fine Arts* (Morey, 1943). Withal, the arts, architecture, and design were providing the media and methods for the realization of a more aesthetic national self-image.

In the same year that O’Shaugnessy was writing his ode to the poets (1874), Harvard University—the setting for three of the chapters in this text—was appointing its first Professor of Fine Arts, Charles Eliot Norton. Norton’s educational objective was to refine the sensibilities of the young men of Harvard. His art history course, which focused on the golden ages of art (Greek, Venetian, Florentine—all up to 1600), was enormously popular. But Norton’s idea to add a practice-based studio art course component—a structure that would be embraced at other colleges—was at Harvard, less than successful. It was not Harvard’s intention to “turn out finished artists” or to encourage a student “to think of himself as an [artistic] genius.” The student was meant to approach his exercises in drawing and painting in the same way that he approached “paragraphs and themes in English composition” (Elfand, 1990, p. 66). Harvard students would study art; they would not make it. The disjuncture between a connoisseur vs. practitioner approach was drawing disciplinary lines.

Harvard may have eschewed the idea of a professional art school, but a decade earlier (1863) Yale had accepted a gift of $200,000 (equivalent to about six million today) to start a school of fine arts. Its objectives would be first to train “those proposing to follow art professionally as painters, sculptors, or architects”; second, to teach art history and criticism “in all its branches”; and last, to make the broader community more arts savvy with “loan-exhibitions and permanent collections” (Elfand, 1990, p. 66).

Harvard was also amassing collections and founding a museum, the William Hayes Fogg Museum that similarly would be open to, if not cater especially for, the greater community. According to former Director of the

Harvard Art Museums James Cuno, an academic art museum invariably ranks the service of faculty and students over the interests of the general public (Cuno, 1994). While Cuno does not suggest that the academic art museum function without awareness of or attachment to the immediate world outside, its primary purpose is to inform scholarship and train future museum professionals.

The disjuncture between collections of fine art and the interests of the general public perpetually vexes administrators of municipal museums. Unlike their colleagues in higher education, these arbitrators of content and display actively seek to broaden audiences by emphasizing access and education that will perpetuate art museum attendance. Their missions speak to the demolition of elite barriers and a dedication to diverse understandings of culture and of visual art (Davis & Gardner, 1993). Overall, the disjuncture between academic art museums and the general public seems similar if not related to the tension between academic/historical vs. hands-on/practical training in the arts.

Current media sources rank Yale—one of the country's oldest art schools—first or among the top colleges and graduate schools for advanced study in a range of practical visual art specialties including photography, graphic design, painting, sculpture, and film/video/interdisciplinary (*U.S. News and World Report,* 2012, 2015). Along with Julliard—a professional school that offers artistic training to talented musicians, dancers, and actors—the Yale School of Drama is considered one of the "best in the world" (*Acting in London,* 2015). Interestingly, one of its founders, George Pierce Baker, began teaching a course in playwriting (entitled *English 47*) at Harvard in 1905 and a few years later established a lab theater for plays written in the course (*Workshop 47*). But Baker left for Yale in 1925 to head its first Department of Drama presumably because he could not convince Harvard to establish one (Banham, 1995; Kindelan, 2012; Walsh, 2015).

Half a century later (1963), likening artistic discovery to scientific research, Harvard installed an undergraduate program in studio art (Singerman, 1999). The program was given the science-sounding if arts-lacking title of "Department of Visual and Environmental Studies" (VES). Another half a century later, in 2015 (fixed attitudes change slowly), Harvard announced the inception of a concentration in theater, dance and media that will include, beyond the expected historical and theoretical aspects, several practice-based courses and attendant opportunities in which students can, "produce, act, direct, stage" (Walsh, 2015).

But a lack of reverence for arts making as a serious intellectual endeavor persists. An outraged contributor to a 2005 edition of the college newspaper, the *Harvard Crimson*—a student concentrating in biology—dismissed VES as “Very Easy Stuff” and said simply, “We’re not at a vocational school for learning how to paint” (Kreicher, 2005). One of the chapters in this volume addresses the challenges faced by Harvard undergraduates who select a VES concentration amidst attitudes like this. Certainly traditional boundaries are rewritten when the academy makes room for art-making, but we must also ask how the content of art production is affected by inclusion in a world of research and theory—all negotiated through words (Singerman, 1999). Though both rooted in the Latin word studium, the terms studio and study—making and doing vs. analyzing and critiquing art—continue to challenge the legislators of a liberal arts curriculum.

Current Climate

We have travelled far from the “figuring it out” days of the nineteenth century when select colleges were wrestling with measured commitments—considering whether the arts should be studied to enrich the repertoire of cultured citizens or to build the skills of professional artists. By the 1920s, Master’s of Fine Arts in studio art would be awarded by the Universities of Washington, Oregon, Syracuse, and Yale. Today, there are over 180 universities and degree granting art schools awarding master’s degrees in studio art (Singerman, 1999).

Across art forms, the student applying to college in the twenty-first century has an enormous roster of schools to choose from. Options in the fine and performing arts range from non-credit electives at the undergraduate level to advanced degrees in particular art forms at the graduate level. In most mainstream colleges, there are majors, minors, programs, or concentrations in particular arts arenas. And there are colleges and universities that are entirely devoted to the arts. As random examples, art schools affiliated with large universities include the Rhode Island School of Design (Brown), the Tisch School of the Arts (NYU), and Carnegie Mellon University’s School of Drama.

The majority of smaller private colleges including Oberlin, Bennington, Marlboro, and Muhlenberg offer majors in music, dance, or theater; and independent specialized schools such as the Berklee College of Music (contemporary music) and the Massachusetts College of Art (visual arts) are dedicated to pre-professional arts training. Founded in 1893, the

Massachusetts College of Art is the first independent, and to this day the only free standing, publicly funded college of art in the country. It is also the site of another of this volume's essays that explores, in that setting, the disjuncture between art and non-art disciplines.

In sum, at this time, choices for arts learning and participation are available at almost, if not all higher education campuses in the United States. Further, within and across first-hand training in the various artistic domains, there is undergraduate and graduate study in related fields such as arts therapy, arts administration, museum education, and the repeatedly self-justifying and self-defining realm of arts education. The playing field has expanded, but opportunity has not obliterated the lines and strain between the arts and academics.

When it comes to higher education degrees, a Bachelor of Fine Arts is considered importantly alternative if not plainly less academic than a Bachelor of Arts or Sciences. And at the present—when the integrity of a liberal arts degree endures broad debate—the uninvited voices of arts faculty are conspicuously absent from the fray. Even when imagination and innovation are featured as educational goals, the arts are not immediately invoked. No matter how their content is repackaged or renamed, arts courses are not generally considered apt prerequisites for the college graduate facing the rigorous demands of today's workplace. O'Shaughnessy reminds us that it is the poets who shape and record the course of civilization; but twenty-first century movers and shakers are looking more to science than to art.

Advocacy

Arts education advocates insist that the arts are essential to the development of enlightened adults and to a thriving society. But mainstream school administrators can hardly find time for arts learning in their already overcrowded schedules. "Everybody loves the arts," a higher education dean explained to me, "but not instead of something else." This is as true for the first grader who learns that writing trumps drawing as it is for the college student whose requirements (the sheer number of courses) for the major in engineering preclude consideration of a minor in theater. While the image of the outsider is not without romance or power, conventional wisdom sets a dreary stage for arts education advocates (Davis, 2008). The search for regard and place can be most discouraging. And this may be as true for those to whom advocates appeal as it is for those who seek their due. Longstanding expectations on both sides of the equation intrude on fruitful discourse.

Case in Point

A new president invites arts faculty from all over the university to come to table and inform him about what each of them provides. Theatre, art history, fine arts, music, dance, and arts education instructors are all together introducing themselves and their courses, several of which are unhappily extracurricular. Every one of these faculty self-introductions (and with some collective forethought) features a report on the inadequacy of resources—the need for a larger art museum, an updated theater space, more practice rooms, and studio options. Overall, the most pressing call is for more respect—for serious academic credit and the opportunity for students to major honorably in the arts.

The college president had been looking for success stories and rationales for the arts in a mainstream liberal arts curriculum. "Why would undergraduate students with arts interests and talent come to a liberal arts school?" he wondered. Wouldn't they go to conservatories and institutes that specialize in one art form or another? What is the importance of studying the arts to a student embarking on a non-arts career? These questions, though of interest and easily addressed by this knowledgeable crowd, had not occurred to them. Instead of preparing for a positive discussion of what their courses and activities provide, these understandably defensive educators, accustomed to course cutting and low regard, had prepared for "the fight" and the opportunity to express need rather than boast promise (see Davis, 2008).

Overwhelmed by the agendas put forth, the apprehensive new president backed off, fulfilling the appealers' expectation for an unsympathetic executive. Leading with their deficit model, the arts educators had fulfilled the administrator's expectation for disgruntled outsiders. Disjuncture like this between arts and non-arts educators is easier to predict than resolve. And it persists. Attend any number of arts education conferences and you will hear advocates decry the divide between "we" and "they." There is the "we" who care about the development of free-thinking, challenging, and inventive citizens, and "they" who celebrate right answers without consideration of the heart of the matter. "They" on the surface with quantitative descriptors, and "we" at the center celebrating "beyond measure."

How do we define success for our students at every level of education? What is the outcome to which we aspire? Will we embrace the progressive era's vision of the whole person whose empathetic core and sense of social responsibility take center stage (e.g., Dewey, 1916)? Or are we after the high performing whiz kid determined to trade high test scores in school for top salaries in the world beyond? And when it comes to higher education, key to the American dream, do we serve either or both of these paradigms and if both, how? Are we about acquiring a set of skills for prescribed and lucrative careers or habits of mind for unfettered inquiry and reflection? Will our graduates be grounded by a constrained view of measurable success or liberated by the freedom of thought that is the goal of a liberal arts education? And while this dichotomizing oversimplifies the challenges and alternatives, we underestimate at our peril the dissolution of the liberal arts and the disregard for arts learning in higher education.

Attitudes

In an incident so striking that it is cited by two other contributors to this volume, President Obama apologized recently to a professor of Art History at the University of Texas. The president regretted his comment in a post-State of the Union tour that "skilled manufacturing" was a better career path than art history. Amidst a flurry of objections from arts educators around the country, Obama apologized to Professor Johns saying, "As it so happens, art history was one of my favorite subjects in high school and it has helped me take in a great deal of joy in my life that I might otherwise have missed" (Brooks, 2014). Joy is a word that K–12 arts teachers use clandestinely to describe the atmosphere in their classrooms. As advocates, they avoid noting it as an outcome of their pedagogy. Experience has shown that "joy" is a ticket to extracurricular status (Davis, 2008).

The far-reaching and densely rich content of a comprehensive course in the History of Art encompasses no less than a record of the human race. American art historian and former chairman of Princeton's Department of Art and Architecture (from 1924 to 1945) Charles Rufus Morey aptly singled out art history as "the most essential element in a liberal arts education—the element which transmutes the accumulation of facts … into culture" (1943, p. 5). Such exultation stands in sharp contrast with the implications of President Obama's comment: Art history is a fun activity but not a prerequisite for a viable career.

Interventions

Marginalized, excluded, or discounted as fun (i.e., non-academic) the arts have held a tenuous place throughout mainstream K–12 education. Considering higher education's potential role in improving this situation, researchers have studied collaborative initiatives between public primary and secondary schools and faculties at colleges, conservatories, and universities. Positive discourse has resulted in such promising educational venues as arts-based charter schools for which institutions of higher education provide administrative and/or curricular oversight (Davis Ed., 2001). Some arts colleges provide after school or summer workshops that enhance the skills of secondary school students hoping to study the arts. These venues also may expand the artistic awareness of those without prior experience. But worthwhile educational outreach initiatives like these are time intensive for the arts faculty members and students who implement them.

Harvard Professor Emeritus of Fine Arts James Ackerman has noted as obstacles to such interventions: (1) a lack of time on the part of faculties in liberal-arts institutions in which, "salaries, promotions, and prestige are based on the quality and amount of research, publication—and in the arts—performance and exhibition." And (2) "faculty members in the arts and sciences rarely adequately respect their colleagues in the education schools of their own institutions" (2001, p. 95). While faculty members in education demonstrate a responsibility to community children and schools, faculty in other areas may be hard pressed to prioritize such a connection. The lack of respect that Ackerman notes—and is addressed by authors in this volume—impedes constructive discourse among artists and educators in higher education and negatively affects the curricular content of K–12 arts education.

At the turn of this century, the Association of Governing Boards of Universities and Colleges released a report, *Ten Public Policy Issues* (1999/2000) that identified as the first of ten major concerns of higher education: teacher preparation and the institution's relationship with K–12 education. With an eye to the arts, the Academy of Arts and Sciences supported a responsive survey of collaborative university and K–12 arts initiatives that uncovered: the placement of undergraduate arts students as visiting artists, mentors, or even specialists in K-6 classrooms; high school arts programs hosted by and situated at local colleges; college residencies for classroom teachers in which they have first-hand arts experiences; and the mounting of performances in public schools by college level dance and drama students ranging from formal productions to therapeutic interactive classroom work (see Ackerman in Davis Ed., 2001).

Related studies have looked into the challenge of teacher training in both the cultivation of attitudes towards and familiarity with the arts in society. In a chicken/egg kind of dilemma, researchers have asked whether there is incentive for more rigorous training for future teachers of the arts if the status of arts learning in our schools remains low. And a question addressed in this volume is what kind and how much exposure to the arts should be afforded to general classroom teachers whose training is most often separate from that of arts educators (Polin & Rich, 2007).

Classroom teachers who are uncomfortable in art museums or concert halls are unlikely to choose these venues for student field trips. Arts exposure initiatives launched by colleges and universities can address problems such as these in K–12. And a recent surge in arts integrative initiatives at every educational level has reassured advocates that if not studied extensively in their own right, at least the arts are enjoying a measure of inclusion in numerous selected educational programs (Consortium, 2002; President's Committee on the Arts and Humanities, 2011). Interdisciplinarity (the combination of two or more subjects into one activity) is a topic of current interest to postsecondary institutions and addressed with variety and depth by authors in this text.

For schools K–12, a number of the *National Standards for the Arts* (dance, visual arts, music, and theater) now include an interdisciplinary requirement. Students are expected to be able to understand or negotiate connections between one and another art form or among several, and to be able to compare and integrate art forms through critical analysis. The Standards emphasize the importance of training within art forms as well as across them and suggest models for integration that feature study in different subject areas around a common theme or critique of the different processes involved in a truly integrative approach—where different subjects are taught in a single setting (Consortium of NAEA, 2002).

Integrating content areas like music and history or theater and science, these initiatives suggest that the barriers that isolate education in the arts from the mainstream should be transgressed. A benchmark in integrative thinking acknowledges the increase in breadth of knowledge acquired by adding the arts. Ironically, however, the arts are a priori interdisciplinary. A painting contains history in the story it tells; psychology in the emotions it expresses; mathematics in its balance and perceptual aspects; and chemistry even in the composition of its paints. For educators interested in interdisciplinary studies, the arts might offer a one-stop opportunity. You want literature, psychology, history, and poetry? Put up a play. But our suspicion of and separation from the arts blinds us to their potential as naturally integrated learning areas. Instead, we contrive connections as a way to invite them into the fold. The walls of disjuncture may be porous, but their reach is broad and their foundation is deep.

Content of Liberal Arts

On the one hand, we acknowledge that historic works of art in every domain are among the highest realizations of human potential. We agree that artists speak to and of the issues that unite generations. And on the other hand, we strategize points of entry or question whether there is room for such discourse in an academic—even a liberal arts curriculum. This dilemma is keenly apparent at St. John's College (Annapolis and Santa Fe), where a quintessential and comprehensive liberal arts education is structured around the most important books and ideas in Western civilization—but not the arts.

At St. John's, all students follow a required course of study of original texts (the "Great Books") beginning with the Greeks and progressing over four years into the twentieth century. Infused with the structure of the quadrivium and trivium, the discursive study of these texts spans the disciplines of mathematics, science, language (including logic), and music. Twice a week, an evening seminar is devoted to works of philosophy, history, politics, economics, and other literary classics (Statement of the St. John's Program, 2013–2014).

Attempts have been made over the years to bring a work of art, for example a painting, to the seminar table and consider it as a text. Matthew Linck, who taught a preceptorial (half-semester focused course) on modern painting during the 2014–15 year, cited as limitations of such efforts: (1) that students require (and do not necessarily bring to the table) a shared vocabulary and sense of historical context (which they acquire over time in the course) to make sense of paintings; and, on a more philosophical level, (2) that paintings are not constructed of words (as are poems, books, and philosophy) and therefore require a reach across media that may be "tricky" (personal communication, August 12, 2015).

Time is allotted to learn ancient Greek to aid understanding of the works of Plato and Aristotle, and calculus is studied to facilitate the reading of Newton and Leibniz. But with so little, if any, time devoted to making sense of the visual arts, the acquisition of the requisite vocabulary would be a wasted effort. Overall, at this bastion of the liberal arts curriculum, while there is a gallery and student theater club, the arts are decidedly extra-curricular.

This example is key because St. John's has been regarded as the seat of the "old scholastic curriculum" that was developed in the mid-twentieth century at the University of Chicago by Robert Hutchins and adapted at St. John's by Stringfellow Barr and Scott Buchanan. At that time, there was, as there is today, a tension at colleges and universities between a vocational vs. an intellectual focus. Hutchens responsively proposed a return to classics as a "single minded pursuit of the intellectual virtues"—a "search for order in a society and world torn by chaos" (Rudolph, 1990, p. 480). This "return to classics" has found a version and place, at the time of this writing, at more than 150 distinguished colleges throughout the United States (Zakaria, 2015).

When Socrates banned poetry from the *Republic*, Plato perhaps unwittingly set a precedent for the liberal arts education—the education of free individuals—that he promoted. And just as the great philosopher may have genuinely or deceptively decried poetry as a distraction from or obstruction to the pure philosophic study of the "eidos" (here, the essence of things) contemporary educators are eschewing distracting side roads and embracing the apparently clear-cut paths of subjects such as math and science (Gonzalez & Kuenzi, 2012). Interestingly, when addressing the inclusion of science in the liberal arts, Matthew Linck explained it in a way that might easily justify the arts:

> Taking up science as part of a liberal education means taking it up as something worth doing as its own end. We don't need to ask what such study is good for. We only need to see that doing it is good (2015).

When the St. John's freshman is studying Euclidian theorems in math, Platonic dialogues in seminar, Gregorian chants in music, and the scientific method in lab, she experiences a certain interdisciplinary euphoria. She is enchanted by the similarity in the ways that notes, arguments, spatial elements, and scientific observations purposefully and fruitfully build on one another. The direction of learning at that time seems cohesive and sensible—the parts fitting together elegantly.

The arts tend to challenge such clarity and structure, apparently blurring meaning in the messy boundaries of inventive metaphor—expressed through gesture, image, and words. Inarguably, the classics addressed in a St. John's seminar, many of them great novels and plays, invite and support multiple interpretations. However, unlike books that are negotiated verbally, artistic texts often employ symbols that are non-notational—not words or numbers—and responses can be aptly framed in various media or even by silence (Langer, 1957). St. John's seniors speak nostalgically of the unity they experienced as freshmen. Even without the arts, further study necessarily unglues a unified perspective, and multidisciplinary intersections diverge as frequently as they converge.

Perils of Disjuncture

One might argue that all college graduates should have the tools to make sense of works of art—to receive and unpack their complexity. They should also have the tools to pursue their chosen careers artfully, by which I mean enlarged by an understanding of artistic process and product. Artful is a word that crosses disciplines equitably. In fact, most definitions of engineering include the word—as in bringing something about artfully. But the meaning in such definitions has to do with honed skill and not with artistic awareness or content. Regardless of whether students in non-arts areas would benefit from courses within and across artistic domains, higher education requirements (not options) infrequently include the study of music, dance, drama, or the visual arts.

According to Andrew Delbanco, Humanities Professor at Columbia University, the arts along with the humanities are becoming "the stepchildren of our colleges." Delbanco regrets this disjuncture because he believes that the arts and humanities serve college-aged students well by providing "a vocabulary for formulating ultimate questions of the sort that have always had special urgency for young people" (2012, p. 99). The ways in which this vocabulary differs from that used in hard-edged subjects like electro-magnetism or optics should not diminish its usefulness and value. But a view of the arts as soft subjects teaching soft skills while other disciplines supply the nuts and bolts of lucrative professions has real traction. It is not however beyond dispute. Recent observers have noted, for example, that the flexible thinking skills that come from the study of the arts are high on the list of business hiring priorities. Furthermore, the "soft skills" of self-representation, empathy, and creativity serve arts graduates well in a job market in which it is more myth than reality that those who specialize in the arts are destined for poverty (Grant, 2013; Mulhere, 2014).

Even as we challenge current assumptions and reach for productive discourse, we are clay-footed by suppositions from the past. Alternately, longstanding disjuncture between the arts and other disciplines has far-reaching implications for the future. We have noted that it negatively affects the education of students in K–12. Beyond perpetuating distance and disdain that deny young children opportunities for artistic development and learning, classroom teachers graduating from programs without arts requirements may not be available or at the ready for current interdisciplinary initiatives that include one or several forms of art (NAEA, 2002).

In a culture in which we are saturated with visual image, dramatic performance, music, and dance, the exclusion of these art forms from educational curricula stands to alienate students who question where relevance can be found. We have seen at the high school level that when arts courses are included, more students attend school and stay to graduate (Davis, 2012). If we are to fight student attrition with arts inclusion, we need artful teachers ready for the challenge.

Commensurate Goals

Beyond their general liberal arts association as something worth knowing in their own right, the arts share explicit educational objectives with traditional and contemporary liberal arts. For example, Professor Delbanco believes that a college should have inspired in its graduates the opportunity to pursue their passions and prepare for lives of meaning and purpose (2012, p. xiii). More specifically, his preferred though not idiosyncratic list of general college objectives includes: (1) a discontent with the present informed by a knowledge of the past; (2) the ability to make connections between improbable entities; (3) informed appreciation/attention to natural surroundings; (4) respectful entertainment of others' perspectives; and (5) a sense of social responsibility (2012, p. xiii and p. 3).

That all of Delbanco's objectives are general means that they would serve students regardless of professional aspiration. Consider the noticeable alignment between Delbanco's open-ended outcomes and select features traditionally associated with arts learning:

1. *Imagination*: at the heart of making and interpreting arts, is the ability to see beyond the given and consider "what if." Imagination allows the individual to respond to the constraints of the present by envisioning alternatives for the future.
2. *Interpretation*: The ambiguity of works of art invites multiple interpretations and a consequent awareness of and respect for differing perspectives.

The flexible thinking that comes from studying the arts predisposes individuals for making and comprehending the unexpected connections that underlie metaphor.

3. *Process Orientation*: The process of creating a work of art demands the sort of valuing of, and careful attention to, detailed aspects that would inform an awareness of natural surroundings. A process orientation relies on reflection and inquiry that goes beyond right or wrong to questions of intention and to what happens next.
4. *Empathy*: The focus on emotion that is the province of the arts is a concern to arts advocates who worry that thinking has more sway than feeling in curricular decisions. But the opportunity to experience expression through the production of one's own art (arguably a cognitive achievement) and empathy through the recognition of emotion in the work of others awakens an attachment to and regard for human beings.
5. *Connection*: The creation of a work of art connects the creator to the community of others who have created in that domain and to those portrayed who suffer the human condition that is the subject of art. This sense of connection awakens social consciousness—what philosopher Maxine Greene calls "wide-awakeness" (2001)—the recognition of our responsibility to the world of others to whom we are attached (Davis, 2008).

Given the similarities in intention, it is hard to understand why the arts are separated out from core-curricular discourse. More perplexingly, given the a priori connection between the arts and the creative process, why would educational leaders hoping to increase outcomes like imagination and innovation turn not to the arts but to the areas they hope to affect: science, technology, and math? We have seen this happen in 1957 when the Russians beat us in the launching of the artificial satellite Sputnik and a responsive push for science learning edged out the arts and humanities. And we see it today in the embrace of educational priorities called STEM (Science, Technology, Engineering, and Mathematics) designed to regain the United States' edge in the important global arenas of science and math (Gonzalez & Kuenzi, 2012). While STEM suggests an integrative approach in which for example the scientific method is explored across subject areas, the arts and their implicit interdisciplinary range have been excluded from the effort. Just when discourse between the arts and sciences is called for, we reinforce disjuncture.

While we have focused on the tension across arts and non-arts disciplinary boundaries, we cannot overlook the hierarchical lines drawn within intradisciplinary parameters of the arts in higher education. As the authors in this text make clear, communication is strained between those preparing for careers in the arts and those preparing for careers in arts education. On an individual basis, arts educators are torn between their dual identities as artists and educators. Barriers are sometimes felt between researchers who study the development and effectiveness of arts learning and field practitioners striving to teach the arts. There is also disjuncture between the worlds of contemporary art and music and the content of arts education training. And still strong are the divisions between art history and studio art. One might conclude from all this that a struggle for place is inherent to the arts in higher education, whether they are on sympathetic or less sympathetic ground.

Framing Discourse

Nancy Cantor, Chancellor of Rutgers University-Newark, has offered an overview of the discursive landscape, acknowledging both the essentiality of arts learning and the arts' potential for interdisciplinary enrichment. Cantor agrees that, "the arts … have practices that make them relevant to many disciplines and to education writ large" (2011, p. 1). She cites three existing models of the ways that the arts are currently situated in research institutions. The first is the stand-alone model in which there are schools or colleges dedicated to the arts and art making; for example, schools of music or of visual and performing arts or architecture, art, and design. Secondly she sees an embedded model in which the arts are incorporated into non-arts schools, colleges, or departments as when there is design work in the college of engineering or documentary theater in a public diplomacy program. Her third model engages service to the broader community; for example, by a university arts museum, theater, or concert space in which the public can enjoy the arts. These university-sponsored public venues, she points out, are not owned by one disciplinary stronghold over another.

Cantor's views for future situations include collaborative art making between schools with different foci. These can be initiatives that blur the boundaries between science and art, united, for example, by a shared campus-wide theme such as survivor story-telling. There can be presentational platforms on which for example, a sculpture professor and a geologist might team up to present both an intricately informative and lushly aesthetic exhibit. By virtue of their interests, students doing double majors or minors that include the arts seamlessly integrate the arts and arts making into scholastic and community life. Withal, Cantor's view of interdisciplinarity is one of crossing disciplinary (arts and non-arts) and social (faculty, students, the immediate community outside university walls) boundaries and weaving the arts into the fabric of institutional learning and service (2011).

On the broader scene of higher education, such cases of discursive interdisciplinary weaving abound—from small scale to large. Take for example, the decade old course at Yale where medical students hone skills of close observation by looking at works of art (Jones & Peart, 2009). On a grander scale, there are initiatives such as the broad-based (more than 100 college and university members) *Imagining America* consortium that brings together artists, designers, and humanities scholars to work as equal partners with university scholars in research, reflection, and the dissemination of information that is geared towards democratically transforming higher education and civic life (imaginingamerica.org).

A national initiative—the *Creative Campus* (creativecampus.org)—supports innovative efforts to place creativity at the center of a student's college experience. As part of this endeavor, various higher education participants have come up with performing arts inclusive initiatives. At Wesleyan University, for example, where there has been a focus on interdisciplinary studies for more than half a century, participation in the *Creative Campus* movement includes two models for pedagogical collaboration: one in which an artist and non-artist develop a course together; and another in which a non-arts professor invites an artist to help restructure a course that she has regularly taught. In either situation, students enjoy both the separate approaches to the study of a given topic as well as the dialectic exchange between approaches.

A professor of molecular biology and biochemistry co-teaches with a professor of dance a course called *Body Language: Choreographing Biology*. Well-known choreographer Liz Lerman works with a professor of astronomy, another of religion, and a third of physics and environmental studies, to teach a course called *Ways of Knowing: The Use of Creative Research and Art-making Practices* (Wesleyan University, 2011). At universities around the country, interdisciplinary initiatives that include the arts introduce students to different approaches to research and reflection and promote authentic arts-based collaboration with the broader arts community.

ROOTS OF DISCOURSE

As it is with disjuncture, discourse has far reaching roots and has been cultivated more or less throughout the history of higher education. Acknowledging the current popularity of the term "interdisciplinary," Delbanco reminds us that in the early American college, "since all studies were unified as one integrated study of the divine mind, boundaries between fields or disciplines did not exist" (2012, p. 41). In the original act creating the University of Michigan, there was envisioned a department of *Fine Arts, Engineering, and Architecture* (Morey, 1943). This sounds prescient as we wrestle today with the possibility that an A for Arts should be prioritized along with STEM disciplines. Initiatives exploring this change find support from both the National Endowment for the Arts and the National Science Foundation (see Eger, 2012; Jolly, 2014) and receive attention from groups such as the Alliance of the Arts in Research Universities (http://a2ru.org). These efforts may move the static acronym from a deeply grounded STEM to more freely vaporous STEAM.

Discourse among disciplines flourished among the ancient Greeks who to this day show students at St. John's the elegant similarity between the development of a Euclidian theorem and a Socratic argument, the beauty of measurement in mathematics and music, and the profound questions about the meaning of life that are faced by a hero in a Greek tragedy and a scientist unraveling the pathways of blood streaming through the human heart. Interdisciplinarity, the intercourse among disciplines aligned by a common objective or theme, is today of as equal interest in K–12 as it is in higher education. And this disciplinary boundary crossing holds great promise for permeating disjuncture between the arts and other subject areas. Scholars like Veronica Boix Mansilla (2006), a Principal Investigator at Harvard's Project Zero, have been studying interdisciplinarity in its many forms, illuminating the structures and outcomes of this ever-burgeoning field. Boix Mansilla's work identifies a renewed interest in interdisciplinarity as one of the 'catch fire' ideas of the twenty-first century and holds as an objective, the challenging endeavor of finding generalizable methods for assessing learning in this realm.

ASSESSMENT

Most liberal arts institutions at this time report options in interdisciplinary studies. As Cantor proposed, these include interdisciplinary majors, minors, courses, conferences, and institutes, and as Ackerman predicted, they require serious commitment from higher education faculty and students who are often charting unexplored pathways. Involved constituents structure and pursue programs that engage two or more disciplines most frequently with the objective of analyzing complex problems. Perhaps unsurprisingly, as a result of this process, approaches are identified that uncover what is needed in terms of expertise more often than they supply it.

There is little doubt that interdisciplinary learning may prevail at the expense of disciplinary expertise (Rhoten et al, 2000). One cannot simultaneously explore deeply within one discipline and broadly across many. But advocates argue that process-based objectives like directed inquiry, widened perspective, and complex understanding across disciplines may be of greater value than the straightforward acquisition of skill-based knowledge in any one domain. Just as learning in the arts is often faulted for eluding evaluation with fixed measures, such process-based outcomes make interdisciplinarity illusive.

Reported goals of interdisciplinary study are synthesis (the ability to make connections) and integration (the ability to operationalize these connections). In this context, learning objectives like thoughtfulness and productive inquiry emerge as fuzzy outcomes. The quest to evaluate such achievements is as difficult as placing a number or grade on aspects of artistic performance like expressivity or imagination. It seems ironic that at a time when education is celebrating discrete quantitative measure, it is reaching for complex structures that challenge or defy standardization.

The Work at Hand

In sum, throughout the years, attention has been paid to the persistent disjuncture between arts and non-arts disciplines from the classrooms of elementary school to the lecture halls of higher education. The arts in these settings may suffer low regard and be considered as supplemental or extraneous to essential studies—with "essential" an ever changing and contested term. There is also interest and research into the various objectives and practices of flourishing discourse among arts and non-arts realms and in particular interdisciplinary or arts inclusive alternatives that are considered interactive and broadening.

Against this contextual backdrop, while the higher education arts faculty reflections in this volume address various examples of disjuncture, they most especially make the case and provide models for effective cross and interdisciplinary discourse. Our points of entry range from particular challenge to individual course to individualized program, and represent attitudes and possibilities that have far reaching effect. Contributors to this collection come from a variety of higher educational settings on the East and West Coasts and in Canada and have a range of arts backgrounds from the visual arts to music, theater, and arts education (please see contributor biographies at the end of this book). Each has studied and had first-hand experience with arts-related disjuncture and each has experienced the planning and implementation of discursive alternatives. In the pages that follow, these veteran arts researchers and teachers share their encounters with and insights into learning in, about, and through the arts in higher education.

The presentation of these reflective accounts is organized in three sections. By examining disjuncture and offering strategies for repair, the first section, *Challenges*, sets the stage for the specific examples of discourse that follow. The next section, *Courses*, considers individual or groups of undergraduate and graduate courses in which the arts are featured or embedded. And the last section, *A Program Then and Now*, is devoted to the origins and present concerns of an interdisciplinary master's program in which the arts fuel individualized study through a broad based school of education.

Challenges

The four chapters of the first section address a range of arts-related disjunctive issues. Tiffanie Ting examines the challenge inherent in choosing an arts focus at a high-powered Ivy League college at a time when economic outcomes override the traditional benefits of a liberal arts education. At Harvard College, where historically there was resistance to students making art, what is involved in a current undergraduate's decision (from career options to peer respect) to concentrate in the arts? Ting, a Harvard College faculty member, shares the results of her narrative based research into this most salient question.

How will we train future arts teachers if we cannot reconcile the disjuncture between the ever-changing art forms that students value and the unvarying content of teacher instruction? Rhoda Bernard, who directs the Master's degree programs in Music Education at the Boston Conservatory, examines the disconnect between current practices in training music educators and the needs and wants of twenty-first century K–12 music students. Recognizing the complexity of disjuncture, Bernard offers suggestions and evokes models for collaborative action that could help to bridge the divide.

G. James Daichandt, Dean of Arts and Humanities at Point Loma Nazarene University, poses a similar question, challenging the training of arts educators that would separate the content of current learning from the practices and concerns of contemporary artists. Responsively, Daichandt presents an historic overview of artist teachers in higher education and analyzes the ways in which their studio and classroom work provides a model of exemplary discourse between art and education. His chapter introduces a thread that runs through others: the challenge of reconciling one's dual identity as an artist and arts educator.

Last in this section, Marit Dewhurst, Director of Art Education at City College of New York, considers the lack of an arts presence in interdisciplinary considerations of postsecondary curricula and the need to prepare arts education students to step forward and advocate for their field. Addressing this challenge, Dewhurst provides examples of popular models of interdisciplinary discourse in U.S. universities. She further explores the ways in which the core artistic principles underlying the training of arts educators may offer structures for discourse across arts and non-arts academic domains.

Courses

Adriana Katzew and Aimée Archambault are both at Massachusetts College of Art and Design where within the safety and comfort of an arena dedicated to arts and design, non-arts subjects awkwardly intrude on the scene. Katzew and Archambault discuss the meaning and promise of interdisciplinarity and provide examples from responsive course work, the 'Interdisciplinary Portfolio,' which affords students the skills and benefits of enriching their art making and teaching with knowledge from a variety of sources.

At Adelphi University, Courtney Lee Weida directs the Art Education Graduate Program where a tension persists between studio art and art education. Drawing on her own experiences with this disjuncture and an interest in the cross-disciplinary activity of making books, Weida explains how a set of experiential courses entitled 'Exploring the Arts' not only serve graduate students in arts-related fields but also future classroom teachers across the board.

Last in this section, Rubén Gaztambide-Fernández and his graduate teaching assistants at the Ontario Institute for Studies in Education, Chandni Desai and Traci Scheepstra, reflect together on the lessons learned from their long-standing teacher education course, ‘The Arts in Urban Schools’. Challenged over time by immovable preconceptions and varying populations of students, they struggled to introduce new understandings of the terms “urban” and “arts” and a version of “arts integration” dedicated to equity and social justice.

A Program Then and Now

In the final section of our collection ‘A Program Then and Now’ we present two perspectives on an established interdisciplinary arts program at the Harvard Graduate School of Education. As the founding director of the Arts in Education Program, I recount the story of the program’s inception and early development from a set of in-place unrecognized practices to a grounded structure for individualized arts-focused study. ‘Arts in Education Program’ students find much of what they need in mainstream courses and contribute an arts perspective to every class they attend. As a story of reform from within, the history and structure of this program offers models for replication to postsecondary educators who wish to engage arts learning within and across disciplinary divides.

In the last chapter, Steve Seidel who has been the director of the program for the past ten years, tells the story of his thoughtful entry into leadership, his quest for understanding of the arts education fields into which graduates will be entering, and his attempts to promote solidarity among a particularly diverse group of students whose shared dedication to arts education does not obscure what Seidel calls the separate silos in which they work. Seidel’s chapter is enriched by commentaries from current program students who are devoting their graduate study to issues related to the arts. It seems fitting to end our collection of essays with student voices as it is for our students and theirs that we seek positive discourse across the age-old and wearying breach of disjuncture between the arts and higher education.

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PART I

Challenges

CHAPTER 2

Negotiating a Path to the Arts at Harvard: Student Stories of Academic Decision Making

Tiffanie Ting

Each November, sophomores at Harvard College make one of their first consequential academic decisions as undergraduates: they formally declare their majors, which are called "concentrations." In the months leading up to declaring, students are matched with resident tutors, who live alongside them in the undergraduate houses and provide general guidance to students as they navigate the decision-making process. During advising meetings or over a meal in the dining halls, tutors discuss with students their background and interests, past academic performance and experiences, course schedules and selections, and future aspirations.

I served as a resident tutor for six years during my time as a doctoral student at the Graduate School of Education. In this role, I learned about undergraduate life at Harvard as a participant and observer in one of the twelve houses for upperclassmen (sophomore to seniors) at the College. Given my own background as an art history major and my professional experience as an art museum educator, I was paired each year with the few sophomores in my house who intended to concentrate in the arts. Additionally, I was also regularly assigned a handful of sophomores who intended to concentrate in economics. Put simply, after being matched with all the arts students in one house, I still had room for additional advisees. These additional advisees were often economics students, who

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were too numerous for a more precise academic match given the limited number of tutors with a background in economics.

Though students are matched with resident tutors who share a similar academic interest whenever possible, house-based advising is more general compared to department-based advising, which is subject specific. It is not unusual to have a group of students with diverse interests within an academic division (all humanities students, for example). The unexpected combination of arts and economics students in my annual pool of eight to twelve advisees reflected a more general circumstance of how students were distributing themselves across departments: At Harvard, disciplines in the arts such as History of Art (HAA), Music, and Visual and Environmental Studies (VES) are amongst the smallest and least selected at the College, accounting for approximately 3–5 % of graduating students since 2008 (HAA: 1–1.5 %) (Music: 0.4–1 %) (VES: 1.5–2.5 %). In contrast, Economics has been the *most* frequently selected concentration, accounting for approximately 13–18 % of the graduating class—approximately 1600 students per graduating class (The President and Fellows of Harvard College, 2013). With economics as the most popular concentration at the College ("What students study", 2011), Harvard is in line with a trend across liberal arts colleges experiencing surging enrollments in economics (Colander, 2009). This trend can be explained in part by the association between economics and business (J. Harris, personal communication, September 4, 2012), and the widely perceived "practicality" of an economics degree.

Amidst current debates about the value of the liberal arts in an era of economic imperative in higher education, I wondered: how do students make sense of and justify their decision to study the arts at Harvard? To explore this question, I conducted a yearlong interview study with thirty-nine sophomores at Harvard College who were in the process of selecting their concentrations (Ting, 2014). I interviewed nineteen students who intended to concentrate in history of art, music, or visual and environmental studies, and twenty students who intended to concentrate in economics. I met with each participant three times before major decision points over one academic year, and each interview lasted approximately forty five to eighty minutes. The opportunity to talk with participants on multiple occasions allowed me to document and trace the arc of their narratives of decision making throughout their sophomore year.

In this chapter, I first contextualize my research within the landscape of higher education, which is currently dominated by a cultural narrative that prioritizes the economic purpose of college. I will discuss how some proponents of the liberal arts have responded to this logic, with particular attention to the arts. After establishing the broader context, I will turn to the particular and share four detailed vignettes of decision making from arts concentrators in my study. Their stories illuminate the complex negotiations in which students must engage as they factor personal, social, and cultural values and preferences into their choice to study the arts at Harvard.

Context: A Cultural Narrative of the Economic Purpose of College

> [A] lot of young people no longer see the trades and skilled manufacturing as a viable career. But I promise you, folks can make a lot more, potentially, with skilled manufacturing or the trades than they might with an art history degree. President Obama (cited in Jaschik, 2014)

In the aftermath of the 2008 financial crisis, longstanding debates over the purpose of liberal arts education in the United States continue with renewed urgency. As undergraduates at even the most elite colleges worry about establishing financially viable futures, scholars, students, and stakeholders question the prevalence of economic rationales in higher education. They specifically question the prioritization of pragmatic outcomes of college—employability and financial rewards—above the human developmental and public dimensions of education.

President Obama's recent remarks, cited by a few of us in this volume, were spoken in the context of promoting job-training initiatives to boost US manufacturing. Nonetheless, they reflect a broader cultural narrative that determines the value of a college degree by economic measures. Apologizing for what he describes as an "off the cuff" and "glib remark," President Obama clarified that his aim was "to encourage young people who may not be predisposed to a four-year college experience to be open to technical training that can lead them to an honorable career" (Schuessler, 2014).

We might expect that if there were any place where students could pursue liberal learning in a way that transcends narrow definitions of practicality, it would be within the privileged space of an Ivy League university. By gaining admission, students have already proven themselves as amongst a selective group of successful, high achievers. It is reasonable to think these students might be less constrained by an economic educational rationale than the average undergraduate. This is particularly true at Harvard, where students leave with little to no debt due to generous need-based financial aid scholarships (The President and Fellows of Harvard College, 2014). Yet, what President Obama described as a “glib remark” aimed to motivate a particular segment of youth actually characterizes a pervasive logic even amongst young people within the most elite institutions of higher learning.

Indeed, it is now a national norm that more students than ever believe the purpose of going to college is “to get a better job” and “to be able to make more money” (CIRP, 2013). In a 2012 national survey of approximately 200,000 freshmen at four-year colleges of varying levels of selectivity, students rank these two factors at an all-time high (87.9% and 74.6% respectively) as the most prevalent reasons to go to college. They rank these outcomes as more important than gaining “a general education and appreciation of ideas” (CIRP, 2013). Furthermore, they rank “being very well off financially” at an all-time high (81%) as an essential or very important personal goal (CIRP, 2013). These views are undoubtedly reinforced by economically uncertain times since the 2008 financial crisis, which inextricably shape the social reality of current college undergraduates. More frequently than ever, “students entering college in the fall of 2012 believe that the current economic situation significantly affected their college choice, rising to 66.6% in 2012 from 62.1% two years earlier” when the question was first posed on the survey (CIRP, 2013, p. 1).

Along with the prevalence of higher education’s economic imperative, the percentage of students who regard “acquiring a meaningful philosophy of life” as an important college outcome has fallen from 79% to 39.6% since 1970 (Bok, 2006, p. 26). Developing a meaningful philosophy of life through “structured learning that aims at human flourishing” (DeNicola, 2012, p. 37) is a central tenet of liberal arts education, which encompasses aspects of personal, social, and civic development. Ironically, students’ dramatic shift away from these other elements of education comes at a time of unprecedented efforts to broaden access to liberal arts education previously reserved for the privileged few (AAC&U, 2007). Updated definitions of a liberal approach to education include preparing students to engage in the modern global world as productive members of the economy. However, there is concern that an overemphasis on this aspect may come at the cost of the personal, social, and civic dimensions of higher learning. While on the one hand, self-discovery is a uniquely US goal for undergraduate education, its actualization is potentially compromised by pressure to compete with peers from comparable colleges for certain high-paying jobs (Delbanco, 2012).

President Obama's positioning of the study of art history as antithetical to making a decent living perpetuates continued public skepticism over the "usefulness" of a liberal arts education, and in particular, of pursuing the arts in higher education. The arts are more often viewed in the public mind as "a frill," as a "part of the American educational enterprise … as an avenue for private enjoyment and development but not as useful as a public activity or an economical or political utility" (Kimweli & Richards, 1999, para. 2). Amidst public skepticism and financially uncertain times, colleges and universities are under pressure to demonstrate the ways in which they provide students with a "return on investment" via career outcomes and must therefore justify curricular priorities accordingly.

Narrow instrumental views on education threaten to undermine the relevance of liberal arts education in the twenty-first century and exacerbate the tenuous position of the arts as worthwhile pursuits within the liberal arts. Responsively, faculty leaders have harnessed the moment to re-envision the vital curricular role of the arts. In his article, "The place of the arts in liberal education," Pomona College President David Oxtoby, (2012) writes:

> If the standard of judgment is the salaries of graduating majors, the arts will inevitably be marginalized on our campuses. Likewise, if the standard is a direct disciplinary connection to "critical needs" areas such as STEM [science, technology, engineering, and math] fields, the arts will seem peripheral to the "real" work of higher education. If, on the other hand, we regard fostering creativity as one of the core values of education, the arts disciplines can and must play a central role (p. 36).

Similarly, the Report on the Task Force on the Arts (The President and Fellows of Harvard College, 2008) at Harvard University, summarizing a year-long initiative convened in response to President Drew Faust's charge for "an ambitious rethinking of the place of arts practice at Harvard" (p. 1), recommends:

> To allow innovation and imagination to thrive on our campus, to educate and empower creative minds across all disciplines, to help shape the twenty-first century, Harvard must make the arts an integral part of the cognitive

> life of the university: for along with the sciences and the humanities, the arts—as they are both experienced and practiced—are irreplaceable instruments of knowledge. (p. 1)

The Task Force on the Arts was charged in November 2007, at the precipice of the financial crisis. With the work completed one year later, the Report describes the time of its release as a moment of "grave economic hardship" at Harvard and across the globe (Presidents & Fellows of Harvard College, 2008 p. 1). Recognizing the altered economic landscape, faculty who wrote the report nevertheless argued for the necessity of comprehensively enhancing and integrating the arts into the undergraduate curriculum. They substantiate the arts in terms of a return to the "core values of education" and the "cognitive life of the university" and resist a strictly vocational view of higher education, despite growing financial concerns. They appeal to the often more elusive tenet of liberal arts education that they believe can be achieved through academic pursuit of the arts: to provide "structured learning that aims at human flourishing" (DeNicola, 2012, p. 37), which encompasses personal, social, and civic development.

Furthermore, some faculty members argue that the institution can do better at recruiting and retaining students inclined to study the arts despite economically uncertain times. In a recent article, Harvard English Professor Helen Vendler, (2012) reflects on the admissions process and asks how Harvard might attract and "nurture the poets and painters of the future" (p. 27). She contends that if Harvard wants students inclined towards the arts to persist and believe that success can come from pursuing personal passion versus "a passion for a high salary," the College must emphasize "inner happiness, reflectiveness, and creativity" (p. 29) as worthy goals equal to the pursuit of leadership and financial success. Participants themselves—economics and arts concentrators—acknowledged the popularity of economics as a concentration, and the widespread perception of it as the most practical concentration that will lead to a high-paying job. The pathway of studying economics and then pursuing a career in finance or consulting is such an engrained concept amongst undergraduates that many of the arts students in my study describe feeling compelled at various moments to consider the possibility for themselves.

Indeed, I found that participants who chose to major in the arts at Harvard framed their decision as a risk precisely because their choice diverges from pathways associated with greater academic, financial, and social prestige. Specifically, I found that participants' decision making was hindered by concerns about (1) the academic legitimacy of the arts; (2) the social relevance of the arts; (3) a lack of technical training; and (4) a lack of substantive knowledge.

I turn now to students' individual stories to highlight the four distinct and overlapping concerns participants had to overcome in order to move forward with their decision to concentrate in the arts. Their narratives reflect not only their concerns but also the complex and creative ways they navigated pursuing the arts in a liberal arts context from taking "back-up" courses in the sciences to crafting course schedules full of potential for cross-disciplinary connections. During our year of meetings, Adele, Emily, Kayla, and Anna (pseudonyms)—all sophomores at the time—made the decision to concentrate in an arts discipline. Adele, Emily, and Kayla chose to concentrate in Visual and Environmental Studies (VES), and Anna chose to concentrate in History of Art and Architecture. For context, according to the VES department website:

> VES is the curricular home of a broad range of studio arts and more theoretical studies. The department offers studio courses in areas that include painting, drawing, sculpture, printmaking, design, film, video, animation, and photography. VES also offers lecture courses and seminars in film history and theory, studies of the built and natural environment, design and urbanism, and contemporary arts. For undergraduates, the department provides students in a liberal arts college with an opportunity to gain an understanding of the structure and meaning of the visual arts through both study and practice in diverse areas. The department is committed to an integrated study of artistic practice, visual culture, and the critical study of the image. ("About VES" n.d.)

VES students can choose from four "curricular paths in the visual arts": studio art, film/video production, film studies, and environmental studies. In the History of Art and Architecture department, students can now also choose the new architectural studies track with an emphasis on history and theory or design studies ("Architecture studies requirements" n.d.).

I draw on the stories of Adele, Emily, and Kayla, respectively, to illuminate how students negotiate their personal and cultural conceptions about the academic legitimacy and social relevance of the arts, and address their concerns over a lack of technical training. I conclude with Anna's story of choosing the architectural studies track within the History of Art and Architecture department to exemplify the ways in which students can cultivate substantive disciplinary and cross-disciplinary knowledge about their fields of study in a liberal arts context.

ACADEMIC LEGITIMACY

> I always thought I'd have to decide between art and the rest of the academics. Adele, VES (Studio Art)

Adele arrived at Harvard with pre-med plans to concentrate in biochemistry. Although she knew that being pre-med did not necessarily mean she had to concentrate in a science, she assumed she would because it was the most efficient way to meet her academic and pre-professional requirements. She explained, "Once you say you're pre-med, your classes are pretty much picked for you." With one elective remaining on her freshman course schedule, Adele purposefully chose to take an art-based freshman seminar. She was "lotteried" into a seminar on the printing press, which, according to Adele, featured hands-on experience "making art with letters and words" at the campus Bow and Arrow Printing Press.

By her freshman spring, Adele was less satisfied by the efficiency of her course schedule than she anticipated. Though she still believed concentrating in biochemistry was the more practical choice, she described feeling "very, very lost" about her studies. She faced a conundrum: although she did well in her science courses at Harvard, she found them overwhelmingly intense, stressful, and competitive. Moreover, she realized that above all, she was most engaged by her printing-press seminar.

Art had been a central part of Adele's high school experience. She attended a public high school in a Northeastern suburb, where she benefited from what she describes as "a huge art department." She devoted every one of her electives to art, taking up to two art courses per semester. She fondly recalls courses in drawing, painting, graphic design, mass media, clay, video, photography, and AP studio art. When I asked if she ever considered art as something she could major in at college she replied, "I almost applied to RISD (Rhode Island School of Design), and I got scared … I never really thought that I could major in art and also have a career in it. Because I didn't think it was very practical. So, I thought it was probably more practical to go with my other skills."

In fact, when she first arrived at Harvard, Adele did not think of art as an academic pursuit but as an elective. As she embarked on her college career, Adele believed she would "have to decide between art and the rest of academics," and she was quite certain she would end up "choosing academics over art." "But then," she explains, "I started thinking about it and I was thinking back to high school and the only classes I enjoyed going to were my art classes … when I came here … I was sort of giving it up and I said: Oh, I'll just do it on the side. But being at Harvard is really busy, you don't really have time to just draw for fun." Adele quickly realized if she wanted to continue to pursue art, she would have to commit to it as a central component of her academic life.

A major turning point for Adele was realizing that her area of study did not necessarily have to coincide with her future career. When Adele explained to her freshman adviser, who was also a pre-med adviser, that she enjoyed her freshman seminar the most out of all of her classes, he encouraged her not to discount VES as a possible concentration. This advice catalyzed a huge shift in perspective for Adele, who did not think it was possible or realistic to pursue art as a pre-med student. Adele made the unconventional decision to pursue VES, with a focus on Studio Art, while also fulfilling pre-med requirements. Her decision reflected her willingness to prioritize her interest and engagement, despite the concern that she might be giving up a more efficient and "practical" path to medical school.

In order to make the decision, Adele had to contend with what she describes as the general view amongst students that the arts are easier than other fields of study, particularly quantitative fields, with a lighter workload. Adele describes: "Well, I think [VES] might not get as much respect as other concentrations." She recounts her roommates' reactions whenever she would talk about how much work she has on her plate; they would respond with, "Yeah, but you're a VES concentrator," as if the work she is doing "doesn't count." Adele's experience reflects the often-narrow perspective students have toward what counts as serious, academic work, a widespread narrative that even those who have declared the arts must grapple with. In order to remain committed to her decision, Adele continued to negotiate this tension by reminding herself that her engagement is also a valid priority in her academic career. Moreover, she continued to re-conceptualize for herself what it means to get a Harvard education:

> When you think Harvard, you don't think art … you think economics or you think the sciences, math, computer science. And Harvard—art—I don't know, it just seemed like … To get this chance at this great education but then to take courses in painting and drawing, it didn't [seem right]." She remembers questioning herself, "Is it ridiculous for me to go to Harvard

> and then major in art? Is that a waste? And I still worry about that sometimes. Is it a waste for me to get a Harvard education but then focus on art?

By the end of her sophomore year and our last interview, Adele admits she still grapples with having to justify the academic legitimacy of her pursuits to herself and to her peers, but she is ultimately satisfied with her decision to take an unconventional route through Harvard:

> I'm definitely proud of myself that I decided and I took the risk to major in VES … a lot of people are shocked that I go to Harvard and I study art. But I'm really proud of myself that I was able to put aside what other people thought and even my own fears about what other people would think, and what it meant to go to Harvard … I'm glad I valued what was important to me over what other people would think.

Adele's own perspectives of the academic value of art continue to develop as she was exposed to more content and methods through her courses. She explains how in addition to learning to create art, she is learning "how to analyze critically art that's already in the world." She discusses integrating theory and history and art and discovering "another way to look at the world" and offers the example of her History of Photography course where they investigated propaganda in the 1950s. She describes, "learning history, but through photographs and how photographs shaped the world, and how the world shaped the photographs that were being made." For Adele, each course teaches her how to "analyze, looking deeper at what art is, because it really is like a mirror of what the society is, what's going on in the world at that time." Adele has realized that art, "even if it's not overtly political," is a medium for understanding "who the people were and what the world was like" in a certain era.

As Adele continues to pursue pre-med requirements while concentrating in VES, she often faces scheduling challenges. Her choices of VES courses that do not conflict with her pre-med courses are limited. As a result, she does not often get to take the VES courses that interest her the most as she prioritizes her pre-med courses. Despite a demanding workload between studio and lab work, Adele describes: "at the end of the day, I'm really happy I do VES because I see everyone else stressing out over their classes and homework, and I'm like, 'Do you even enjoy the class?' Because even though VES is a ton of work and I'm in the photo lab a lot—and I do a lot of work—I enjoy every minute of it." As she acquires more experience in VES, Adele reveals that she is quietly considering the possibility of graduate studies in design in lieu of medical school. But for now, she remains committed to her pre-med trajectory.

Like the other arts participants in this study, Adele was concerned about whether VES could really be considered "academic enough" to put at the center of her undergraduate career. This concern for academic legitimacy is directly tied to students' concept of practicality and their perceptions of how their academic field ought to lead them directly to future careers. Adele received reassurance that pursuing VES would not compromise her future prospects, which enabled her decision. However, without a pre-professional track in mind, the other arts participants grappled with issues of academic legitimacy with even more uncertainty.

Social Relevance

> Do I do VES? It's more personal, less impactful in the world. Emily, VES (Studio Art)

Throughout high school, Biology was Emily's favorite subject. She arrived at Harvard believing she would concentrate in Micro and Cellular Biology (MCB) and pursue a "grand" career in science. While excelling in science, Emily also made efforts to cultivate her "hobby" in the arts, despite the limited offerings at her public high school in a small city out West. According to Emily, studio art was not a part of the honors track and catered to students who were struggling academically. Without a clear option, Emily approached the art teacher and proposed an independent study in AP studio art. The teacher agreed, but Emily mostly worked alone in the back of the classroom, devising her own projects while the teacher taught a large class. With this "unrewarding" experience, Emily's next attempt involved teaching herself animation at home. Acquiring the basic software and a camera, she began to experiment on her own.

After filling her freshman fall at Harvard with all science courses, Emily noticed that the VES department offered a course in animation. Surprised to see such an offering at Harvard, she was eager to sign up. She explains, "I took the class, and I absolutely loved it … It was stressful, but it was like a challenging stress … it motivated you to work harder and do better, and I just had ideas and things that I wanted to continue." Emily describes feeling engaged by the opportunity to stretch her knowledge and skills and also learn from her peers. Whereas she felt an almost unbearable level of stress and competition in her science courses, she describes developing beyond an "amateur" level artistically through group critique and collaboration in her VES studio courses: "We would each view each other's' work and just to see the crazy ideas that came from these other students … it just changed my thinking."

Before long, Emily began comparing her sense of engagement while in the art studio to her time in the science lab. The lab started to feel tedious, but she always felt a sense of excitement when going to the animation studio. "Little by little," Emily overcame her preconceived notion that she ought to study science because "science is more prestigious." Emily's change in direction from science to art was challenging because she had always believed her undergraduate major would determine her future career. She explains, "I felt like it wasn't just defining my undergrad experience, it was defining my career … I felt like by making the decision to go VES, I was choosing what I wanted to be in life." Cautious about what felt like a risky decision, Emily continued to take courses in MCB during the year of our interviews. Though she officially shifted her academic priorities toward VES, re-allocating her time and effort has been challenging since she is still accustomed to ways of working that are based on her former conceptions of academic legitimacy and achievement. She admits, "I still have the mentality of trying to throw all my energy into my science classes. So I spend the whole day working on science and then I'm rushing the last hour before my drawing class and I'm trying to get drawings done, and I'm like, 'Why is this?'"

Re-adjusting her views on different methods of evaluation and how she allocates her time has been difficult. She describes the inevitability of spending the bulk of her efforts on her science course, which is more regimented and structured in terms of lab time and homework assignments. In contrast, how much time she spends in studio outside class time for her drawing course is entirely up to her. She describes how the assignments are focused on process, in comparison to problem sets, which require the right answers. Therefore, according to Emily, since she is still very "achievement-oriented," it can often feel more urgent to prioritize her science class over her art class, even though science is no longer her primary focus:

> In art … you're graded on whether you've shown effort … while in my science class, if you're not good in science, you don't get rewarded for trying, you get rewarded for results. And so I feel the pressure to make sure the science is perfect and well done. So I devote as much time as required for

> that, while art it's like I can maybe skate by with a little less, as long as it showed I worked hard.

Emily acknowledges the dilemma that pursuing the safety net so rigorously likely takes away from her experience in her VES courses. In addition to struggling with how to prioritize her time between her MCB and VES courses, Emily worries about the academic legitimacy of choosing the arts at Harvard and is skeptical about the social relevance of her studies and potential future career as an animator:

> I guess when you're going especially to a university like Harvard, the tops are like government and the sciences, the research, tend to be the top … They get the most attention from Harvard … all these pre-med students, they're going off to do amazing, great things. They become doctors, save lives … and so it seemed prestigious …while as an animator … I feel like it's personal satisfaction. I make a film, I'm proud of it, I'm happy. Yes, others can gain enjoyment from it, but not as much as what I'm getting myself … It can make a huge impact on life, but usually it's just a passing entertainment. While, what can come from the sciences is much more impactful.

Emily grapples with the belief that by giving up science, she is giving up a pathway to "an honored" career. While she is satisfied with her choice to concentrate in VES, and is hopeful for possible career opportunities as an animator, she believes her choice—while personally fulfilling—is one that will ultimately make her "less impactful in the world" compared to a career in science. She explains: "I'm still trying to convince myself sometimes a bit, because I'd like to think that art influences the world, or has a huge impact. But sometimes I don't really know yet." Emily does not yet have a perspective she can articulate on the academic or social relevance of her studies, though she is hopeful that she will develop this knowledge eventually through her studies.

Technical Training

> If I'm going to go into the arts and the creative side, it's not really a guaranteed career path. The least I could do is be versed … about the technicalities of the job. Kayla, VES (Film/Video Production)

When she was accepted to Harvard, Kayla unwittingly became somewhat of a local celebrity down South in her small town. Despite her high level of academic achievement as a student in the International Baccalaureate program at her public high school, Kayla had not intended to go to college. Prompted by her community and teachers to at least apply to Harvard, Kayla submitted her materials but had other plans in mind. Rather than taking the "scholarly route," she envisioned spending four years "auditioning and doing shows and actively working" to build her resume as a performer. An experienced singer and actor, Kayla had aspirations to pursue these talents professionally.

When she received the news of her acceptance, she describes having to seriously re-think her priorities. Even though it was not in her plans to attend college, the strong reaction from her community prompted her to re-think the "gravity of what an Ivy league education means." Kayla ultimately decided to attend Harvard and arrived "very open-minded" about what she might study. She tried a range of subjects in her freshman year, including courses in English, literature, drama, and VES. At one point, she also considered taking Economics, telling herself, "we need to be practical—recession, those types of things, a little bit of familial pressure—so … let me consider econ, but I didn't really know what it was. I'm like okay, economics sounds like money."

Kayla ultimately decided to pursue film and video production within the VES concentration. She immediately had two concerns: (1) the lack of technical training she would receive in comparison to her peers in professional programs such as NYU's Tisch School for the Arts or UCLA, and (2) the VES department's focus on documentary filmmaking given her interest in fiction film. She describes urgently seeking out the advice from her department and beyond, even setting up meetings with top administrators, asking: "Can Harvard provide a fully comprehensive fiction-based film education through the VES program?" She feared the department's focus on teaching students to become "authorial" over technique would put her at a disadvantage. As she describes, "I don't see the likelihood of someone hiring a 20-year-old in the summer time to write an episode versus put up those lights, carry this microphone." As a result of her doubts, Kayla seriously considered transferring to a school with a more technical and vocational approach to training.

Kayla recounts what she was told by the department when she first expressed her concerns: "We're not a film school, we are here for teaching people how to be authorial. We want you to be able to create your works and create a vision, and the technical aspects will come." Skeptical at first, Kayla gradually embraced this approach and learned how to acquire technical experience outside of the classroom by volunteering to work on film crews. She began to focus on developing her vision: her substantive knowledge and authorial voice as a director through her film projects.

Once Kayla was able to overcome her anxiety over a lack of technical focus in her program, she was able to hone in on the strengths of studying the art of filmmaking in a liberal arts context. As an experienced actress and singer making the switch to the other side of the lens from performer to director was a conscious decision for Kayla, who describes "wanting to have more power" if she pursued a direction in the arts. She reasons, "If I'm going to go into the arts and the creative side, it's not really a guaranteed career path." She feels the least she can do is be well versed in all aspects of filmmaking and be in the position of creative control. Kayla believes she will be able to have more social impact in this role: "You impact people as a director because everything you put on screen is your choice … and so, it's really about making statements." She describes the universal appeal of Hollywood movies, and the opportunity to influence the norms and tastes of the general public from a social justice lens.

Kayla's drive to pursue fiction filmmaking presented another challenge. She describes a sense of divide between her department's interest in independent, documentary style filmmaking and her interest in fiction film (aka Hollywood movies), which is often perceived as too mainstream and clichéd. She recounts that in casual conversations, there is "not a lot of reverence for Hollywood" and quite often "a lot of anti-blockbuster jokes that are made." This sentiment carries a message that Kayla hears as "If you're here for making movies based on formulaic Hollywood clichés, then this may not be the place for you."

Despite these challenges, Kayla persists in her vision to make fiction movies, believing that for some people, "Hollywood is very endearing and the clichés are not really cliché, but more of things that are consistencies, that people can rely on for having a movie-going experience … sometimes, the abstract artsy-fartsy stuff is alienating, and can seem sort of pretentious." Kayla would like to harness the power of popular films to effect change in the world through storytelling. She distances herself from the more rigid constraints of what it means to be an artist or to produce fine art, further emphasizing her goal to make a big impact through popular media.

While Kayla remains steadfast in her goals, by the end of the year, she has also learned the benefits of documentary film as a tool for storytelling. She describes her growing appreciation for the challenges and opportunities of this form of filmmaking, that relies much more on what the camera can draw out of the people and environment that can't necessarily be anticipated. In making documentaries, Kayla has learned to hone her vision in order to observe and capture the world as she sees it, which she believes has made her a more open and non-judgmental person. She describes the difference between imposing meaning, as one might do in making a fiction film, versus searching for meaning in documentary: "Once you start imposing meaning on everything, you don't see; you see what you want to see, you see what you're told to see, and to sort of unlearn that through documentary, is interesting."

In the course of her first two years at Harvard, Kayla shifted from being primarily concerned with receiving adequate technical training to developing her vision and a sense of authorship in her filmmaking. She reconsidered and expanded her views on fiction versus documentary film as storytelling media, developed more critical understanding of her role as a filmmaker and the ways in which her work may have widespread social impact.

Substantive Knowledge

> I don't think you can succeed if you don't know what you do. Anna, History of Art and Architecture (Architectural Studies)

An international student from the Middle East, Anna debated between attending university in the UK or the USA. She ultimately chose to come to Harvard with the goal of pursuing architecture as a future profession. She explains her deliberate decision to come to Harvard for a liberal arts education rather than attending a professional program in architecture in her home country or in the UK, where she could have been certified in three years.

Whereas the former options would have been rooted in engineering departments, Anna explains deliberately seeking out a more "artistic" perspective on architecture through the liberal arts. Though she had plenty of experience in physics and math, two subjects she excelled at in high school, Anna wanted the opportunity to explore studio and art history courses in order to learn more about aesthetics and design. Anna exemplifies the ways in which students make connections across courses they are taking in various disciplines to inform their central interest.

At Harvard, Anna was relieved that she did not have to choose between studies in architecture and history of art, since they are in the same department. The departmental pairing of these two areas of study is a key difference in how the program is structured compared to the engineering-based programs she had previously considered. Concerned at first, however, about a lack of technical training in the Harvard curriculum, particularly since she started her studies before the architecture design track was an option, Anna cross-registered at MIT for an introductory drafting course in her freshman year. Anna felt it was necessary to round out her Harvard experience with more vocational skills-based training.

However, as Anna became more comfortable with the idea of a liberal arts education, she began to think less strictly about her undergraduate studies as defining her professional future. She explains, "for architecture, it doesn't matter if you're taking architecture as an undergrad or not. A lot of people come from different backgrounds and so I think that made it easier for me to choose my concentration." While she is excited about her direction, she was also wary at first of leaving behind math and science entirely, since it was such a major part of her high school experience. To be certain, she ended up taking a course in each, which confirmed her decision to move away from them. Anna highlights the challenge of this process of elimination and how she weighed the consequences: "The hardest part is also trying to plan for your future … history of art and architecture is not considered to be a very practical degree like … economics or government."

Despite these occasional doubts echoing the familiar narrative that participants in this study share, Anna keenly describes the courses she has taken so far in her first two years at Harvard and the ways in which they build on and expand her substantive knowledge about architecture and related intellectual interests. In her art history courses, Anna describes developing observational and interpretive skills for analyzing the aesthetic and physical composition of artwork and buildings. These courses also inspired her to take courses in archeology in order to understand more about architectural excavation and preservation. She views her VES studio courses as helping her develop skills for manipulating materials and turning her ideas into physical form. Additionally, Anna elected to take a General Education course on natural disasters, which relates back to her interest in construction and preservation of buildings. She also views her math and physics courses as integral to maintaining a basic level of knowledge that will help her advance in her field. Amongst the courses she explored, Anna was particularly drawn to social anthropology:

> Social anthropology changed the way I want to practice architecture: I want to practice it from more of a restoration and preservation side so I can talk about culture throughout that process. So, it really influenced the way I think about architecture, the way I think about myself, and it's something that I'm constantly talking about with other people.

Through social anthropology, Anna describes learning the value of hearing other people's stories at a time when "the world is kind of lacking certain empathy, and I feel like you can find it in that discipline." She discovered an important distinction between the disciplinary lens of art history in comparison to social anthropology's, where the latter is "more about hearing other people's story than putting your own interpretation on that story." In addition to being intrinsically drawn to this way of knowing, Anna believes gaining this perspective will make her a better architect if she chooses to stay on this professional path.

Her new found interest sparked an even more specific focus for Anna, who is now also exploring curating as part of architectural studies. Her evolving interest is the result of Anna taking full advantage of the academic opportunities and flexibility that come with a liberal arts curriculum, and her ability to seek and synthesize relevant connections across disciplines. As she continues to pursue courses in history of art, archeology, and anthropology together with her architecture courses, Anna describes how these experiences contribute to her evolving curatorial philosophy. Specifically, she talks about taking a course in art and archaeology that helped her "figure out her stance" on collecting objects. She describes how the course, which drew extensively from the collections at the Peabody Museum, led her to critically question the politics around what it means to "present a culture" by taking a "bird's eye view on objects." She observes that the traditional modes of displaying and viewing objects places the visitor in a passive, disengaged position that is "very distant from the culture itself." This exhibition strategy was in extreme contrast to her studies in anthropology, where she has learned the importance of context and learning through lived experience and employing research methods such as ethnography. She describes, "When it comes to anthropology, the way you do field work, and the way that you're there—It's like the idea of being there is now very important … and I don't think that's translated into museums." By looking for critical connections between these disciplines to inform her own perspectives, she is beginning to develop an analytic and informed critique of traditional curatorial practices.

Anna is able to propose alternative, innovative approaches to this dilemma of collecting and displaying by drawing on her knowledge from across her courses. She suggests the possibility of integrating elements of performance art to enliven how objects are presented to the public, and changing the way visitors can engage with the material. She imagines how museums might use simulations and create labels that contain instructions rather than didactic information, where the viewer could try using the object (either physically or virtually) in the same way it was used originally. She believes such an approach could emphasize the importance of the object in context: “it’s important because of its story, which is exactly what anthropology and the idea of ethnography is supposed to be.”

Just as Anna synthesizes ideas from her courses in order to look for innovative approaches that could inform a potential future career as a curator, she is also becoming more open to exploring various approaches to her architectural practice. Whereas her previous focus was on acquiring and perfecting the skills of the trade, she now speaks about developing her concepts and skills in tandem where one will influence the other as she now believes “the idea of iteration is really important in architecture.” She describes previously approaching her work as “a perfectionist, or someone who doesn’t want to make any mistakes.” As an example, in design studio, every time she was unhappy with the result, she would take her model apart.

Now, she has learned to be more comfortable working to stretch her own limitations to allow herself greater freedom to experiment and discover the potential of the physical material she is working with. She recognizes how an improved understanding of the properties of a material through experimentation can also improve her conceptual designs: “You need your idea, but at the same time you need the material to also guide you through that process. It’s very important, and the fact is—you need to make things in order to move forward, which is something that I didn’t realize last year because I took apart so much of what I did.”

Anna remains flexible about her future career and emphasizes that her priority is learning and engagement in her studies:

> Enjoying my concentration is the most important thing … I mean, when it comes to having a practical degree, I’m probably the only person that feels like any degree can be a practical degree because I don’t think you can succeed if you don’t know what you do … it’s not necessary to go into the field of work that you studied.

In her rationale, Anna re-conceptualizes both the shared understanding amongst students about the relationship between academic study and future work, as well as her own pre-conceptions. She questions a narrow definition of "practicality" and introduces other criteria for current and future success and engagement in one's work, including the notion of substantive knowledge of one's discipline(s) and field: "know[ing] what you do" through intellectual inquiry, in addition to technical knowledge. She raises a crucial question about many students' limited conceptualizations about what is considered useful or practical. In particular, she highlights some of the arbitrariness of the ways in which many students have separated pursuits that are considered practical from those that are driven by interest and engagement.

Conclusion

This selection of stories offers a targeted look at how participants in my study negotiated an academic path towards the arts at Harvard. The issues they had to overcome and address reflect the current cultural narrative of the economic purpose of higher education, and accordingly, the marginal status of the arts. Underlying their uncertainty is the notion that what they study in college ought to lead directly to a future career. Their concern for legitimacy and relevance is based on preconceived notions of academic hierarchy that students learn before they even arrive at college. This hierarchy reflects the economic rationale and the types of jobs that are currently valued as more financially rewarding and thus prestigious.

Re-assessing their beliefs about academic and professional legitimacy was crucial to students' re-conceptualization of the relationship between their studies and future work. Furthermore, whereas the majority of their economics counterparts described making a practical decision to study economics as an investment in future happiness from the anticipated financial payout, the arts students struggled to prioritize their present happiness and engagement as valid bases for deciding what to study. We saw this in Emily's story as she struggled with the idea of investing in an "honored" future career versus her current heightened levels of engagement in the art studio over the science lab.

With little understanding of art as an academic pursuit, as well as possible related career pathways, it is not entirely surprising that participants dismissed or felt uncertain about the idea of concentrating in the arts early in their college careers. Like Adele and Emily, other participants in my study who were inclined towards the arts also viewed them as a hobby rather than a potential academic pathway when they first arrived at Harvard. They did not believe they could justify coming to Harvard to study art over concentrations perceived as more practical or "honored." But with greater exposure and experience, participants began to adjust and enrich their views on the academic legitimacy and social relevance of the arts, and to envision possible future careers.

Additionally, once participants made the "risky" decision to pursue the arts, they were exceedingly concerned about acquiring technical training and were unsure about how to study the arts in a liberal arts context. Kayla and Anna demonstrate how in questioning the lack of technical training in their coursework, students took a pro-active role in constructing their educational experience through courses and experiences beyond the classroom. Kayla was open to learning about the concept of developing an authorial voice and immersing herself in documentary filmmaking, while gaining technical experience as a member of other students' film crews. Anna satisfied her desire for technical training by cross-registering at MIT, and thoughtfully chose courses in a range of disciplines at Harvard to inform her core interest in architecture and culture. By developing intellectual curiosity beyond a narrow concern for technical training, these students were able to develop substantive, multidisciplinary knowledge of their fields

In choosing to focus on students in economics and the arts, I inadvertently chose subject areas that students might "calculate" as "likely to bring a return on educational investment" given their perceived connection to the new economy (Slaughter & Rhoades, 2004, p. 1). Business, communication, and media arts are three such majors, and it is evident that participants in my study associated economics with business, and arts with media arts. Notably, while the arts students rightly questioned the narrow and perhaps arbitrary definition of practicality delimited by an economic rationale, they also managed this aspect of "risk" by being conservative about their future career options. For example, Adele remains focused on medical school, despite later telling me about her interest in pursuing graduate studies in design. She also prioritizes her pre-med course requirements over studio courses whenever there is a scheduling conflict.

Overall, I found that participants strive for careers in commercial contexts such as filmmaking, animation, music composition, or sound engineering in Hollywood, professional tracks such as architecture or graphic design, and corporate marketing and advertising. They shunned the concept of becoming an artist, which, as Kayla explained, they viewed as synonymous with being inaccessible and less socially or materially relevant. Thus, it is possible that the instrumental outcomes of education were more salient to the arts students I interviewed than I anticipated.

Nevertheless, participants' stories reveal how they might adjust their instrumental expectations to embrace a liberal arts approach to studying the arts. While both Kayla and Anna were pre-occupied with technical training as freshmen, by the end of sophomore year they were able to articulate the intellectual gains of their two years of study. Kayla's exploration of authorship and documentary film, and Anna's developing multidisciplinary knowledge and emerging interest in curatorial practice are prime examples of the synthesis that can occur as students gain training in art-making, theory, and history within and across disciplines.

Finally, participants' stories begin to reveal the ways in which the elite status of Harvard both constrains and enables their decision to pursue the arts. On the one hand, they are constrained by the preconception that a liberal education at Harvard is "the entrée to a bright future in the world of finance, medicine, or law" (Lewis, 2006, p. 10). They feel pressure to take advantage of the well-established academic pathways and social networks available to them as Harvard undergraduates that promise to usher them into these prestigious careers. On the other hand, their choice to study the arts is enabled given the tremendous amount of resources available to them through their departments—such as studio space, materials, budgets, and equipment—and in the diversity and flexibility of course choices across departments in a liberal arts context.

Against the backdrop of a dominant cultural narrative about the economic purpose of college and the perceived marginal status of the arts, students behind the walls in this elite Ivy League institution had to contend with justifying the value of their pursuit to themselves and to others. I argue that, rather than being protected from narrow definitions of practicality to freely pursue a liberal arts education, participants in my study experienced a heightened sense of pressure and expectation to secure a well-paying, high-status job as an outcome of their Harvard education. From the students' perspective, pursuing the arts was akin to forgoing the advantages afforded to them as Harvard students, which is why they perceived their unconventional decision as a risk. Some identified it as the biggest risk they had taken during their time so far at Harvard.

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CHAPTER 3

Disciplinary Discord: The Implications of Teacher Training for K–12 Music Education

Rhoda Bernard

The More Things Change

Current university structures replicate the same system of music teacher preparation that has been taking place for 150 years or more (Burton, 2011; Jones, 2012; Kratus, 2007, 2009, 2011, 2015; Palmer & de Quadros, 2012; Randles, 2015). In his 2009 presentation at the Society for Music Teacher Education (SMTE) Conference, then University of Michigan Professor John Kratus (now retired) demonstrated this fact in dramatic fashion by projecting a Powerpoint™ slide with two columns. The left-hand column laid out the primary components of the course of study at a nineteenth-century conservatory, and the right-hand column did the same for a twenty-first century school of music. What struck the audience about the slide was that, other than their headings, the content of the two columns was identical. Both courses of study contain the same primary components:

> Extensive private instruction focusing on a single instrument or voice in the classic tradition; extensive conductor-led large ensemble or opera experience with primarily 19th C. repertoire; some piano study; multiple years of theory emphasizing written notation and solfege; historical study of primarily European music literature (Kratus, 2009, slide 25).

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Kratus went on to argue in this presentation and elsewhere that the course of study that continues to be offered at music schools in the twenty-first century was created with the aim of producing graduates who would win positions in nineteenth-century orchestras and opera companies (2009, 2011, 2013, 2014a).

A similar situation exists in the curriculum of the music classes and performance ensembles in US public school classrooms from kindergarten through high school. Public school music programs were initially designed with the aim of producing high school seniors who would audition for and be accepted to nineteenth-century conservatories, and the curricula of public school music programs have remained very much the same all the way to the present day (Kratus, 2009; Schuler, 2013). Given that, and as one would expect, the training of public school music teachers has also changed very little over this time period. Since the curriculum and pedagogy of music education in the public schools in the USA is largely unchanged over the past 150 years or more, the education and training of future music educators who will teach in public schools looks very much the same today as it did a century-and-a-half ago. Across three levels, then—from college music study, to public school music classes and ensembles, to music teacher education programs—astonishingly little has changed in generations.

At the same time, the nature of music itself has undergone a number of dramatic revolutions in recent years (Demski, 2011; Mozgot, 2014; Kratus, 2011; Thibeault, 2014; Tobias, 2012, Tobias, 2013a, 2013b). Making and listening to music today look and feel radically different from the ways that those activities looked and felt just thirty years ago, never mind 150 years ago. During that time frame we have witnessed numerous transformations in the production and consumption of music. On the production side, there have been profound changes in the nature of who makes music, how music is made, and the range of instruments and materials that are used to make music. For example, even as few as thirty years ago, it was necessary to go to a recording studio to make a professional music recording, and doing so required extensive training in tools for recording, engineering, and mastering. Today, thanks to developments in music technology, it is quite simple for anyone with a personal computer (or tablet or phone) to record music in formats that can sound quite professional, using programs or apps like GarageBand.

Another way that technology has influenced today's music is through its presence in music making. Today's musical performances and recordings feature technology in their instruments (for example, looping and sampling, or effects pedals, or iPad apps that create musical sounds and can be "played" like instruments), as well as in their processes (such as the use of auto-tune technology in recordings and live performances to adjust the pitch of singers' voices in real time). Back as few as forty years ago, few forms of technology would appear as instruments in musical performances—perhaps a synthesizer or a wah wah pedal—and the sounds created by that technology were much more primitive than they are today.

In terms of musical consumption, the floodgates have been opened regarding the nature of who listens to music, where and how listening to music occurs, the range of musical traditions that are available for listening, and the ways that listening to music can be manipulated and individualized through the use of technology. As few as thirty years ago, one would purchase an album (in LP or cassette format), and would listen to music using a record player or cassette player. While the Sony Walkman did loosen the tether between listeners and their home stereo systems by making it possible for people to bring their music with them wherever they went, it was necessary to bring an entire cassette for listening.

Today, by contrast, music listening is much more flexible and much more individualized. Rather than purchasing an album, one can download individual MP3 files to a computer, MP3 player, or smartphone. These devices and the related technology provide access to thousands of songs at once, and make it possible to create playlists, as well as to play any song one wishes to on demand. Furthermore, music streaming services like Spotify and Pandora enable listeners to play music that they do not own and to gain access to songs and artists of which they otherwise would not be aware. Given the myriad ways that making and listening to music have been transformed in recent decades, it is imperative that music education in K–12 schools, and therefore the training of music educators that takes place in colleges and universities, address the current contexts of music production and music consumption (Bolden, 2013; Kratus, 2009, 2011; Martin, 2012; Rose & Countryman, 2013; Thibeault, 2011).

Furthermore, the student population in US public schools has changed dramatically in recent years, reflecting broader demographic trends in the US population (Center for Public Education, 2007; Education Week, 2014; National Center for Education Statistics, 2015; Public School Review, 2015). Profound shifts in the composition of the public school student population along racial and ethnic lines have taken place over the past fifteen years. According to the National Center for Education

Statistics (NCES), between fall 2002 and fall 2012, overall public school enrollment of white students decreased from 59% to 51%, overall public school enrollment of Hispanic students increased from 18% to 24% (2015). More recently, the NCES reported that minority students make up 50.3% of public school enrollees in the USA (Maxwell, 2014). Much of the racial and ethnic diversity in US public schools can be attributed to increases in the immigrant population. As the immigrant population has increased, so have other streams of diversity in US schools. There has been a virtual explosion in the range of first languages spoken by US students, in the amounts and forms of educational experiences that students bring with them to school, and in the varieties of home cultures that surround students outside of school time (Maxwell, 2014).

While the US public school student population is becoming more diverse, the public school teacher population remains predominantly white. In the 2003–04 school year, 83% of US public school educators where white, and in 2011–12, the percentage of white teachers in US public schools was 82% (Maxwell, 2014). The demographic disconnect between public school students and public school teachers has been described as “vexing” by administrators and other educational leaders (Maxwell, 2014). More and more, today’s public school educators find themselves teaching young people whose backgrounds, first languages, race, and ethnicity differ profoundly from their own.

Another dramatic change in the student population in public schools in the USA has to do with the increasing percentage of students with disabilities (Hoag, 2012; New America Foundation, 2014; Smith, 2008). Specifically, according to the New America Foundation, the rate of growth of the population of special needs students has been nearly twice that of the general student population in recent years (2014). Between 1980 and 2005, the population of US public school students with special needs increased by 37%, as compared with an increase of 20% in the total student population. The factors that contribute to the growing numbers of special needs students in US public school classrooms are many, including greater rates of diagnosis, expansions in the federal definitions of “disabled” under IDEA (the Individuals with Disabilities Education Act, originally enacted in 1975), and the skyrocketing numbers of particular special needs populations, such as students with autism (New America Foundation, 2014; Smith, 2008). Public school educators in US classrooms are faced with a growing challenge to meet the diverse range of educational needs of their students.

Clearly, the young students who receive their music education in public schools in the USA come from a wider range of backgrounds and present a broader spectrum of learning and behavioral profiles than ever before. The overwhelming majority of today's young students do not seek conservatory training. Music will play a range of different roles in these students' future lives. Music teacher education programs in higher education must prepare their students to teach today's public school students effectively—to understand who their students are and what their students need—so that they can meet their students where they are.

Meeting public school students where they are is a tremendous challenge in music education. It is widely agreed in the field that public school music education in the USA is in a crisis of relevance (Bledsoe, 2015; Hedgecoth and Fischer, 2014; Jones, 2012; Kratus, 2007, 2009, 2011; Williams, 2011). Just as the curriculum of music teacher education programs has remained largely unchanged, the public school music education curriculum today looks very similar to that of thirty or even fifty years ago (Shuler, 2013). Yet, as was discussed above, many aspects of music and of education have undergone profound transformations in recent years, from the nature of music production and consumption to the nature of the student population in our public schools. Public school music education today occurs across an array of disconnects—between the musical experiences that young students have in school and those that they have outside school, among the varied backgrounds and needs of the students, and between the students and the teachers.

"Small Acts of Subversion"

Across the USA, innovative and creative public school music educators find their own ways to make their classes and ensembles more relevant and meaningful to their students. Some integrate popular music—the music that young students listen to outside of school—into the curriculum, using that repertoire to teach musical concepts, help students develop musical skills, and provide students with experiences learning, composing, and performing popular music (Finnegan, 2015; Green, 2002, 2008; Rodriguez, 2004). Others make a point of incorporating music from their students' home cultures into classroom and ensemble activities, such as mariachi ensembles, steel drum bands, and West African drumming and songs (Campbell & Wade, 2004; Campbell et al., 2005). A growing number of music educators in public schools are integrating technology, such as sequencing software, recording software, and iPad apps in various ways into their teaching, to help students to learn how to use tools that will enable them to create, manipulate, and listen to music on their own outside of class (Bolden, 2013; Crawford, 2013; Demeski, 2010; Martin, 2012; Portowitz et al., 2014; Thibeault, 2011, 2014; Tobias, 2012, Tobias, 2013a, b).

Similarly, there are some colleges and universities in the USA where creative and innovative postsecondary educators struggle to develop their own ways to provide the next generation of music educators with the knowledge, skills, and habits of mind that will equip them to create relevant and meaningful music programs for their future public school students. These pockets of innovation take place amidst layers of requirements that collegiate music teacher education programs must meet—for State program approval, as well as for regional and national accreditation (Bernard, 2012). These requirements place restrictions on curriculum development and credit-hour loads, making it extremely challenging for higher education institutions to provide their students with extensive coursework in areas such as popular music pedagogy, world music performance practices, issues in urban education, music and special needs, and music technology. Some institutions have found creative ways to offer more than a cursory introduction to these areas while still satisfying their accreditation obligations.

One example of a widely successful alternative course offering in a higher education setting is the Songwriting course that was developed and taught by John Kratus at Michigan State University (Kratus, 2009, 2011; MSU NAfME, 2015; Taggart, 2009). According to Kratus, the course's students—music majors, music education majors, and non-music majors, the majority of whom had never written a song before—found the experience to be extremely powerful, as they found new voices and new identities through the songwriting process (2011). Courses like this are not typically offered in college music departments, where the emphasis tends to be on the study of music that has already been created, and where, if musical composition is part of the curriculum, students learn to create new "art music," commonly referred to as contemporary classical music. It is extremely rare for college music students to be given the opportunity within the curriculum to create music that expresses their identity and their voices in an easily accessible format like the popular song. In courses like Kratus's Songwriting class, students have the opportunity to experience music in a way that music actually takes place in the world, thereby bridging a disconnect that confronts music education in schools and colleges (Kratus, 2007).

Another effective alternative higher education course offering helps college Music Education students develop cultural and pedagogical flexibility by exploring music, art, education, and culture at home and in another country. This unique curriculum development and co-teaching partnership between Music Education faculty members at the University of Delaware and the Örebro Universitet in Sweden combines class sessions over Skype with residencies in both countries, including school visits, cultural excursions, and discussions designed to promote critical examination of music, education, and culture in both countries (Burton, 2011). Through these activities, as well as through intensive study of the language and culture of their counterparts, students are able to broaden their perspectives on and challenge their assumptions about music education (Burton, 2011). Through videoconferencing from their separate countries and direct experiences in both countries, this course makes it possible for pre-service music educators to begin to develop an understanding of music education in a globalized society and to make meaningful connections between cultures, bridging another disconnect facing public school and collegiate music education.

Some higher education institutions have looked at the makeup of their student body as a form of innovation, by encouraging the enrollment of students with non-traditional backgrounds in music teacher preparation programs (Bernard, 2012). These individuals may perform on an instrument that is not part of the traditional band, orchestra, jazz band, and choral ensembles, or they may specialize in repertoire that falls outside of the canon, or they may not possess formal training in music. In their collegiate studies, these students either do not participate in the college-sponsored ensemble program, or they play in alternative ensembles arranged by the school. They take remedial coursework to address the gaps in their musical knowledge or skills.

Admitting students with non-traditional backgrounds into college music education programs makes it possible for a more diverse range of individuals to enter the music education profession. This can be seen as an approach to bridging the disconnect between the backgrounds of public school music educators and the backgrounds of the young students that they teach. However, at the same time, structural constraints that colleges and universities contend with present many challenges to opening up music teacher education programs to a wider range of students (Bernard, 2012).

Typically, in university settings, the Music Education Department is situated in the School of Music and the School of Education. This means that Music Education students are usually required to meet the private studio and ensemble requirements of the School of Music, as well as take many courses in the School of Education (Bernard, 2012). This leads to extremely high credit loads being carried by undergraduate Music Education students, particularly those who study in programs that are accredited by the National Association of Schools of Music (NASM), or programs at State universities, where credit percentages in various areas of study are mandated. As a result, the Music Education programs that have been successful at admitting students with non-traditional backgrounds tend to do so at the graduate level, where ensemble and studio requirements can be more flexible, or tend not to be NASM-accredited or State institutions (Bernard, 2012).

The innovations described above are examples of what Kratus (2009, 2011, 2015) terms "small acts of subversion." As he describes them, small acts of subversion are modest, directed, initial catalysts for meaningful change in the music education curriculum (2009). For Kratus, small acts of subversion—such as Kratus's Songwriting course, the partnership between the University of Delaware and the Örebro Universitet, and the admission of students with non-traditional backgrounds into music teacher education programs—must play out over an extended period of time in order to challenge the status quo and shift paradigms (2009).

Unfortunately, however, while small acts of subversion do make a difference in the contexts in which they take place, and to the individuals whom they reach, and while they can provide powerful lessons and models for educators and programs throughout the field, the influence of small acts of subversion on the field of music education as a whole is not yet being felt.

Together We Can (Start to) Move Mountains

In my view, meaningful change that will move the field of music education forward requires a larger, more co-ordinated effort, with communication and collaboration among multiple sectors, as well as within sectors and within institutions. When it comes to the higher education sector, colleges and universities must radically revise music teacher preparation programs so that the next generation of music educators receives the knowledge, skills, and habits of mind that will enable them to teach music in ways that better reflect what music has become, how individuals interact with music, and the wide range of backgrounds and needs of our public school students (Bledsoe, 2015; Jones, 2012; Kratus, 2007; Williams, 2011).

Administrators in the public schools must work to reshape their music programs so that young students gain musical experiences, develop musical skills, and deepen their musical understanding to promote lifelong involvement in today's musical world (Bledsoe, 2015; Schuler, 2010; Williams, 2011). Accrediting agencies, at the national, regional, and state levels must rework the standards and requirements for music teacher education programs to reflect current realities in music and education (Bernard, 2012; College Music Society, 2014; Jones, 2012). Extensive communication and coordination within and across these sectors is critical in order for the field of music education to move forward in meaningful ways.

Some of the changes that will be required will take place in the area of content (e.g., decisions about the curriculum, in higher education as well as in public schools), but others will require changes in structure (e.g., where and how music education programs are housed administratively in higher education institutions and in public schools). While extensive, creative, and in some cases even radical efforts will be required in all of these sectors, the focus of this chapter is on music teacher preparation programs in higher education settings.

Moving the Field of Music Teacher Education Forward in Higher Education

Music education in higher education settings in the twenty-first century has been the subject of a great deal of recent discussion (College Music Society, 2014; Freeman, 2014; Jones, 2012). Interestingly, many of the themes that have been discussed with regard to music education in higher education resonate strongly with the main streams of thought when it comes to public school music education—including the disconnect between the music that students study in school and the music that they enjoy outside school, as well as the fact that collegiate music study is no longer relevant to the music of today and the college student of today.

In October 2014, the College Music Society (CMS) released a manifesto about the changing nature of the training of musicians and music educators in higher education in the twenty-first century (CMS, 2014). The report, entitled, "Transforming Music Study from its Foundations:

A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors," was the result of an eighteen-month study conducted by a task force that was charged with "consider[ing] what it means to be an educated musician in the twenty-first century, and in turn, what recommendations may follow for progressive change in the undergraduate music-major curriculum" (CMS, 2014, p. 1). The report addresses the disconnect between music in academic settings and music in real world settings (CMS, 2014, p. 1), which resonates with the disconnect between music in public school settings and music in real-world settings that has been described in the field of music education.

According to the task force, unless higher education institutions fundamentally change the ways in which they train undergraduate music majors, those students will seek to further their music education in other ways, outside of college and university environments (CMS, 2014, p. 1). Just as public school music education is in a crisis of relevance, according to this report, so is music education in colleges and universities. The task force makes a number of recommendations, which can be described in terms of three broad areas: (a) the incorporation of more improvisation into college music study; (b) the inclusion of more world music in higher education music curricula; and (c) increasing the role of contemporary music in collegiate music study (CMS, 2014, pp. 1–2). The task force goes on to recommend that prospective music teachers enrolled in college music teacher education programs receive significant training and course experiences in these three areas, in order to increase the participation of young students in school-based music instruction that is relevant and meaningful to them (CMS, 2014, pp. 52–53).

In 2014, esteemed collegiate music leader Robert Freeman examined the changing landscape for the classical musician in the twenty-first century in his book, *The Crisis of Classical Music in America*: *Lessons from a Life in the Education of Musicians*. While he addresses music education at various levels and from the perspective of parents of young children, college students, college faculty, and college administrators, the main thrust of his argument focuses on the ways that he believes higher education institutions must respond to the changing nature of career opportunities in music in the twenty-first century. To that end, Freeman urges colleges and universities to provide their students with practical skills that will support their careers, such as communicating about music to a wide range of audiences, and learning how to market one's music in various formats. Freeman also encourages institutions of higher education to cultivate the habits of mind of entrepreneurship among their students so that graduates can effectively create their own musical careers. Some ways that Freeman suggests that students develop entrepreneurial habits of mind include coming to understand the range of audiences and opportunities for their music, learning by doing rather than learning through training, taking professional risks, and reinventing oneself by nurturing one's versatility (2014, pp. 63–90).

The days of the primacy of the orchestral musician as a model for a college music student's career have come and gone. On this account, Freeman argues that higher education faculty and coursework must prepare college music students for a wide range of professional opportunities as musicians (2014, pp. 91–177). Freeman's argument is well supported by current practices in higher education. Across the country, collegiate Music departments are developing and implementing various initiatives and programs in entrepreneurship. A few examples include New England Conservatory of Music in Boston, the University of Colorado in Boulder, and Eastman School of Music in Rochester, New York. Through institutes, conferences, courses, internships, and field experiences, these programs nurture a range of skills and dispositions that help college music students to approach their careers from an entrepreneurial perspective. College Deans and Music Department leaders hope that these initiatives will move the field of collegiate music education forward by making music study at the college level more relevant to the life of a professional musician in the twenty-first century.

Working within the context of these conversations, both in the field of music education at large and in the higher education context, music teacher preparation programs strive to prepare the next generation of public school music educators in the USA. As they do so, music education faculty and administrators encounter a number of significant challenges that have to do with structural constraints, resource limitations, and deficits in expertise. As was discussed earlier in this chapter, the position of music education programs within the structure of most US higher education institutions creates a number of rigid constraints on opportunities for innovation and increased relevance. At most colleges and universities, music education programs reside in more than one institutional unit. They are situated in the School of Music and in the School of Education. Music education students take courses in both units. They enroll in music content area courses in the School of Music, and they take courses in education, child development, psychology, and philosophy in the School of Education (Bernard, 2012; Jones, 2012).

Difficulties arise when the courses that music education students take do not meet their specific needs. For example, courses in 'Conducting' offered by the School of Music emphasize the development of conducting skills (beat patterns, stance, gesture, etc.) and score preparation, which are very important areas of study for music and music education students alike. However, these courses do not address the particular skills and knowledge required for working with young public school students in ensembles (such as repertoire selection for teaching various musical skills and concepts, leading students with a range of musical abilities in the same ensemble, programming, etc.), an area of study that music education students require and cannot explore because the conducting courses that they take are designed for all music students and cannot be customized for the needs of the music education students. Similarly, courses in child development offered by the School of Education provide instruction in the major theories and models of child development. However, because the same courses in child development are taken by education students and music education students, the study of musical development over the lifespan is not included in the courses, but it is an area of study that music education students require for their professional training.

I would argue that Music Education Departments must offer customized courses—or, at least, customized modules that can be inserted into other courses—so that pre-service music educators can receive the specialized training that they require for their careers. Rather than place the entire burden of this course development and implementation on every individual institution, partnerships between Music Education Departments at various colleges and universities can be explored. Perhaps one institution can offer conducting modules for music education students, while another can offer child development courses that include the examination of musical development. Students can cross-register for the courses, or they could even be co-taught by faculty members from more than one institution through the use of videoconferencing and other tools. In this way, the cost and administration of customized music education courses can be shared, and students can benefit from more relevant study that will contribute effectively to their preparation as future music educators.

Another way that multiple higher education institutions can collaborate and share resources is in the development and implementation of specialized coursework for the twenty-first century music educator, including courses in jazz, world music, music technology, urban music education, music education and special needs students, music education and English language learners, and other areas. This would make it possible for several colleges and universities to deepen their offerings in these extremely important areas without each having to create and fund a wide range of new courses.

I envision the establishment of consortiums of colleges and universities—perhaps four to six institutions—that agree to share resources, encourage faculty collaborations, and permit cross-registration. Each institution would then commit to developing advanced coursework in one of the special areas listed above, and would make those learning opportunities available to students at the other institutions through in-person and distance-learning models, as geographical constraints permit. The consortiums would benefit students by providing more depth of study in aspects of music education that address real-world issues and realities. At the same time, faculty members would gain opportunities to collaborate with colleagues and develop their knowledge and expertise even further. Furthermore, Music Education Program leaders would form a network of support and collaboration across institutions and would share best practices that would improve music teacher education at all of the participating colleges and universities. At present, no such networks or consortia exist in music teacher education in the USA.

Specialized Music Teacher Preparation Programs: Three Examples

This notion of developing areas of institutional specialty has begun to bubble up in some colleges and universities in the USA. While we have yet to see the development of consortiums of the sort discussed above, we can see the beginnings of the building blocks for this sort of cross-institutional collaboration as some collegiate music teacher education programs have staked out particular content areas and have designed programs and coursework that enable their students to delve deeply and specialize in a meaningful and relevant aspect of music education.

A Contemporary Music Focus

Berklee College of Music in Boston is preparing to launch a Master of Music in Contemporary Music Education in the fall of 2016. This area of specialty aligns brilliantly with the nature and mission of Berklee College of Music, which trains young musicians, producers, songwriters in contemporary music performance, engineering, industry work, and other related fields. Furthermore, developing the next generation of music educators who specialize in contemporary music directly addresses the disconnect between public school music and music in the real world that plagues the field of music education in the USA.

At this writing, the Berklee program is still under development, but Music Education Department faculty report that instruction in the program will be delivered primarily online. Students in the program will explore opportunities to expand current public school ensemble offerings beyond the conventional models of band, orchestra, chorus, and jazz band, to include rock music, popular music, and world music of various forms. They will develop ways to use contemporary music performance practices and repertoire to teach musical concepts and skills, and to provide musical experiences that represent more accurately the ways in which young students experience music outside of school. Of great interest is the potential that this program has for creating a new generation of music educators who can better meet their students musically and who can move public school music education in new and more relevant directions.

Critical Theory and Critical Pedagogy

At Westminster Choir College, critical theory and critical pedagogy form the focus of the Music Education Program's curriculum and pedagogy (Abrahams, 2005a). Critical theory and critical pedagogy, inspired by the writings of Paolo Freire and his contemporaries, emphasizes the reflection on and commitment to transforming underlying issues and dynamics in educational settings. These issues and dynamics can include power, class, race, gender, and sexual orientation. Critical theory and critical pedagogy had been long-term research interests of the program's leader at the time of its development, Frank Abrahams. As he was developing the program, Dr. Abrahams and his faculty colleagues infused the philosophy and practice of critical theory and critical pedagogy throughout its coursework, methods, planning practices, reflective writing assignments, and student assessment.

Academic courses in education and music education establish the historical and philosophical foundations of critical theory and critical pedagogy. These foundations are then employed as the theoretical and pedagogical framework for the coursework that follows. For example, in their methods courses, students prepare lesson plans and teach micro-lessons using a critical pedagogy framework, where they attend closely to creating a classroom environment of dialogue where students and teachers learn from one another and are sensitive to and work to counteract power dynamics. In addition, the lenses of critical theory and critical pedagogy are employed by students and by college supervisors during pre-practicum and practicum placements. Student reflections on their teaching and planning, as well as the written feedback from college supervisors after student teaching observations, examine the real-world work of teaching and learning from this perspective (Abrahams, 2005a, 2005b).

One aspect of the critical pedagogy perspective that Abrahams and his colleagues aim to nurture in their students is the importance of understanding and valuing the experiences and knowledge that their young students bring with them to the classroom. They do this by critically examining the repertoire, concepts, and skills that are taught in classes and ensembles and challenging the underlying assumptions behind public school music education curriculum and pedagogy (2005b). For example, Westminster students are encouraged to facilitate discussions with their public school students about the cultural, racial, gender, and power dynamics that underlie the music that they study and perform in class and ensembles (2005b). This sort of collaborative critical exploration engages students and pre-service teachers in a meaningful dialogue that can engage young students in music and music education in new ways. The multiple layers of theory that are woven into practice scaffolds graduates of Westminster Choir College's Music Education Program as they become agents of change for the field of music education.

Music Education and Students on the Autism Spectrum

Boston Conservatory recently launched a Master of Music in Music Education with a Concentration in Music and Autism and a Graduate Certificate in Music and Autism. These specialized graduate courses of study prepare music educators to teach music effectively to all students, with particular attention to the needs, profiles, and educational approaches for individuals on the autism spectrum. These graduate programs stem from music education programs that Boston Conservatory has been offering for more than eight years for this special population (see www.bostonconservtory.edu/autism). The Boston Conservatory Programs for Students on the Autism Spectrum include, at this writing, a private musical instruments lessons program, a new early childhood music program, and an integrated chorus (for individuals with autism and their “typical” family members and friends) that will begin in a few months.

These programs are music education programs, aimed at developing students’ musical knowledge and skills and fostering lifelong involvement in music, rather than music therapy programs, which employ music and musical activities for other, non-musical goals, which might be behavioral, social, or cognitive in nature. The instructors for all of these programs are highly trained and supported graduate students from the Boston Conservatory’s Master’s programs in Music Education.

Over the course of these past eight years, the faculty and staff of these programs have amassed and developed a significant knowledge base in the areas of autism, teaching, learning, and music. They have created and shared a range of professional development workshops and courses at public schools, colleges, and private music studios throughout Massachusetts, as well as at local, regional, and national conferences. Wishing to share information and expertise more broadly and to contribute to a larger conversation in this growing field, Boston Conservatory began to present an annual two-day conference on teaching music to students on the autism spectrum three years ago. The conference has featured educators, researchers, parents, advocates, and service providers, as well as individuals on the autism spectrum, who have given presentations and workshops to an audience primarily made up of music educators and special educators who work in a range of settings—public schools, private schools, pre-schools, day care centers, community music schools, and private music studios—across the country (see www.bostonconservatory.edu/autism-conference).

The new graduate programs in Music Education and Autism were modeled after the Autism Certificates and Autism Concentrations that are offered in Schools of Education and Schools of Special Education at a number of colleges and universities throughout the USA. The Master’s Program is a thirty-two-credit program with twenty-three credits of required coursework and nine credits of Music or Music Education electives. Fifteen of the twenty-three required credits are Autism Concentration courses, while the remaining credits are courses in music history, music research methods, and a music education seminar.

The Graduate Certificate consists of only the fifteen Autism Concentration course credits. The Autism Concentration coursework includes: (a) foundational study of child development and special needs, including an extensive exploration of musical development from birth to adulthood; (b) a multilayered examination of autism spectrum disorders, their diagnosis, and various streams of research and practice that affect the fields of education and music education; (c) an analysis of behavioral teaching approaches and other common teaching methodologies in the special needs field and the ways that these strategies can be applied to and adapted for music teaching and learning in various contexts; (d) observations of music instruction and rehearsals with students on the autism spectrum in a wide range of in-school and out-of-school settings; (e) a year-long practicum in one of the Programs for Students on the Autism Spectrum or in a partnership site, with an emphasis on hands-on teaching experience; (f) an independent research project having to do with music, education, and individuals on the autism spectrum.

As the population of individuals with autism continues to grow in our public schools and in society at large, with current estimates that one in sixty-eight children has been identified with Autism Spectrum Disorder (Centers for Disease Control and Prevention, 2014, p. 1), the Boston Conservatory aims to provide current music educators and the next generation of music educators with the tools and strategies that they need to effectively teach music to students on the autism spectrum. The hope is that these new graduate programs will make it possible for music educators to meet all of their students, where they are.

Conclusion: Collaboration is Key

These three examples of innovation in higher education settings—Berklee's Master's program in Contemporary Music Education, the focus on critical theory and critical pedagogy at Westminster Choir College, and the Boston Conservatory's graduate programs in Music Education and Autism—present very promising practices in music teacher education and address serious issues that are at play in the field. These models certainly have the potential to influence the work of a large number of music educators, which will in turn affect the teaching and learning of music that takes place in public school settings. Nonetheless, at the same time, the field of music education as a whole remains unchanged, tied to the same model that has been in place for generations and far removed from the daily musical experiences in which public school students participate outside of school (Schuler, 2010).

Earlier in this chapter, I argued that communication and collaboration among multiple sectors, as well as within and across institutions of the same sector, is necessary for music education to evolve in meaningful ways.

Within the higher education sector, the creation of multi-institutional consortiums and collaborative course offerings is one very effective approach that can draw on the expertise and resources of a number of institutions, and that can create opportunities for the sharing of best practices among like-minded institutions (Burton, 2011). Two professional organizations in music and higher education have set the stage for effective cross-institutional collaboration in music teacher education.

First, the Society for Music Teacher Education (SMTE) holds biannual conferences that include collaborative working groups, known as ASPAs (Areas of Strategic Planning and Action). Over the last decade, the efforts of the ASPAs have resulted in the creation of websites, literature reviews, articles, position papers, conference presentations, and books that have made significant contributions to the field of music teacher education.

Perhaps SMTE could sponsor additional ASPAs that would promote the development of cross-institutional course design and implementation, as well as lay the groundwork for bringing together a number of institutions in a consortium. The College Music Society's (CMS) Manifesto that was discussed earlier in this chapter concludes by calling for institutions of higher education, both in the USA and abroad, to find forums and to create coalitions in order to work together to transform the undergraduate music curriculum along the lines of the Task Force's recommendations (CMS, 2014, pp. 55–58). Perhaps CMS can facilitate cross-institutional conversations at the organization's regional and national conferences.

With the support of these professional organizations, faculty and administrators of Music Education programs in colleges and universities would have the opportunity to bridge the disconnects among them and among the isolated pockets of innovation that they have developed, and coconstruct a more coordinated, organized, and powerful effort by the field to address the issues that face music education today. Many of these issues have been discussed earlier in this chapter, and include the disconnect between the music studied in school and the music that students enjoy outside of school, drastic changes in the ways that people make and listen to music, an astonishing increase in the diversity of the backgrounds of public school students (while the educators remain predominantly white), and a striking diversification in students' educational needs and the accommodations that those needs require from educators. It is high time to transform music education from a field that served nineteenth-century needs to one that is relevant and meaningful in the twenty-first century.

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CHAPTER 4

The Artist-Teacher: Models of Experiential Learning

G. James Daichendt

At its best, contemporary art education is a rich ground for inquiry that knows no bounds. At its worst, it is a field of study that has separated today's art teachers from the contemporary art world. This disjuncture diminishes the education of art teachers who are put in opposition to studio artists, and has negative implications for all aspects of teaching and learning in the arts. The result of the divide between art education and contemporary art practice is at the very least disappointing. Current professors of art education and their students are now more concerned with meeting standards, developing lesson plans, and reading educational theory than with engaging in the art-making methods and larger conversations of the contemporary art field.

Throughout the history of art education, the ways in which we teach the visual arts have informed our participation as artists and reflected what it is we value about the arts. However, in the late-twentieth century, the visual arts entered into an historic shift in the ways in which art was made. The transition from a modern into a postmodern landscape gave birth to a field that distrusted traditions and conventions that were once held closely but were now thought to be parochial. While in higher education, those Bachelor and Master of Fine Arts programs that focus on art-making have explored these issues, the broader field of art education is much slower to adapt to the currents of change in contemporary art.

The artist-teacher model and philosophy for teaching is adept at functioning within a discipline that is constantly changing how art is made.

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History has demonstrated that embracing the artistic process and bringing contemporary art-making characteristics into the classroom increases one's opportunity to create meaningful and relevant art education experiences. Indeed, while the study of art education in the university overall may be slow to understand the contemporary art world, there are many successful models of contemporary art practices in both the late-modern and contemporary era where instructors have tapped into their artistic process to create extraordinarily effective educational experiences.

The solution is to unify the artistic and educational streams of one's practice to improve pedagogy and to derail the unspoken hierarchy experienced by art educators who, when compared to their studio arts colleagues, see themselves as second-class citizens. A review and analysis of these instances, is helpful for moving these discussions forward.

Defining the Problem

The contemporary divide between artist and art educator is more like a chasm than a split. Postsecondary art education programs are often located in schools of education leaving art education majors to think of themselves in their respective art programs as "other" or "less than." These students feel that artistic training is what will make them artists as opposed to their own backgrounds in art education or education (Zwirn, 2002). While the location of a field of study seems simplistic, this detail influences the hiring decisions, curriculum, and budgets made by colleges and universities.

Without a proper context for art-making, art education graduates begin their career at a disadvantage. The unfortunate dilemma of failing to see themselves as artists early on interferes with art education students pursuing a lifetime of arts engagement. This divide between the fields is partially responsible for the rough transition that many students have when they enter the profession of teaching (Carter, 2014).

Artist, scholar, and teacher Lim (2006) understood herself to be an artist before she decided to enter the field of art education. She reflected upon the decision to pursue an advanced degree after fifteen years of professional practice in the visual arts. Through her course of study, she admits that her own identity became unclear when she faced a number of personal and intellectual struggles. Identity formation is important to teaching and plays a significant role in pedagogy and Lim's story (2006) demonstrates how fluid this dynamic can be (Adams, 2003; McDermott, 2002). Carter (2014) acknowledges the shifting that occurs in identity and the difficulty of holding onto potentially conflicting ideologies such as art-making vs. teaching. In art education, students and early professionals must consistently shuffle between these two perspectives and it often seems like they are at odds.

Contemporary art is an exciting, paradigm shifting, and ever-changing landscape. This is part of the reason we are drawn to study it. However, the art classroom in the USA has become just the opposite. The standardization and professionalization of art teachers has drained the creative spark from the art classroom. The unfortunately alienating steps to becoming an art teacher dim the lights of potential genius. After completing a Bachelor's degree in art education (which has a negative impact on a student's identity as an artist) students must progress through a series of general education classes to earn a credential or teacher license (Zwirn, 2002). The physical constraints of arts placement in schools—a remote location in a building full of non-arts classrooms—further remove art educators from artistic communities. It is as if they are on an island that is moving away from the mainland of contemporary art and culture.

The Artist-Teacher Philosophy

The philosophy of an artist-teacher proposes that being an artist is fundamental to who you are as a person. It's a way of knowing and being (Hickman, 2005). Artist-teachers are not just artists who teach, their artistic thinking process is embedded within various elements of the teaching process (Daichendt, 2010). This is a conceptual understanding of teaching that does not discriminate by degree or education; it is about applying one's inner artistic stream of thinking to teaching. This aesthetic perspective has the potential to inform one's pedagogy on many levels. This understanding of the artist-teacher is synthetic and interwoven, not a combination of separate roles defined by institutions (Daichendt, 2010).

The philosophy of the artist-teacher presupposes that the fields of art and education are different and must come together through a person in order to be meaningful. Horne, although dated (1961), illustrates how teaching can embody these artistic sensibilities:

> The teacher is like the artist, the pupils are his material through whom he is expressing his ideals. Such an artist teacher is spontaneous and free in his methods, knowing the rules of the technique of teaching but subordinating them to his own purposes. He is self-expressive in letting his pupils fully into

> the secrets of his ambition for them as individuals and in showing the ideals regnant in his own life. He is imaginative in handling the familiar material of instruction in new and unfamiliar ways, making contrasts and suggesting comparisons. He is imitative of the great masters of teaching … but in his own independent way. He is animated by his love of teaching … and at the end of each day's work, each week's, each year's, there is the sense of having emptied himself, the demand for quiet and rest till the burden of fullness is again present. (p. 22–23)

Throughout the lives of artists and teachers, their identities are consistently changing and reforming. A sense of self and confidence in the art-making process is essential and must be a primary focus for artist-teachers as it is this emphasis that drives their educational viewpoints. This approach marks a radical change in thinking that challenges the blueprints and student learning outcomes that often emerge from schools of education. Artist-teachers must embrace the unique aspects of their art-making and reject any type of conformity. It's important to realize that there is no correct way to be an artist-teacher. It's not a rote system that can be learned and applied. It's a way of thinking about one's discipline and reflecting on how one goes about making art and how those ideas and processes can be brought into the classroom.

A Simplified History of the Artist-Teacher

The most significant moment in the story of Western art education occurred in the sixteenth century when the beginnings of the academy were combined with the ideals of the medieval university to form official institutions that handled art instruction (Elkins, 2001). This is when innovators established schools of art and design that changed the way we taught art. These changes marked a substantial transition from the craft guilds that dominated training in the arts for over a thousand years.

Academies of art continued the work of the Renaissance for hundreds of years and attempted to codify and build a system of knowledge for the arts to be shared through the curricula of formal programs. The artists and workshops of the Renaissance established in the West a tradition that would be maintained by the European academy system. Technical skills and themes would be taught and the curriculum and political structure of these schools would continue to develop and influence the spread of this philosophy of art education. The growth and availability of art classes in public and private schools across the Western world grew dramatically during the late-nineteenth and twentieth centuries. Eventually, university systems also adopted basic art classes as a way to round out liberal arts education, a move that resulted in the visual arts becoming more intellectualized over time.

The addition of art degrees in universities and colleges in the UK and the USA during the twentieth century signaled an increase in popularity in the study of the visual arts. As areas of knowledge in the visual arts increased outside drawing and painting, there would be a greater range and specificity of degrees. The refined concentrations broadened the field further and made it a common area of study by the middle of the twentieth century.

The first person to use the term artist-teacher or teaching artist was in the nineteenth century. A man named George Wallis was a self-declared artist-teacher. A working artist, designer, and teacher, employed within the British Schools of Design, Wallis was frustrated with the directed system of learning that was developed and maintained by the government in the UK. Responsively, he made changes to the state-based curriculum that were grounded in his own understanding of local manufacturing and in the needs of the design industry. The critical component was that Wallis was deeply involved in the design world and understood what the industry needed from new hires. The altered curriculum was successful and ever evolving based upon his continuing research. However, the government schools were not thrilled with these ground-breaking alterations to the system and he was eventually removed from his position.

There were subsequent twentieth-century educators who continued after Wallis to use the term artist-teacher. References to the term are most common in history texts that emphasize the dual relationship between being an artist and a teacher along with the important role that art-making played with regard to the pedagogy of these teachers (Efland, 1990; Elkins, 2001; Logan, 1955; Macdonald, 1970). There are also several studies that examine the teaching of significant artists like Josef Albers, Hans Hofmann, or Georgia O'Keefe that demonstrate the weighty impact that an understanding of their own artistic practice had on teaching and learning in the classroom (Cho, 1993).

When thinking about artist-teachers, it is important to recognize two basic streams of art education. The first stream is made up of the art education courses taught at schools of higher education like colleges, universities, and other postsecondary art training institutions (the education of artists).

The second stream is the art education taught at grade schools and high schools (the education of the child). The latter stream is where the majority of art education specialists teach and the reason that the specialization of art education is helpful in preparing future teachers. Yet the model of the artist-teacher is most consistently found in the former stream. Part of the issue is the dilemma mentioned early on: the difference in the training that student art teachers in art education receive in comparison to their colleagues in the studio arts. To their frustration, education majors rarely receive opportunities for studio instruction at the level of intensity that their peers in the studio arts enjoy.

Although it has found a relatively strong base of support in the twenty-first century, the term "artist-teacher" was troubling to a faction of art educators when it was introduced in the professional literature in the 1950s. It was a lightning rod for controversy when young arts teachers attempted to use it to replace their titles as art teachers. McCracken (1959) and Lanier (1959) debated the merits of the artist-teacher title on the pages of *Art Education*. The term was decried as being superficial and detrimental to the field and celebrated for being an essential and core ideal for effective teaching. At the most basic level, the compound phrase represents the merger of two professions: art and education. That connection seemed to cloud the notion of being a teacher. However, the concept of artist-teacher meant so much more to legendary arts educator Lanier (1959) and to others. It was an idea that encouraged artists to bring their studio thinking into the classroom. Hardly a meeting of two equal ideals, one's identity as an artist was central to being a teacher.

Throughout the years since this debate, there have been many mini-movements in art education that have altered the way educators teach. Art education has consistently adapted and morphed based upon the context in which it operated (Efland, 1990). There are a number of rationales in the USA alone for art education in the past one hundred years. In the early-twentieth century, art education was primarily about design education. This changed mid- twentieth century as the Second World War dominated headlines and propaganda became a central issue in teaching art. Art has also been taught for self-expression, therapy, aesthetics, history, industrial training, nationalism, and peace. While authors like Siegesmund (1998) consider this a weakness of art education, Davis (2005) posits it as a strength because, on account of its malleability, the field of art education is able to push boundaries and increase its influence. The absence of one central philosophy of art-making or teaching is in accordance with the ideals of being an artist-teacher. This openness to possibilities and new ways of thinking allows for exciting opportunities for what teaching art can be and what it can look like.

There is continued support in the twenty-first century for artist-teachers and a general level of acceptance for arts educators who strike the difficult balance between practice and pedagogy. This attitude is informed by a basic belief that an active art-making studio process is important for teaching. Despite vague usage of the term "artist-teacher" in the art world, large museums as well as the smallest community art centers advocate its use to describe employees who are both artists and teachers. Graduate programs use the term to attract potential students, while teachers from grade school to university campuses have adapted its use for purposes of self-identity. In many of these instances, the term "artist" is used to heighten standing and to represent a body of knowledge or education that distinguishes an individual as a true combination of artist and teacher.

As a concept, artist-teacher values art-making as essential to teaching. The activity and processes in which the artist engages are useful and important for understanding what students encounter in the classroom. Without such knowledge and experience, art teachers are missing an indispensable part of being an art teacher. Nonetheless, the artist-teacher does not have a professional obligation to show in galleries or to live the stereotypical artist's life. While its first part is to actively engage in the central aspect of being an artist, the concept of artist-teacher is realized only when these artistic processes are integrated through the practice of teaching. As we move further into the twenty-first century, the arts aspect of the artist-teacher can be extended beyond modern examples. But since the development of contemporary art has progressed at a rate much faster than that of art education, there continues to be a wide divide between contemporary artistic practice and the ways in which art education is taught and/or facilitated. This divide or disjuncture can shortchange the educational experience of students at all levels.

The End of Modernism and Victor Pasmore

Victor Pasmore (1908–98) was a British artist and architect most recognized for his work as an abstract painter. Akin to American Hans Hofmann, Pasmore's visceral and emotional work was expressionistic to the core. Holding a "This is what I am, take it or leave it" mentality (Bell, 1945, p. 16), Pasmore embraced the movement of Abstract Expressionism, and sought a classroom atmosphere for future artists that included the same intuitive and emotional aspects of creating art that, as a painter, he maintained in his studio.

As a college student, Pasmore initially studied in a traditional academic education program. Studying nature and classical works, he was well versed in the academic system by the time he completed his studies at the central School of Art in London. His progression as an artist started with the figure, still life, and landscape that were eventually discarded in favor of subject matter from within. As an abstract expressionist, Pasmore worked large and his forms were lively and bold, often extending beyond human proportions which made the viewer feel diminutive. A leading advocate for abstract art in the postwar era, he was widely considered an authority as a practitioner for education at the university level. In fact, one of his courses served as a model for higher education in the arts across the UK.

Pasmore's teaching practice was akin to his studio process as an abstract expressionist painter. His classroom was a giant laboratory experiment where students were expected to develop a method for solving the problem at hand. Open ended in regards to classroom assignments, there was no correct way to make a drawing or painting into a three-dimensional sculpture. His view was that the study of abstract form was a lifetime's worth of work—a perspective Pasmore helped model and facilitate through discussion and critique (Yeomans, 1987).

Drawing his ideas on the blackboard, Pasmore modeled the activity of an artist and showed how his process of thinking worked visually. In these instances, students did not stumble through their own trials; instead, they witnessed the differences between good and bad form from their instructor's process and were asked to do the same. Paper piles would eventually cover the floors as students experimented with form while Pasmore would walk around the class and critique or encourage their designs (Yeomans, 1987). Spontaneity and intuition were critical factors in his teaching, as each class would progress differently depending upon the variables involved in each assignment or project. Through studio activity, Pasmore facilitated individual creative abilities and a development of a student's own unique grammar of form.

Students of Pasmore report being encouraged to work on a large scale almost right away. Working from the floor, they learned that many of the traditional aspects that Pasmore loathed would be thrown out the door. Facilitating this experimentation, Pasmore discovered teachable moments by recognizing quality work when it was created. This was part of the aesthetic education students received, but it was only after there was something to react to. Described as a man with impeccable taste, Pasmore developed his students' aesthetic sensibilities out of these critical exercises (Yeomans, 1987). "The idea of content-as-form, information-as-image was coupled with the belief that the active visual intelligence could make up for any deficiency of technique … " (Packer, 1998, p. 15).

Traditional art education like the kind Pasmore received as a student was, according to the artist, outdated. Art schools promoting life drawing were obsolete and were not relevant for the problems the modern artist faced (Yeomans, 1987). Pasmore's teaching was a new beginning for students and not a list of exercises to complete: "Pasmore's basic course was an extension and development of his own creative preoccupations and he unashamedly admitted that he used his own students as guinea pigs in exploring aspects of abstract form" (Yeomans, 1987, p. 178). If this type of study was not appropriate for certain students, he would recommend them elsewhere.

Victor Pasmore represented an artist-teacher working in the modern tradition that used the classroom as an extension of his own studio. Pasmore once told a student that he stood to learn more from visiting the local museum than from enrolling in his class (Yeomans, 1987). Emphasizing an artistic language, Pasmore continually pushed his pedagogy as a formal method for understanding abstract art. It's an effective model that allows little separation between the creative spaces of studio and classroom. The art school classroom was also a studio for Pasmore and his interchange between the two is typically how we imagine the artist-teacher functioning in the twnty-first century.

The studio for Pasmore was a fixed context for making art and his process did not extend out of it. It therefore resembled a classroom that is a fixed location for teaching, and the similarities and possibilities made the situation ideal. This relationship between the studio and classroom is applicable to many aspiring artist-teachers who maintain a fixed location for making their work and should serve as an inspiration. However, what happens when artists expand outside the walls of the studio?

Poststudio Art Education

The traditional studio-based discipline has shifted in the postmodern era due to our expansion of what art is and where it is made. Danto's (1998) story of art chronicles the development and collection of skills, knowledge, and technique from the Renaissance to the nineteenth century, a time when we could easily define what art was with some common characteristics (as in painting and sculpture). As Modernism developed, this new era quickly began to dismantle this system of knowledge through a series of movements starting with Impressionism and ending with Pop Art. Eventually, it was work like Andy Warhol's *Brillo Box* in the 1960s that brought an end to the story of Western art. One could not determine whether the sculpture was art without prior knowledge of the sculpture or the context of the gallery.

The role of conceptual art increased in importance in the twentieth century and the artists involved in the movement challenged many of the conventions for how we engage and make art products (if there even needs to be a product.) The idea of questioning these traditional modes in the 1960s was thought to free the artist from conditions that limited creativity to a particular space (Davidts & Paice, 2009). Robert Smithson and Daniel Buren are often referenced as the pioneers of poststudio practice since their work could not be made in a single location and required spaces that allowed their ideas to become reality (Davidts & Paice, 2009). Buren questioned the purpose, size, and context of the studio and how it functioned while Smithson rejected it all together, working outside the physical studio where he embraced the natural landscape.

John Baldessari is perhaps one of the most impressive poststudio proponents since he also brought these ideas into his teaching. His conceptual shift as a painter led him to teach a poststudio class at CalArts in Los Angeles that encouraged students to develop a wider perspective of what is possible in art production. Much like the classroom, the studio can be understood as a romantic straightjacket that limits what's practicable for the artist—a space that only allows for a limited set of experiences and possibilities. The shift from art-making as a craft and physical process to one of intellect and mental labor has made the studio less significant in the poststudio era. This is a dynamic that should be considered when thinking about the differences between modern and contemporary art education practice.

Despite the attacks or changes in how we think about the studio in art education, it still continues as a place for art-making. Yet the development that art can and is often created outside the studio is important as it opens up new possibilities for arts creation and for our understanding of the artist-teacher. Based upon the conditions that are necessary in order to complete their works, many artists move their art-making process to facilitate its creation. The late Chris Burden is a good example, as his diverse body of work often required particular technology or even physical space that no one location could maintain. Instead he found himself making art in a variety of locations.

As we think about poststudio artistic processes, it becomes clear that twenty-first century artists do not necessarily create in the same manner as artists from past eras. Terms like "facilitate" and "collaborate" are now used to describe the creation of works of art replacing a view of the artist as the sole genius of a work of art. The new perspectives and practices brought on by postmodernism are important to consider when thinking about the current role of the artist-teacher.

Richard Hamilton's Conceptual Exercises

Richard Hamilton (1922–2011) holds a revered place as a contemporary artist and advocate for the arts. The subject of two major retrospectives at the Tate Gallery, Hamilton taught at several schools and was a major contributor to the Basic Design movement in the UK. His visceral approach to art-making and teaching is an example of the modern era transitioning into the contemporary. Hamilton is most recognized as a Pop Artist. His most famous works include a 1956 collage entitled "Just What is it that makes today's homes so different, so appealing?" and his design for the sleeve of *White Album* for the Beatles, which was the only of their album designs that did not feature the group on the cover. Yet it was his study of the work of artist Marcel Duchamp and his interest in conceptual art that propelled him into contemporary practices and work that parallels the poststudio era.

Hamilton received a formal education in London at the Royal Academy Schools during the 1930s and the Slade School of Art during the late 1940s. This education was supplemented with positions in design studios and workshops that extended his interest in art. While Hamilton started his education in a traditional manner, it quickly changed into abstraction. An artist who embraced new types of media, he became more abstract as he explored the minimal elements of complex information systems. Commenting on Hamilton's elusive style, Field states:

> Hamilton wishes to articulate the void that separates objects, and within this field of optical flux where events are continuous if not always rational, Hamilton is free to establish new and meaningful relationships among objects of the two dimensional world of representation (1974, p. 2).

Receiving an education that valued objective drawing yet also being an artist who valued secondary sources and the conceptual, Hamilton wrestled with creating this balance for his own students. Hamilton sought to provide his students with a way of thinking through open-ended and experimental activities. Releasing the potential of the student was the goal rather than providing a systematic series of techniques and methods for making art (Yeomans, 1987).

Hamilton's teaching practice was conceptual and based upon rational thought processes—something he valued in his endeavors. His results from class assignments were not based on free expression like Pasmore's but instead were developed over time. This is akin to his work as an artist as he hoped to intellectualize the studio process and rationalize ideas. He explained it as follows:

> The tasks I set my first year students are designed to allow only a reasoned result. Rarely is a problem presented in terms which permit free expression or even aesthetic decision. The student is prompted to think of his work as diagrams of thought processes-equipment, which will enable him to derive further conclusions (Hamilton, 1983, p. 169).

In assigning a form and movement exercise, Hamilton expected students to develop a visual flow from one end of the paper to the other. To accomplish this goal, a logical progression of thought was required to place their energies, as different shapes and positions develop through their placement (Yeomans, 1987). Another interesting Hamilton assignment (1983) included observing microphotographs of sea urchin eggs. Comparing an egg divided by its own internal forces to one divided by external forces, students were then to focus on the generating forces and how they might be represented visually (Daichendt, 2010, p. 137).

From drawing to collage exercises, in the end, students in Hamilton's classes developed a conceptual process for thinking about art. "There is virtually no work by Hamilton in which the "front" subject is not strongly related (or subjected) to some kind of structure, for example a systematic physical process or clear intellectual programme" (Morphet, 1992, p. 20).

Hamilton's teaching mirrored the intellectual world of his studio. It required strong ideas and products that paralleled the thinking process. In his own work, he favored language and it was not limited to a physical space. Mixing both abstraction and objective exercises, Hamilton's teaching was conceptual at the core. This is a distinctive shift from the modern exercises of Pasmore and the formal qualities he emphasized. The conceptual practice in the classroom moved the artist from a single location as art became a product of the mind and less a physical manifestation.

JOHN BALDESSARI AND POSTSTUDIO ART-MAKING

John Baldessari (b. 1931) is an American conceptual artist most well-known for his use of appropriated images, found photographs, and text. He has a reputation internationally as both an artist and teacher and he is often referred to as the grandfather of conceptual art. Yet Baldessari began his career as an art education major. Once he graduated, he taught in the San Diego school system (starting in 1959) and continued to teach for close to thirty years at a variety of levels.

Baldessari made a distinct effort to bring art-making experiences from his own processes into the classroom, making him a model artist-teacher. Baldessari would explore what it meant to be an artist first before he eventually taught a course that embraced the poststudio ideas that were becoming more prevalent in the art world in the most recent decades. However, he didn't start this way and the celebrated artist didn't even see himself as an artist within his undergraduate program—a condition that is all too familiar for art educators.

Baldessari originally sought out an undergraduate degree in art education because he was convinced that a studio art degree would not allow him to make a living (Baldessari, 1992). This was not an uncommon decision, since the field of art education represents a direct and practical career path. Earning both a degree and a teaching credential in the process, he graduated without much of an idea of what it meant to be an artist. It seemed surprising that he didn't see himself as one, even though he spent so much time studying art education.

As Baldessari reflects on his own education, he felt that the lack of exposure to the contemporary art world or what he referred to as "real artists" was the significant factor in his identity crisis and the failure of the art education system (Baldessari, 1992). As an undergraduate art education major, he had never visited a private art gallery and was not encouraged to do so by the faculty. This was a missed opportunity if he was going to teach in this area. Yet the degree was not useless. It helped him secure a teaching position and a steady income soon after graduation.

After receiving a teaching appointment, Baldessari was asked by a friend if he ever considered being an artist. He said no and explained his impression that teaching was distinct from being an artist and that the two were mutually exclusive (Baldessari, 1992). As Baldessari continued to teach, he was encouraged to continue his education by enrolling in studio classes, especially to associate with other artists. He had already earned a bachelors and a graduate degree but he still didn't understand what it was to be an artist—something that continued to nag him as he felt more comfortable as a teacher.

It was not until Baldessari was exposed to the faculty and students at the Otis Art Institute, that this new world of the arts came alive. This was a distinct turning point in his artistic identity. It was during this time that the emerging artist started to visit galleries, read art magazines and journals, and begin to talk with folks involved in the field. Through this baptism of sorts, he met the likes of artists Peter Voulkos, Bill Bryce, and Howard Warshaw.

Once Baldessari embedded himself more in the customs and traditions of the art world, he started to create and show his work on a regular basis. The confidence to see himself as an artist was gained over time. As the landscape was better understood, he began to be able to place himself within it. As an artist, Baldessari had a significant encounter when visiting a museum in 1965. He was intrigued that museum conservators used blank pieces of plaster to fill in the missing parts of Greek vases. This intrigue transferred into Baldessari's process and he started removing parts of images to see how their absence might have an impact on the message of his own work. This process often transformed images from significant concepts to fairly generic and empty pieces. Creating hundreds of art works over the next decade, Baldessari grew ever more assured of his new role as an artist. By the 1970s, Baldessari was very prolific as an artist and was using an old movie theater as a studio to store his work.

As Baldessari's exposure to art grew, so did his enthusiasm for teaching. He took chances in his teaching and was not afraid to approach the class in an unconventional manner. After all, his art was rather unconventional. He began to tailor projects that would "tap into his students' imagination" (Baldessari, 1992, Side 1). He would allow students to explore their own interests, which flew in the face of his training and the expectations of the school administration.

The most significant moment in Baldessari's art-making career (his famous or infamous "Cremation Project") took place in the 1970s and it changed his process forever. As a painter, he used a gestural style for years before moving into conceptual work. In the summer of 1970, marking the end of a chapter, Baldessari and a group of friends collected all of the artist's work from 1953–66. They transported the 123 paintings to a local mortuary and subsequently cremated the work. The ashes were collected and a marker was created that referenced the years of works that just passed away (May 1963–March 1966).

Pardo and Dean (2012) emphasize the importance of the referenced dates: “May 1953 was the date of his college graduation, a time when, according to Baldessari, he was no longer obligated to make art. The March 1966 milestone signified the date that he had given up relational painting and made the leap to the conceptual text and photo-text paintings of 1966–68.” The Cremation Project was also practical because Baldessari had accepted a new position to teach at Cal Arts and this served as a way to make the move that much easier.

Baldessari taught at Cal Arts from 1970 to 1986. This is when he really hit his stride as an artist-teacher. At Cal Arts, he created a class based on his own work called *Post-Studio Art*. He himself had not worked within the confines of a studio and he wanted a class that reflected his own interests. The class was unusual at the time because it did not define itself by a medium, any particular rules, or other physical limits upon which the description of classroom instruction typically rely. On the class Baldessari states:

> I tried to give them sort of a brief history of contemporary art and … to bring it up to these issues that developed me, so they could see that the things I was interested in didn’t come out of the blue sky—that there was some continuity to it all.” (1992, Tape 3, Side 1).

Baldessari decided not to use textbooks in this class and instead brought in many examples of current artworks through slides—something book publishers would have a difficult time doing since they are already dated by the time of publication. In addition, Baldessari would bring in catalogs and art magazines from his travels and visits to galleries and museums around the world that would stimulate discussions on what was happening at that moment in the art world. Utilizing his relationships in the art world, Baldessari invited many professional artists to guest lecture and visit with students.

When the students left the classroom they would visit anything related to culture. Baldessari was interested in locations that were visually interesting and connected to their studies including the Hollywood Wax Museum and Forest Lawn. Baldessari recalls one of his poststudio lessons:

> One of my tricks was just that we'd have a map up on the wall, and somebody would just throw a dart at the map, and we would go there that day. [laughter] They could take their _____ cameras and still cameras, and so whatever they wanted in just staying out there. Try to do art around where we were. (1992, Tape 3, Side 1).

Through this experimental class Baldessari was basically trying to set up or facilitate a situation where art might happen. Given the parameters of the school, Baldessari tried to make teaching as much like his art as possible. Eventually, his art would be an example, illustration, or metaphor for things he was teaching in class. "I was going at my class much like I would do art, which was basically trying to be as [formed] as possible, but open to chance" (1992, Tape 3, Side 1).

What can we learn from the Artist-Teacher?

The artist-teacher can serve as an excellent model for art education programs considering the level and amount of art-making that they facilitate. It also reconciles the schism or disjuncture between studio art and art education programs. Whether it's the modern or postmodern era, graduating students who do not view themselves as artists do a disservice to themselves and to the students who eventually will study with them. An artist-teacher must embrace his or her studio practice and the tenets of being an artist.

The art education field has long tried to separate these two concepts, representing them as detrimental to one another because on the surface level, their individual characteristics don't appear to complement one another. The history of art education is helpful for contextualizing the origins of the artist-teacher and where we find ourselves in the current postmodern landscape.

Victor Pasmore typifies the modern artist who paints from within and creates grand pieces through a predictable medium. Richard Hamilton and John Baldessari, on the other hand, move toward conceptual practices that embrace ideas in the facilitation of art. However, the commonality in all three perspectives is the importance of identity and time spent making and thinking about art. More needs to be done in art education programs to stress the importance of art-making and to facilitate student teachers' identity as artists first and teachers second. It's only through a strong identity that these individuals will have content on which to draw.

One only needs to look to the rising number of graduate programs in art education that emphasize the importance of artist-teacher language in the USA and abroad. Schools like the University of West Scotland, New York University, Boston University, and the School of Visual Arts, New York, all stress the importance of the contemporary art world and its importance for preparing art teachers. The Artist Teacher Scheme in the UK is a national professional development program that allows practicing art teachers to focus on their art-making and review their processes (Herne et al., 2009). The philosophy of the program maintains that art teachers who preserve such a practice are more effective and more satisfied with their work in the classroom. Yet it was developed because so many art teachers had lost touch with their own art-making, let alone contemporary practices.

Attention to the characteristics of contemporary artist-teachers may help to reverse the waning significance of art in art education. And there is much we can do in this vein on a very small and large scale to improve art education departments and classrooms around the world. While maintaining a studio practice is important, there are a number of institutional decisions and frameworks that would help advance a meaningful crossover of the fields of art education and contemporary art. For higher education professionals working in the field of art education, the following points should be considered and discussed:

- Relocate art education classes under the umbrella of art departments.
- Facilitate the education of artists first and emphasize theories of teaching second.
- Eliminate undergraduate art education degrees and concentrate on education theory in the credential and graduate degree process.
- Emphasize the notion that successful art teachers teach from their artistic practice.

Art education serves students better as a graduate course of study. The formative training of undergraduates should concentrate on the development of artists. Art education is an extremely challenging discipline and one with a long history informed by a number of difficult theories. Sacrificing this important knowledge in art education classes does not sustain long-term success. The more difficult challenge, nonetheless, is attempting to reinvigorate an art practice that has stopped.

Art teachers striving to reinvigorate their artistic process should:

- Make efforts for their teaching to be an extension of their studio life.
- Create a classroom context that models an artist's workshop or studio.
- Think about the classroom materials/techniques the way an artist thinks about the elements and principles of design—they are meant to be manipulated.
- Apply their artistic aptitudes in the educational context.
- Keep a journal that reflects on their art-making process.

Any teacher who embraces individual artistic aptitudes and values the connections between studio and classroom can bridge these interests and passions. It requires reflection and an earnest effort to engage. Keeping a journal about your artistic process will help artists identify important processes they may want to emphasize in the educational context.

One can be a great art teacher during the week and a great artist during the weekend. The ability to combine these activities conceptually for the benefit of student learning is what is missing in the field of art education. The absence of these integrative skills contributes to the drift away from contemporary art that confronts the field of art education. The artist-teacher is a bold yet rewarding philosophy that has great potential for the vitality and effectiveness of teachers and for the education of students at all levels.

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CHAPTER 5

Nurturing the Intersections of Arts and Non-arts Disciplines: Lessons from Art Education

Marit Dewhurst

Sitting around a large table, black sharpie markers poised in their hands, eighteen graduate students in art education pore over a recent speech by Secretary of Education Arne Duncun. As they read, they strike out various words and phrases. Their redacted versions of the speech turn into "black-out poems" that describe an underlying and often ignored story about the role of arts in learning. Through these found word poems, Duncun's intense focus on "creativity" and "innovation" is impossible to miss; and it's no surprise given the rhetoric surrounding education policy today. From government programs to campaign slogans, the prioritization of creativity and innovation is ubiquitous. The desire to promote creative problem solving and outside-the-box thinking cuts across all levels of education as educators, principals, program directors, and, of course, higher education administrators seek to prepare the most innovative and creative thinkers possible.

Nowhere does this national desire resonate more fully than within the field of art education. For graduate students studying art education, one of the primary tasks is to develop the tools to engage as critical contributors to the field. To do so requires that students wade deeply into the conversations and debates in the field. While these debates are in constant flux, a recurring theme in recent years has been the popularity of connecting the arts to other disciplines. In the Art Education program

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at City College of New York (CCNY), this means stepping into current conversations with an awareness of the existing disjunctures, and the possibilities for connection, between arts and non-arts domains. As students proceed, they refine their ability to think strategically about the benefits, challenges, and opportunities of working across disciplines both in and beyond the arts. This chapter will explore the ways in which the training of arts educators who advocate for generative connections across disciplines may offer insight into the arts as sites of discourse and convergence in higher education.

In the Art Ed Classroom: Mining Disjuncture

To be an effective arts educator today is to be both an educator and an advocate. Operating in a landscape where the arts are all too often viewed as superfluous side dishes to the "real" learning in other subjects, arts educators must be adept translators who speak the multiple languages of the various disciplines and agendas of their colleagues. Working within schools, this might entail describing to an administrator that artwork made in class is not simply for decorating the halls—it also provides students with valuable opportunities to think creatively and abstractly. Outside of schools, arts educators might find themselves describing their after-school art courses as spaces for important youth development in risk-taking, agency, and collaborative problem solving. No matter the setting, arts educators are constantly advocating for a vision of the arts as spaces for rigorous learning and engagement in the world.

With this added role of advocacy, pre-service art teachers and graduate students in art education must develop the tools to navigate complex conversations across disciplines. They must hone their analytic skills to be able to parse out the major arguments in the field and the underlying factors, benefits, and challenges of those arguments. But their work must not stop there. Advocacy requires moving a critical analysis into the public sphere in an effort to change the ways in which art education is viewed and practiced. Students of art education must learn to communicate their ideas to stakeholders who may have little background in the arts or in education, let alone arts education as a field itself.

At CCNY's Art Education program, graduate students and pre-service teachers in art education are trained to engage in the field as critical contributors through a series of course conversations and activities. Through courses such as "Critical Perspectives in Art Education," students read, analyze, and respond to current debates in the field in an effort to prepare them to be articulate advocates. Beginning with the act of visually mapping out the conversations, students learn to decipher the nuances of key debates in the field. In doing so, they creatively interpret current research in the field into both two- and three-dimensional visions of the relationships between ideas, often mimicking topographical, treasure hunt, or concept maps. Using these artistic maps of the points of connection and disconnection, students identify areas to probe their analysis of a topic further. Through further research, students experiment with written and visual forms of advocacy—from online writing prompts to interactive artworks. They script imaginary dinner parties between scholars in the field. They design possible grant applications for future art education projects. And, they practice lively conference presentations in a cumulative research project. As they engage in these advocacy strategies, they often find points of intersection that open up new ways for working in the arts.

Throughout several years of these course activities, much of our critical analysis of the field of art education has centered on the various ways in which the arts intersect with other disciplines. From arts integration to the "STEM (science, technology, engineering and math) to STEAM (ibid. with A for arts added)" debate, arts educators are in constant conversation about how the arts connect to other domains. This attention to cross-disciplinary connections is not surprising given that educators and artists alike often stretch the conventional barriers of their domains. And yet, despite the ripe potential for this work, it can be particularly prickly as each stakeholder seeks to preserve the rigor and meaning of their own discipline. A closer look at what students have explored in the graduate program at City College as they try to translate their work into other disciplinary languages reveals intriguing lessons for thinking about the ways in which the arts intersect with other areas.

Arts Integration, STEM to STEAM, and the Maker Movement

In public schools and out-of-school spaces, the arts are regularly woven in and out of the curriculum (Burnaford et al., 2007). At times, they are the primary focus, as we see in conventional painting or dance classes or youth media projects. Other times, they are simple servants to other subjects, as evidenced in songs about the Constitution or illustrated stories in a language arts class. In recent years, scholars in the field of art education have often argued for an authentic engagement in the arts via other disciplines. These arguments have largely centered around three main movements: (1) arts integration, (2) STEM to STEAM, and (3) the Maker Movement. A brief overview of the nature of these different approaches to connecting the arts to multiple non-arts domains highlights both the promise and the complexity of interdisciplinary work.

Arts Integration

At its best, "arts integration" plays to the many ways in which the arts intersect, overlap, and refract with other disciplines. Born in the 1990s in response to the decrease in support for the arts in schools, arts integration was initially viewed as a way of fusing the arts with other disciplines in an effort to continue to provide arts experiences for learners who no longer had access to art, music, dance, and/or theatre classes. Popular in many K–12 settings today arts integration now refers to those instances in which educators merge arts practices with non-arts disciplines such as math, science, and languages. As defined by the Kennedy Center ("ARTSEDGE" n.d.), one of the nation's leading advocates for arts integration, this process is "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both." Unlike art form specific teaching (i.e., a painting class or a music class), or arts-enhanced curricula (i.e., creating a performance about the solar system), arts integration emphasizes learning objectives in both arts and non-arts subjects simultaneously—neither subject is servant to the other.

In arts integration, learners engage in creative investigations of the world in cross-disciplinary ways. Like artists and scientists alike, they experiment with materials and techniques to create artwork that addresses issues as varied as climate change and mathematical patterning. In doing so, they might study the multiple ways in which dancers communicate meaning while simultaneously studying anatomy or the physics of movement to deepen their understanding of both the science and expressive nature of dance. Educators who use arts integration seek out the natural connections between arts domains and non-arts domains and explore those in their teaching to help students grow in both areas. Recent research on the benefits of this form of teaching has been largely positive, highlighting how arts integration can be an effective tool for school reform (Davis, 2008; Rabkin & Redmond, 2004).

Based on this research, in 2012 the President's Committee on the Arts and Humanities, in partnership with the Department of Education and the National Endowment for the Arts, sponsored the "Turnaround Arts" program, a multiyear investment in art education in some of the country's lowest performing schools that centers on arts integration. Initial findings from research on participating schools, suggests that the intense focus on arts integration has contributed to increased academic test scores and attendance rates (President's Committee on Arts and Humanities n.d.).

As an approach to art education, arts integration highlights the ways in which the arts can easily intersect with other disciplines. While the potential drawbacks of this approach are highlighted below it has opened up possibilities for the arts in schools that long ago stopped engaging students in any art form. Furthermore, it can often mirror how artists work outside of schools as they use their art-making to connect, engage, and re-imagine other disciplines. Although arts integration is not a replacement for deep and focused exploration into art forms, materials, techniques, and histories, it can provide a way of teaching in the intersections of art and other domains that can be useful in spaces outside of K–12 education.

STEM to STEAM

Science, technology, engineering, and math, collectively known as the STEM subjects since the early 2000s (Dugger n.d.), have become the primary focus of education policymakers and administrators. Viewed as the answer to the USA's future, STEM education has been framed as the optimal avenue to college preparedness, academic success, and economic stability (for both individuals and communities). As President Obama stated in a 2009 speech used to launch his *Educate to Innovate* campaign for STEM education, "improving education in math and science is … about the power of science to not only unlock new discoveries, but to unlock in the minds of our young people a sense of promise, a sense that with some hard work—with effort—they have the potential to achieve extraordinary things" (Obama, 2009).

Since then, the US Department of Education has invested both money and resources into developing teacher training in STEM subjects via the STEM Master Teacher Corps (a teacher training program), collaborated with business partners in the field to invest in schools, and worked to bring women and people of color into STEM fields through mentoring and speakers bureau programs across the country. While these initiatives have certainly brought significant attention to the fields of science, technology, engineering, and math, they have also neglected the ways in which the arts play a key role in fostering creativity and innovation.

Following close on the heels of the current enthusiasm for STEM education, arts and design advocates began calling for the inclusion of the arts in the US's push for creativity and innovation in education. The so-called "STEM to STEAM" movement has brought together artists, designers, and educators who have pointed out that the arts are fundamental to any development of innovative thinking (STEM to STEAM n.d.). As former Rhode Island School of Design (RISD) President, and leading STEAM advocate John Maeda stated in a recent interview, "We seem to forget that innovation doesn't just come from equations or new kinds of chemicals, it comes from a human place. Innovation in the sciences is always linked in some way, either directly or indirectly, to a human experience. And human experiences happen through engaging with the arts—listening to music, say, or seeing a piece of art" (Lamont, 2010).

Leading the push for moving from STEM to STEAM, RISD has played a pivotal role in challenging assumptions about the nature of learning in the arts, expanding the conversation to highlight how the arts are spaces of intersection with other domains that provide new ways of seeing and making in the world. This conversation has resulted in the rise of journals, conferences, and online forums devoted to advocacy for the inclusion of the arts in all STEM education settings (i.e., *The STEAM Journal*, conference presentations at the National Art Education Association, and www.stemtosteam.org).

Maker Movement

Coined as a term in the mid 2000s, the Maker Movement describes the increasing popularity of making things—gadgets, crafts, electronics, inventions—using shared digital tools, low-cost materials, and home-spun ingenuity among both young and older people in the USA. An umbrella term, "Maker Movement" encompasses the various hackers, tinkerers, inventors, experimenters, and crafters who have turned their basements, libraries, extra lab spaces, laptops, and shared offices into "Maker Spaces" where people come together to make things. This movement has grown through online platforms such as Etsy, an online marketplace for home-based craft industry artisans, and Quirky, an online platform for inventors to share, critique, and market their ideas. In-person social gatherings such as the Maker Faire, a gathering of makers that includes a marketplace, workshops, and events that is held in cities across the country (and recently at the White House), bring people together to share ideas in a festive atmosphere. Further support has come from academic centers such as MIT's Media Lab, which promotes research and creative making that has also begun to influence education circles.

Encouraged by President Obama's "Educate to Innovate" campaign(The White House, n.d.), schools have begun to apply the principles of the Maker Movement to teaching—advocating for collaborative learning, design thinking, and an emphasis on creative problem solving. While the Maker Movement is rarely described as an arts movement, it is clear that much of the making is steeped in artistic and creative thinking. As Maker advocates Martinez & Stager, (2013) write, "Aesthetics matter … Many Maker projects are indistinguishable from art." Here the arts—in the form of digital creation, tinkering with materials, and crafting—are tied to both science and engineering practices that rely heavily on experimentation. In the maker world, young people design robots that draw, use 3D printers to create figurines, and build electronic networks that produce soundscapes. As these examples illustrate, this movement provides yet another example of the ways in which the arts intersect with other disciplines to produce vibrant spaces for learning and engagement with materials and with the world.

The rise of the Do-It-Yourself Maker Movement has been widely documented (Anderson, 2013; Kimmelman, 2010; Gauntlett, 2011). Recently, however, education researchers have begun to look at the educational significance of this kind of creative practice. Initial findings from a multiyear study from Project Zero's Agency by Design project, (2015) highlights that "the most salient benefits of maker-centered learning for young people have to do with developing a sense of self and a sense of community that empower them to engage with and shape the designed dimension of their world," (p. 7). Given the Maker Movement's emphasis on collaborative creation, knowledge sharing, and creative problem solving, it is no large surprise that the kind of learning engendered by participation in this movement leans towards empowerment and cross-disciplinary connections. The Maker Movement, in its ability to bring together designers, artists, scientists, engineers, and educators in the pursuit of making things offers a real world model for inter-domain educational practice that is infused in artistic modes of thinking.

Challenges to Interdisciplinary Work

While it is clear that each of these models of connecting the arts with other disciplines offer positive avenues for students and educators alike to engage in making and looking at art, they also raise an important concern. As critics of arts integration have highlighted, when the arts are joined with another discipline, there is always a risk that the arts will be relegated to a secondary supporter as the primary discipline—be it algebra, physics, or robotics—takes precedence. And this is all too often the case. As graduate students in my courses have noted with anger, frustration, and disbelief, a view of the arts as silly, simply decorative, and "learning-lite" persists. This mentality affects the potential benefits of the intriguing models of interdisciplinary learning highlighted above. For when the arts are regularly seen as simple servants of content, then educators and learners miss out on the chance to delve deeply into the important processes that artistic engagement can offer us. Simply skimming the surface of the arts does little to challenge thinking, deepen understanding, or change perspectives.

Those seeking to bring two or more non-arts disciplines into partnership with the arts must ask themselves how the work builds on the authentic learning embedded in each discipline. It is not enough to rely on the performative nature of the arts as a tool for learning (i.e., dancing the water cycle or painting patterns). Rather, as many scholars have argued, true interdisciplinary arts connections must attend to the rich historical, technical, cultural, and analytical work of the art form (Burnaford et al., 2001). This attention to authentic learning in the arts is certainly critical for the success of the specific collaboration, but its importance also extends beyond the immediate intervention. As recent models have proven, any interdisciplinary connection that waters down the real rigor of art-making threatens not just the individual project itself, but also the larger view of the arts within society. When the arts are only experienced as thin domains of decoration, performance, or personal expression, those visions solidify, eclipsing the robust rigor of authentic arts engagement.

As graduate students and pre-service teachers in the arts learn the skills of advocacy, the question about what constitutes authentic arts engagement is a source of much discussion. It is clear that interdisciplinary intersections dominate the field of art education today. Knowing that they will need to translate the value of the arts across disciplinary barriers, students in art education must learn to identify and clearly communicate the rigorous learning embedded in the arts. In honing their ability to articulate the benefits of arts engagement, students grapple with the challenge of naming the elusive processes and practices required of art-making. As they do, they lay the groundwork for changing the ways in which the arts intersect with other disciplines—both in K–12 learning settings and beyond.

In the Art Ed Classroom: Describing the Work

As we have seen, future arts educators enter a field where they must be articulate advocates for their own work. To prepare for this advocacy, students in art education practice naming and describing the fundamental processes of the arts in an effort to be able to translate the arts across disciplinary boundaries. To do so, graduate students in City College of New York's Art Education program begin by turning their attention inwards to reflect on their own artistic practices. Creating maps of process by which they create a work of art—from idea generation to final revisions—enables students to make visible the internal thinking behind their work. As they have shared these maps over several years, recurring themes have emerged that highlight some of the core processes of making art—processes that are potentially useful points of intersection with other subject domains. A brief description of these fundamental components of the arts gives much-needed language for arts educators who seek to translate the rigor of the arts to both their future students and colleagues who may or may not have experience with the arts. While by no means definitive, the processes identified in the CCNY program—observation and interpretation, experimentation and research, and imagination and action—are useful for thinking about arts-based or arts-inclusive interdisciplinary intersections.

Observation and Interpretation

One of the first artistic processes that graduate students describe as they reflect on their own art-making, is the act of observation: they observe the world around them. As avid watchers and listeners, they fill sketchbooks and make lists. They clip images and create walls of inspiration. They visit museums, galleries, community events, concerts, and lectures and they jot down what they remember. They are attentive to details—to the way light hits a brick building or the juxtaposition of peeling paint and an unfurling leaf. Honing a sense of observation like this requires a certain kind of patience and persistence. Artists work at holding their attention and looking closely at an object, a person, or a moment. In a world of constant distraction, observation—deep and focused inspection—can reveal critical awareness of the physical world.

Paired with observation is the act of interpretation, of making sense of what one sees (or otherwise experiences). For graduate students in art education, this is a crucial component of both their own artistic practices, but also one of the primary skills they seek to teach their students. The awareness of how objects, images, and performances are subject to the viewer's interpretations is one of the real strengths of the arts. Whereas other disciplines may operate behind a veil of presumed objectivity, in both making and experiencing art, the act of interpretation is often what brings the work to life. Interpretation occurs when artists pair together existing images, colors, patterns, lines, and movements to convey an idea. As they create the artwork, artists rely on their associations of those images, colors, patterns, lines, and movements to direct a possible interpretation for their audience. When the viewer then experiences the work, he or she brings a set of associations and previous experiences that shapes the view of the work. As is often said about the arts, "there's no clear right or wrong answer." While there is some debate about this (there might very well be a range of plausible interpretations), the sentiment highlights how individual interpretation is a fundamental element of engagement in the arts.

Experimentation and Research

Perhaps one of the lesser acknowledged processes of making art, albeit one of the most important, experimentation takes place as artists test different materials, techniques, and modes of expression. While rarely as systematic as the scientific method (except perhaps in design domains), the act of experimentation parallels the kind of testing of ideas that is fundamental to the so-called "hard sciences." In the arts, experimentation might not always be visible in the final work of art or performance since it usually occurs in the sketches, drafts, and rehearsals where artists play out the possibilities for their work. In doing so they might try to create a single image using multiple media, testing out the effect of paint versus charcoal. Similarly, they might "try on" different character roles with a dance or dramatic reading to find the right fit. Often, graduate student artists will speak of this process as one in which they are looking for when the artwork "clicks"—when it comes together to match their initial vision.

Operating hand in hand with experimentation is the process of research. Again, often hidden within the process of making art, research in the arts requires an understanding of cultural associations, historical trajectories, material limitations, and technical possibilities. As artists embark on a work of art, they build on their own observations and interpretations to conduct research that can contribute to the strength of their work. This may consist of researching technical aspects of glazes, resins, or paper weight. It might entail interviews or historical document analysis to gain information for character development. Mirroring forms of research in other disciplines, research in the arts relies on gathering information, looking for themes and patterns, and then applying the knowledge to the creation of a work of art.

Imagination and Action

Typically framed as the main contribution of the arts, imagination is the process by which artists re-envision what is possible through their art-making. Perhaps the most elusive of these artistic processes, imagination enables artists to conceive new modes of representation, communication, and being in the world. When imagining, artists take what exists before them—the materials, techniques, and ideas they work with—and transform them to create new objects or performances. In doing so, artists present us with different visions of the world, alternative realities, or surprising perspectives. For example, a dancer might perform a series of movements that depicts life underwater, thus expanding our understanding of life below the ocean's surface. Similarly, a visual artist might create a series of sculptures focused on human emotions, challenging audiences to re-think how they experience sadness or joy. These acts of creative problem-solving result in works of art that can alter an audience's perceptions of possibility. Tied to creativity, imagination is at the core of what it means to make something out of nothing.

Paired with imagination, is the concept of action. Artistically speaking, action refers to the ways in which artists participate as agents in the world—actively seeking to communicate with, motivate, or provoke their audience. In this process, we notice how artists are very often at the forefront of social change, using the tools of their art to challenge or overturn the status quo. Born out of keen observations about the world and rooted in research, art can be a medium through which people act upon their ideas and within their communities. Akin to the production of a mechanical device or the fabrication of a particular chemical, the action in art is the realization of an idea in physical form for use by a public audience. While often incorrectly understood as passive objects, art can—and I'd argue, should—be viewed as a form of action in the world.

In naming these key elements of the arts, it is inevitable that we also start to see ripe connections to other contexts and disciplines. Certainly, scientists reading this will quickly lay claim to experimentation as core to their work; and what doctor would not want to have great observation skills? The arts are not the only domain in which one can develop these processes. However, the arts offer a space to practice these processes that can be engaging, personally meaningful, and expressive. For students learning to be arts educators and advocates, the unique benefits of the arts are at the heart of any effort to connect to other disciplines. As graduate students practice identifying and describing the DNA of the arts to those outside the discipline, they learn to translate those ideas into the common vocabulary of other domains such as science, engineering, and so forth. These translations offer opportunities to think about the ripe possibilities of interdisciplinary connections—opportunities that can transform practice both in the arts and beyond.

Generative Connections

As we describe the rigorous work of making art, graduate students in art education are often quick to see the potential links to other disciplines. Perhaps primed as artists who typically practice identifying connections, these arts educators describe multiple opportunities to work collaboratively across subject domains. Although many arts educators will eventually find work within the K–12 school system, the connections they identify are relevant to any learning setting. Furthermore, given the history of higher education as a laboratory for new ideas, colleges and universities may in fact be the ideal context in which to push the discourse of interdisciplinary connections in the arts. The recent formation of networks such as *Imagining America* (n.d.) and *Alliance for the Arts in Research Universities*, (2015)—two organizations committed to supporting connections between the arts and other disciplines in higher education—demonstrates the need for more expansive thinking about the ways in which the arts intersect with other domains in higher education.

Drawing on conversations among graduate students in art education, this section imagines what a positive discourse around arts in higher education might look like. With awareness of the potential pitfalls of arts integration and a clear articulation of some of the key processes of the arts, it is possible to envision a set of suggestions for a generative approach to the arts in higher education. These suggestions—shared expertise, authentic collaboration, and student participation—equip faculty and administrators in higher education with sound principles for facilitating teaching and research at the intersection of the arts and other disciplines. While by no means exhaustive, these suggestions are illustrated with examples of programs already taking place in institutions of higher education across the country.

Shared Expertise

One of the first suggestions for positive interdisciplinary connections is the acknowledgement that each contributing partner has a particular expertise to bring to the table that is valid and valued. In this respect, university settings have the advantage of being home to multiple experts in their own fields. Leading scientists, researchers, engineers, artists, art historians, filmmakers, dancers, and the like find their homes in institutions of higher education where they work to deepen our understanding of art, science, and culture. Expertise is abundant in higher education. Unfortunately, while universities have great resources in the knowledge department, they are often divided into departments that can prevent interdisciplinary activity. The "silo effect," whereby researchers and faculty members are contained in silos based on their field of practice, limits opportunities for a positive discourse around the arts. A reimagined vision of shared expertise seeks to challenge those barriers by using the depth of knowledge in those silos to model a more generative intersection—one that continues to deepen understanding in both fields. Much like a Venn diagram in which two overlapping circles reveal shared content, in bringing these towers of expertise together, a new intersection is revealed. A prime example can be found at Brown University.

Bringing together the strengths of Brown University's liberal arts faculties, its medical school, and the Rhode Island School of Design (RISD)

Museum, the Clinical Arts and Humanities program (n.d.) provides students and scholars with multiple opportunities to share the expertise of the health care fields and the arts fields to foster a new intersection called "medical humanities." To do so, the Clinical Arts and Humanities Program offers several avenues for engagement. Courses and seminars that are often co-taught by faculty from different fields focus on convergences between the health care fields and arts practices such as observation, experimentation, and imagination. As a playwright and former faculty member within the program, Deborah Salem Smith wrote in her "(Play) writing and Medicine" course description, "Creating theater and practicing medicine are both deeply human endeavors. Both fields confront real bodies in a specific space and time; both fields transform partial narratives into new, crafted narratives that inform, empower, and heal others" ("Courses and Seminars" n.d.).

Fellowships and exhibition opportunities for students encourage young scholars to engage in research and creative scholarship that advances both the arts and clinical practice. Recent awardees have created exhibitions of artwork created by adolescents with chronic illnesses, developed seminars using art to develop observation skills, and tested the effect of narrative medical practices. Artist residencies complement this work as the Clinical Arts and Humanities Program invites practicing artists, playwrights, and dancers to teach seminars, lead performances, and participate in regular lectures that address the intersection of the arts and health care.

In addition to these program offerings, the Clinical Arts and Humanities Program has a lively connection with the RISD Museum in which premed and medical students delve into conversations about works of art in the museum's collection. "From Galleries to Wards" builds on the shared commitment to observation and interpretation that is fundamental to both the medical and arts fields to provide a space for young scholars to refine their skills. As museum educator Hollis Mickey and medical student Kevin Liou write in a recent reflection, the program can "foster different ways of solving problems and making meaning" ("Thinking about thinking" n.d.). Such conversations serve as spaces for health-care professionals to work with artists and art historians to advance a collective understanding of the intersections between health and art. In valuing the rigorous work and shared expertise of both fields, this program serves as a model for universities seeking to nurture a sense of shared expertise across disciplinary domains.

Authentic Collaboration

The call for authentic collaboration is often heard in scholarship on arts integration at the K–12 level where the arts are often seen as secondary tools to convey the “important” knowledge in math, science, language arts, or social studies (Burnaford et al., 2007). In an effort to curtail the practice of the arts serving as the transporter for other subject areas, authentic collaboration describes an approach to interdisciplinarity that is rooted in the professional practices of each domain. In the arts, this means drawing on the processes highlighted above—observation, experimentation, imagination, and so on—to build collaborations with other disciplines that move participants to a deeper understanding of the art form and the non-arts collaborator. In higher education these authentic intersections maintain the rigor of each discipline to elevate both.

While still in its nascent phase, University of Southern California (USC) recently launched the “USC Jimmy Iovine and Andre Young Academy for Arts, Technology and the Business of Innovation”—referred to as “the Academy” (Eells, 2014). According to the Academy’s description, this undergraduate program encourages students “to think seamlessly across disciplines and to leverage the theories, concepts and vocabulary of each to imagine and develop bold new ideas” (“The Academy Experience” n.d.). Coursework is designed to reflect the professional world where designers, artists, engineers, and entrepreneurs work in teams to develop and promote social media apps, design software, video games, audio technology, and other fusions of art and technology. To prepare students for this world, the Academy offers a series of interdependent courses such as “Innovator’s Forum” and “Discerning and Making” that “help students to gain understanding of the theories, concepts, vocabulary and ‘language’ common to each area, and to garner skills in their relevant applied technologies and techniques” (“The Program” n.d.). In delving into the unique bodies of knowledge and professional practices of multiple domains, the Academy seeks to provide a space for authentic collaboration across disciplines (Buckley, 2015).

Giving physical form to this commitment to authentic collaboration, at the center of the Academy’s curriculum is the “Garage” a state-of-the-art workspace that mirrors the collaborative practices in the art and tech industry. Students can physically connect different disciplines through their use of the Garage’s digital fabrication equipment, communal workstations, and professional-level art, design, and engineering tools all contained within an open space layout. Professionals in the fields of design, art, audio and video technology, and business regularly visit to discuss current trends in their respective and interlocking fields with students, further modeling the kind of authentic collaboration that occurs beyond the walls of academia. While some may criticize the entrepreneurial emphasis in a program that fuses art and design, audio and digital technology, and business, it is clear that the Academy mirrors the kind of interdisciplinary practices of companies such as Apple, Google, and other economically successful sites of innovation and creativity today.

Student Participation

Perhaps the most empowering approach to fostering a positive discourse around collaborative intersections in the arts in higher education is to prioritize student participation. When universities can create opportunities that allow students to name and enact their own mixed subject area collaborations, they provide a chance for domain intersections to emerge organically—much as they do outside of conventional educational contexts. When students take leadership in initiating connections among the arts and engineering, science, history, or countless other disciplines, they can own and internalize those connections in ways that may prolong them outside of any contrived setting. Using personal networks and social relationships to create interdisciplinary intersections paves the way for future collaborations that are built on mutual respect. These forms of organic connections obtained through active student participation might serve to dismantle existing boundaries between the arts and other domains as these same students move into positions of leadership.

Growing out of the success of ArtsEngine, an interdisciplinary collaboration that brings together art and engineering, Living Arts, is a living and learning community established between four units at the University of Michigan—the College of Engineering, the School of Art and Design, the Taubman College of Architecture and Urban Planning, and the School of Music, Theatre, and Dance. This special initiative is built on the premise that "creative leaps thrive on two elements: deep knowledge and expertise in a subject area, and interaction with people whose knowledge and expertise are different from—but in some unexpected way complementary to—your own" ("Living Arts: Program Mission" n.d.).

To nurture this interaction, the University has created opportunities for students to live with, take classes with, and collaborate with students outside of their own disciplinary boundaries. By providing both formal and informal structures to encourage work at the intersection of the arts and engineering, architecture, and urban planning, the university aims "to spur and support collaborative, creative work across disciplinary boundaries and to provide an open, playful environment that encourages students to generate and pursue new ideas" ("Living Arts: Program Mission" n.d.). Living Arts at the University of Michigan creates a space where the important informal conversations across domains that so often lead to discovery and innovation can occur in late-night conversations in residence hallways, over group projects in class, and across the dining hall table.

In addition to the informal opportunities for connection inspired by ArtsEngine and Living Arts, further support for cross-domain collaboration is offered through extracurricular events. One such event, "42 Hours of Re-Creativity," allows students to participate in a competitive design challenge that stretches across multiple domains as it seeks to develop concepts for "creative re-use." Working in teams that are required to have members from at least three different schools or colleges within the university, students are encouraged to consider that "there is a lot to be gained from working with people in different fields—difficult as that can be" ("42 Hours of Re-Creativity" n.d.). With faculty mentorship, a creativity-inspiring time constraint, and some prize money, 42 Hours of Re-Creativity offers a platform for student participation at the intersection of the arts, design, engineering, and technology. In doing so, "students learn that solutions may be found in processes that are problem-generative; an approach that can seem counterintuitive in disciplines that live next to or outside of the arts," ("42 Hours of Re-Creativity" n.d.).

Closing Thoughts

As National Endowment for the Arts authors Iyengar & Hudson, (2014) write, "we anticipate a time when arts education is universally valued, on its own terms, as integral to higher education." Clearly, as arts educators translate and advocate across multiple domains, their perspectives can provide useful suggestions for transforming the discourse on arts in colleges and universities. Drawing on critiques of the ways in which the arts connect with non-arts subjects as well as articulations of the core processes of the arts, a concerted focus on shared expertise, authentic collaborations, and student participation could radically change the landscape of higher education today. As deans, provosts, and administration officials continue to call for more "creativity and innovation" in both student outcomes and faculty scholarship, they would do well—as this chapter suggests—to turn to the lessons learned from those at the forefront of such learning: the arts educators already mining the intersections of disciplinary domains for new ways of creating and being.

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PART II

Courses

CHAPTER 6

Approaching Interdisciplinarity in a School of Art and Design

Adriana Katzew and Aimée Archambault

The beauty of teaching and learning in a college of art and design is that art is everywhere. It is embedded in the fabric of the institution. It is a place where arts learning does not struggle for voice in discussions of educational purpose and content. Nonetheless, even in this setting, disjuncture persists between arts and non-arts disciplines, as well as between different arts disciplines. The Art Education Department at the Massachusetts College of Art and Design (MassArt) strives to bridge the divide by offering alternative, positive discourse through a group of courses.

In this chapter we address the *Interdisciplinary Portfolios*—a series of courses that encourage interdisciplinarity among the arts and between the arts and non-arts. Before discussing the gains and challenges of this purposeful model within a college of art and design, we first provide a context for our school and its Art Education Department. We then engage in a discussion of the *Portfolio* courses and their interdisciplinary nature, and conclude with the implications for visual arts teaching and learning both in higher education and in K–12 schools.

MassArt in Context

The Massachusetts College of Art and Design (MassArt) first opened its doors in 1873 as the Massachusetts Normal Art School. At that time, no other state had established a school for the purpose of art instruction.

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MassArt was, and still is, the first and only independent state-funded college of art and design in the United States (Massachusetts College of Art and Design, n.d.). From its inception, MassArt was interdisciplinary. While its main purpose was for students to become teachers of industrial drawing, the school believed it should instruct them in other disciplines and art domains, including anatomy, studies of historic art, water-color painting, modeling in clay, and modeling from the nude human figure (Clarke, 1885, p. 613; Massachusetts Department of Education, 1893, p. 41). Some people attacked the wide range of courses as unnecessary and extravagantly expensive, while others defended it. Deristhe L. Hoyt, then a lecturer on Art at the Massachusetts Normal Art School[1] stated:

> We believe that in all schools of design and industrial schools, there must be, together with the study of the mechanical arts, a large degree of general art culture indeed, that the art influence should dominate in order that artistic work may be accomplished. If the faculties of design and invention are to be awakened into successful action, it must be done by the study of art and nature. (Clarke, 1885, p. 615)[2]

Evident in Hoyt's words is the notion that to reach new levels of design and invention (and for that matter creativity), we need to understand and experiment with different artistic disciplines, allowing them to inform each other and potentially create new knowledge.

Today, MassArt continues to see the value of interdisciplinarity in educating its students. This is evident in the College's most recent strategic plan for 2015 to 2020. Two of the plan's priorities speak to the importance of interdisciplinary learning:

- We provide rigorous professional programs in the visual arts, grounded in the broader context of liberal learning and designed to encourage individual creativity.
- We challenge students to develop their talents to their highest potential, questioning the traditional boundaries of disciplines (Massachusetts College of Art and Design, 2014, p. 2).

MassArt's embrace of interdisciplinary education is also manifest in the strategic plan's first goal: to "create opportunities for cross-departmental collaboration and interdisciplinary, multidisciplinary, and/or trans-disciplinary study." Some ways the college envisions meeting this goal are by creating interdisciplinary BFA and MFA majors, as well as pairing arts and non-arts courses (Massachusetts College of Art and Design, 2014, p. 4). An initiative on sustainability as an interdisciplinary area has already been created whereby courses in fashion, lighting, furniture fabrication, environmental science, history of art, and sustainable projects in art and design are included. Some faculty also bring an interdisciplinary perspective to the courses they teach, bridging the arts with non-arts disciplines such as science, history, religion, anthropology, and the history of art.

MassArt's hope for greater interdisciplinary teaching and learning will create more of a juncture between the different arts disciplines as well as between the arts and non-arts. For the time being, however, disjuncture reigns with each department in its own silo. The Liberal Arts department at MassArt, for instance, is perceived as isolated from the rest of the college partly because students are required to take some of its courses, but there are no majors in the liberal arts. Other departments, such as Illustration and Graphic Design, have so many requirements for their students that it is virtually impossible for them to take courses outside of their major requirements. In spite of challenges or limitations that constrain interdisciplinarity, it continues to be valued and fostered in some courses and departments. The Art Education Department is one of them.

The Art Education Department and the Interdisciplinary Portfolio

Students join the Art Education Department in their sophomore year, after a foundation year in which all first-year students take a common core of studio, history of art, and other academic courses. Like all other undergraduates, art education majors have a strong foundation in the visual arts. Indeed admission to MassArt is based in part on applicants' artistic skills, and from the beginning, all students are considered artists-in-the-making. Students who join the Art Education Department choose to focus on schools, community organizations, or museums as their sites of teaching. Most elect schools and also obtain their initial state licensure to teach in the visual arts. As part of the art education curriculum, students in the Art Education Department must take specific pedagogical courses, as well as a number of liberal arts, history of art, and studio courses taught by other departments. In addition, art education majors must take five to six indepartment courses called *Interdisciplinary Portfolios.*

The *Interdisciplinary Portfolio* courses were developed in 2003 to give students a better grounding in terms of their art-making—referred to as "art practice." Before then, art education students would take studio courses in other majors, such as photography, painting, fashion, graphic design, and sculpture. However, these were usually introductory courses for non-majors, which did not allow art education students to participate in critiques of their artwork or learn the more complex skills that studio majors did. As a result, art education students were not proficient as artists. The quality of their work was not sophisticated; it was, at its best, foundational (J. Crowe, personal communication, June 10–11, 2015).

Appalled by this realization, some of the faculty in the art education department realized that changes had to be made. They realized that the department could not continue to produce future art educators whose art skills and art practice were of such low caliber. Fortuitously, the Massachusetts Department of Education (DOE)[3] was asking programs leading to teacher licensure to expand their course offerings beyond teaching methods and pedagogy and offer more subject matter content and knowledge. With this push from the DOE, the new Chair of the Art Education Department took the opportunity to see if, as part of the program's re-accreditation, the department could offer courses that went beyond teaching art skills and focused on students' art practice as part of the required art content taught in art teacher preparation. With the approval from the DOE, the *Interdisciplinary Portfolio* courses were created.

The purpose of the *Interdisciplinary Portfolio* courses was not to collect work created in other classes. Instead these courses were named as such based on another definition of the term "portfolio," beautifully captured by Greenberg (2004) in his article on the topic:

> [T]he portfolio becomes more than a collection of organized work—it is a critical vehicle for an artist's education and creative development. The artist brings sketches, works in progress, failed projects, and final work to class and studio sessions for discussion. Work in progress is reviewed, often privately by the instructor … Class sessions can involve students commenting on each other's work …. The artist's portfolio is ongoing. Work carries over from class to class, year to year. Work can be stored away for future reference or can be kept close by for continued reflection.
>
> The common goal of these interactions is to help the student become an "Artist." … [S]imply collecting work without feedback is unlikely to offer new perspectives that will help the student develop and evolve as an artist.

> The portfolio is thus a catalyst for this feedback-for communication and interaction with teachers, mentors, peers, colleagues … It provokes new ideas and new directions and facilitates reflection on and re-evaluation of accomplishments. (pp. 28–30)

In its initial vision plan, the "*Interdisciplinary Portfolio*" would be a hub where students would make art, bringing in and sharing with each other what they were learning and experiencing in other studio courses. The other courses included art education methods and pedagogy courses, and what was then called *Critical Studies* courses (that included liberal arts and the history of art). As described in the course catalogue, the *Interdisciplinary Portfolio* courses "require students to place their college-wide learning in studios and critical studies in the context of art education." The title of the course/s captures the interdisciplinary nature of synthesizing learning from many classes and disciplines while making artwork.[4]

Since the *Interdisciplinary Portfolio* courses satisfied the Massachusetts Department of Education's requirement for more content in the major, it opened the door for the department to hire, for the first time, faculty members with Masters in Fine Art (MFAs) to teach these content courses. Before then tenure-track and tenured faculty in the department needed to have doctorates in art education. But, unlike a Masters in Fine Arts, a doctorate in art education did not mean the instructor had extensive experience and knowledge in developing an art practice, or in teaching studio art courses in higher education. With this new ability to hire faculty who had MFAs, the caliber of art education students—in terms of their art practice—was able to rise.

The impact of the *Interdisciplinary Portfolio* courses in the development of art education students as artists became evident shortly after their inception in the Art Education Department's curriculum. This growth was strikingly manifest in the College's All-School Shows. The art education faculty had once cancelled the participation of art education students in these shows due to the low quality of their work. But just four years after the launch of the *Interdisciplinary Portfolio* courses, art education students won the greatest number of awards in the All-School Show in which artwork from all departments was anonymously reviewed by outside judges (J. Crowe, personal communication, June 10–11, 2015).

Interdisciplinary Portfolio Courses Today

Nowadays students first take three to four *Interdisciplinary Portfolio* courses in which they make art, bringing in and building on their experiences from other courses that they take throughout the college. Over the semester, each student explores topics, questions, and media of their choosing in making a body of artwork. Afterwards students take *Capstone Projects*, which follow a similar structure to the other *Portfolio* courses. Specifically, students make art, but this time with a greater emphasis on reflection, refinement, and presentation as students work toward the equivalent of a visual art thesis. Expectations are consequently raised and students must produce high-caliber art.

Initially, the *Capstone* portfolio was taken at the end of the undergraduate program concurrently with students' semester-long teaching internship at schools, community organizations, or museums. However, the faculty noticed that students were having a hard time negotiating the responsibilities of their demanding teaching internship schedules and the intensity of a *Capstone* studio experience. As a result, the *Capstone* is now taken before students' teaching internship, and the newest portfolio in the sequence (developed in 2012), the *Artist/Teacher Studio*, takes place while the students do their internship. According to the course description, the *Artist/Teacher Studio* was developed to:

> help teaching interns navigate the balance between being an artist while being a teacher. Students collaborate to find ways to maintain their own art practice, to bring the works and practices of contemporary art into teaching, create and participate in communities of support, and to use art and teaching practices as foundations for research. (Academic 2015–16)

Teaching and Learning in the Portfolio Courses

Regardless of which *Portfolio* course students take, they are expected to place their college-wide learning in studios, liberal arts, and history of art courses in the context of their own art and teaching practices. The goal for the *Interdisciplinary Portfolio* courses is for students, in their role as future "Artists Teachers," to learn from their own art-making, their own reflection, others' art and practices, their teachers and colleagues, and from all disciplines. As such, students are encouraged to keep the following questions in mind:

- How do I develop a conceptual idea for my practice?
- How do I connect my own practice, as an artist, with contemporary art?
- How can I better understand my work and the work of my fellow colleagues?
- How do I engage in research that benefits my art practice?
- How do I learn to look critically at my work and the work of my colleagues?[5]

In teaching the Portfolio courses, we provide our students the opportunity to choose the art practice they will focus on for the semester. By art practice we mean specifically, "an experiential knowledge-gathering that comes from powers of hands as well as powers of mind. In other words, art practice encompasses creative processes and practices, framing them as a form of knowledge creation" (Kolenic & Mackh, 2013, p. 7). There is no established formula for students to follow in finding their art practice. Instead, they are supported by faculty in their journey of developing concepts and processes. The goal is for students to become the "drivers" of their own art practice: students who create work that is meaningful to them, who investigate their ideas, and who have the freedom to use whatever art forms they need. Students are expected to look beyond themselves for their art practice and become informed by other art, by artists and by other disciplines. In other words, we want our students to move away from the training they have received in their K–12 schooling and college art foundation program which fosters problem solving through specific teacher-defined assignments. Instead, we want students to become "problem finders" (Katzew & Archambault, 2015).

The importance of "problem finding" has been identified as key to creativity. In their longitudinal study of the creative vision of art school students, Getzels and Cziksentmihalyi (1976) found that,

> [T]o turn a problem solver into a problem finder, one must feel that there is a challenge needing resolution in the environment, one must formulate this feeling as a problem, and then attempt to devise appropriate methods for solving it. That is, the problem solver himself must pose the problem before he can begin to think of a way of solving it …
>
> [I]t is clear that finding a problem, that is, functioning effectively in a discovered problem situation, may be a more important aspect of creative

> thinking and creative performance than is solving a problem once the problem has been found and formulated. (pp. 81–82)

While some students in *Portfolio* start the semester ready to go with a concept for their art practice, other students—especially those taking *Portfolio* for the first time—need more structure. First-time students are used to doing structured assignments and have had few, if any, opportunities to define what they want to do. With this in mind, several faculty members structure the *Portfolio* courses into phases. While the phases may change from instructor to instructor, the first phase is more about experimentation, whereas the last one is more about deep engagement with, or immersion into their work.

These structures are open-ended and flexible so as to allow students to develop their own art practice. Faculty, in the meantime, provide a variety of forms and levels of support individualized for each student. These include individual studio visits, the study of specific artists, the exploration of non-arts disciplines, mind-mapping, critiques, and peer feedback. These venues help students to explore, problem find, and then immerse themselves deeply in the work they plan to develop and create.

While the course structure is open so that students can bring their own vision to the course, faculty members who teach the *Portfolio* courses bring a wide array of areas of expertise and perspectives, making each *Portfolio* course unique. Some faculty, for instance, bring to the table experience in cross-disciplinary (among creative disciplines) and interdisciplinary work (in disciplines such as science, philosophy, education, law, literature, and history). Others bring their extensive experience as K–12 educators, creating strong connections between artist and teacher practices, addressing the struggles of teaching and making art at the same time, and modeling pedagogy. Others, whose professional art practice is extensive, focus on the importance of the "artist self" and the exhibition of an artist's work.

Faculty encourage students to experiment with materials and/or ideas, as meaning will become evident for students as they make art. They also bring in knowledge of the history of art and the contemporary art world to encourage students to look at artists across time and geography and to engage in dialogue with artists whose art practice resonates with students' developing practice. The faculty also encourages students to look at other disciplines within and outside of the visual arts to inform their art practice—that is, to become interdisciplinary thinkers and artists.

Defining Interdisciplinarity

The definition of interdisciplinarity ranges widely within the academic literature. It is most often discussed in terms of non-art disciplines and not always applicable to arts disciplines.[6] However, it is important to conceive interdisciplinarity as where the arts are at the center and to consider which definitions then apply.

The Alliance for the Arts in Research Universities (a2ru) that focuses on interdisciplinarity among the arts and non-arts in institutions of higher education, broadly defines "arts-integrative interdisciplinarity" as one that "includes activities conducted in two or more domains or fields and require the arts for their realization" (Thompson & Kolenic, 2015, p. 3). This is the case with the *Portfolio* courses, where students apply multiple disciplines—whether they are different arts disciplines or arts and non-arts disciplines. Another definition of interdisciplinary understanding is, "the capacity to integrate knowledge and modes of thinking from two or more disciplines in order to produce a cognitive advancement—to explain phenomena, fashion products, solve problems in ways that would have been unviable through single disciplinary means" (Boix Mansilla, 2008/09, p. 22).

Davies and Devlin (2007) discuss interdisciplinarity in higher education and its implications for teaching and learning. While they do not consider the arts in their examples, they offer a definition that is applicable to the *Portfolio* courses: individuals within a discipline "seek interdisciplinary relationships when the demands of their subject warrant it and not before. Certain conceptual issues demand new perspectives to provide breakthroughs … There are numerous cases in which the nature of a problem has necessitated the insights of another discipline" (p. 4, citing Petrie, 1976). This definition is especially relevant for the *Portfolio* courses since students engage in interdisciplinary work as needed in order to solve questions they pose themselves as they develop their art practice.

MassArt students are more interdisciplinary; working across fields is "built in," as Professor John Crowe noted (personal communication, June 10–11, 2015). Indeed research shows that this generation of students is more interdisciplinary, and therefore its work is as well. According to research conducted by a2ru,

> Many students conceived of arts-integrative interdisciplinarity as a function of shifts in generational attitudes toward education, technology, and cultural

> production. This way of working is not seen as necessarily cutting-edge, innovative or controversial … and instead comes naturally or is simply preferable. Statements like: "I don't think about being interdisciplinary, I just am" and "interdisciplinarily is how I live every day" were common. One student remarked: "My work is inherently interdisciplinary. I am working in a place previously divided by academics, but I work in the boundaries that I create now." (Thompson & Kolenic, 2015, p. 6)

An interesting question that arises as students engage in interdisciplinarity is how much "dipping" into another discipline is necessary to call it interdisciplinary work. The current literature shows that students move from discipline to discipline in order to "learn all kinds of knowledge from different places" (Thompson & Kolenic, 2015, p. 7), yet they do so "on their own terms, to the extent they desire—they want to be able to exercise their curiosity for a few hours or to develop real expertise over the course of years" (Thompson & Kolenic, 2015, p. 7). Furthermore, in terms of creative thinking, a student's decision to employ a resource is more important than the level to which the resource or skill is developed (Sternberg, 2006, as cited in Smilan, 2015, p. 161).

The Portfolio Courses: Emerging Models of Interdisciplinarity

In order to understand the interdisciplinary nature of the *Portfolio* courses, it is important to first establish how the Art Education Department envisions its students, and its impact on curricular decisions. Students are asked to see themselves as both teachers and artists—a vision that is in itself interdisciplinary. Students are not simply art educators, whereby the word "art" is an adjective describing the main role of the person as a teacher; instead students are educated to develop two identities that are equally strong and important. In this interdisciplinary existence as both artists and teachers, students' "artist selves" affect their "teacher selves," and their "teacher selves" have impact upon their "artist selves." In line with this thinking, the department has made curricular decisions, with the *Portfolio* sequence as a manifestation of this vision. As discussed earlier in the chapter, the students maneuver their identities as artists and teachers in the portfolio courses, with the *Capstone Projects* emphasizing their artist selves, and the *Artist/Teacher Studio* focusing more on the interaction and exchange between these two identities.

In addition to this metacognitive interdisciplinarity that students carry with them in their roles as both artists and teachers, interdisciplinarity also becomes evident in the decisions they make in their *Portfolio* courses as they develop their own art practice. Observations of students' approaches to their art practice generate two different models of interdisciplinarity: Art at the core and inspirations from non-arts disciplines.

Model One: Art at the Core

Art making is at the heart of students' problem finding. For some students this means they have to make, and in making they find meaning to their work. For instance, Amalia took a stuffed animal and dissected it as part of her "experimentation" phase in *Portfolio*, re-assembling the stuffing into balls that could be held in the hand.[7] Amalia describes herself as a person who is guided by her own intuition; "I just do." After this initial "doing," she ventured into research on psychology, especially regarding childhood attachment and perception. Where before she had not conducted research in her art-making, doing so in her first portfolio allowed her "to reach my concept's full potential." She found that researching other artists' work, concepts, and materials offered her a greater understanding of her own work.

Other students whose art-making is at the heart of their problem finding have a general concept they want to explore in their art practice. As students develop their work, they look outwards to other disciplines to inform their own art practice. For example, Roy was inspired by the philosophical aspects of life and death. Roy recorded in his artist statement that, while making artwork, he would think about "what life offers us, what meanings our lives could have, what comes with death, and what the powers above us do for, and to us." He shared these queries as he presented his work-in-progress, and it was clear that he was asking existentialist questions. As a result, his professor and guest artist-educators directed him to study the philosophy of existentialism and the writings of Jean Paul Sartre.

Ultimately, Roy's research was limited to Internet sources with neither an in-depth study of philosophy nor a close reading of Sartre's writings. Nonetheless, his modest search reached across disciplines (from art to philosophy) and allowed him to better understand existentialism and, more importantly, to make connections beyond himself and his own thought process. His newfound discovery of the philosophy of existentialism made its way back into his thinking and making as he continued to work on his paintings on the meaning of life and death.

Another student, Noelle, demonstrated a more immersive thrust into other disciplines as she developed her own art practice. Excited to explore printmaking during her portfolio course, Noelle's initial explorations with monoprinting led her to reflect deeply on abstracted visual representations of anxiety. When asked to turn outward from her studio practice and consider other disciplines that could inform her current art-making, she decided to research text and anxiety further. She used typography texts and online resources that analyzed handwriting to inform how she was using text in her prints. Basic reading about the typography and personality associations allowed her to make connections between the fields of typography, psychology and her own integration of text in her work.

This multidisciplinary connection was significant though it was still based on a small amount of research. Noelle subsequently looked in depth at research about mood disorders (from the 1940s and today) and the neurological and biochemical effects of anxiety on the brain. This led to deeper interdisciplinary thinking as she considered larger concepts and systems from these scientific fields and found ways to relate them to her art practice. Through entry-level reading about cellular structure, chemical formulas, neuron firings, and related hormones, she found information that deepened her investigation of this theme and further developed her visual representations of anxiety.

Interdisciplinary thinking, according to Marshall (2014a), uses systems and methods from separate disciplines to inform the study of each. During this research, Noelle creatively adopted the format of a Likert scale to describe the progressing range of anxiety she felt through prints, ranging from calm to very anxious. Noelle's interdisciplinary research explorations were the impetus for continued investigation about the connections between biology, neurology, and visual art.

Model Two: Inspirations from Non-Arts Disciplines

In the second model, a question or topic in a non-arts discipline is at the heart of students' problem finding. Students explore, investigate, and research that idea through multiple disciplines outside of the arts, and then bring their learning to their art practice. They use their art practice to explore these ideas in deeper, richer ways.

One student, Ginger, found her inspiration in her non-arts courses, and specifically courses in the liberal arts. In her *International Women's Literature* course, it was a phrase in one of the novels she was reading—Edwidge Danticat's (1998) *Farming of the Bones*—that initiated her art practice for the semester. "Your clothes cover more than your skin" was the quote that Ginger, through her art-making, felt the urge to unravel. As Ginger engaged in art-making based on her readings and research in non-arts disciplines of feminist literature and the concept of feminism, her art work took different turns, eventually leading her to focus on consumer culture's grasp on emerging young women. As she visually explored this theme, she again looked outwards, researching mass media, specifically popular magazines for young women, and then cycled back with her research to her art practice.

Another student, Leandro, is a double major in art education and art history, which has allowed him to develop deep knowledge and understanding of art historical periods, themes, and culturally related issues. Understanding involves "going beyond mere[ly] learning information, to going beneath the surface to discern its meaning and implications" (Marshall, 2014b, p. 362), as well as thinking in complex and flexible ways and making connections (Marshall, 2014b; Perkins & Unger, 1999). Leandro used questions about history, artifacts, preservation, and collective memory to fuel his art investigations in the portfolio course. For his final critique, he installed a series of framed photographs, each depicting a simple line drawing on a fragment of clay. On a podium, a small box contained broken pieces of unfired clay, which made the viewer wonder if these were pieces from the objects in the photographs. In his artist statement Leandro explained his thinking:

> In this series I've attempted to slow down the disintegration and decay of my artwork. Fragile artifacts from ancient history often give us unique insights into the lives of our long lost ancestors. Sometimes these artifacts or even fragments of such artifacts are the only evidence that those cultures or species existed at all. Properly caring for such fragile objects has become a sophisticated field of study concerned with preserving and expanding our knowledge of the past.

Through his art practice, Leandro then linked his understanding of artifacts, which he has learned from the history of art discipline, to his own life. As stated in his artist statement, "the fragile drawings are impregnated with ideas, beliefs, feelings, relationships, and other fragments of my life that are in danger of disappearing; yet proper care can expand their longevity." He then argues that in preserving fragile pieces, the objects survive longer, but at a cost to our experience with them.

It was clear through the artwork and his writing that Leandro was integrating his understanding of art history into his art-making process and reflecting on how his own art is part of the larger questions and practices of the art-history field. This body of artwork investigates the place where art history and art-making intersect and explores new understandings. From there, he created new connections, interpretations, and perspectives in the form of his artwork and writing. In this way, Leandro developed a transdisciplinary practice, which begins to merge two disciplines and "create a new social and cognitive space" (Marshall, 2014a, p. 106). His art practice reflects the Integrated Learning model, which builds on the relationship of foundational and integrated knowledge (Fink, 2013, as cited in Marshall, 2014b, p. 366), and adds new knowledge which is created through the first two (Marshall, 2014b).

Making Meaningful Decisions

In the *Interdisciplinary Portfolio* courses, we ask students to develop an art practice based on issues important to them. These concerns can be conceptually or materially based. As Freedman (2006) argues, "In order for creative or imaginative thinking to emerge in art classrooms, we must challenge students through interests and concerns that are relevant to them" (para. 2).

We have found that the most successful students in our portfolio courses are those who are connected to the work they make. This is in line with Getzels and Czikszentmihalyi's (1976) study of the artistic development of art-school students. They found that the creative process in art appears to be inspired by "personally felt problems of an existential nature which the artist tries to confront on his own terms" (p. 77). These individual creative processes allow students to make meaning through art forms (Hausman, 2010; Smilan, 2015).

Kaylene's art practice illustrates this point. She first started by exploring the relationship between theology and biology. As she searched for answers to her questions on this connection, she researched extensively in numerous non-arts disciplines, diligently reading texts on religion, anthropology, literature, and biology. Through in-depth reflection, Kaylene was able to determine why she was so interested in this topic: it was closely tied to her own family history. At that point, she realized that what was important to developing her art practice was not the answers, but the questions she had on the topic and her own connections to it.

Implications for Higher Education

While at MassArt, art education students learn that they have an interdisciplinary identity as both artists and teachers. They also learn to utilize multiple disciplines in their own art practice. Nonetheless, faculty members still seek to make the junctures between the arts and non-arts much stronger, both in *Portfolio* courses and in the broader college. While faculty who teach the *Portfolio* courses encourage interdisciplinary work on the basis of individual student practice, they do not require it of all students. But faculty members need to further explore the interdisciplinary potential of the *Portfolio* courses, re-visiting our initial model of having the portfolio as the hub for synthesizing understanding from other disciplines.

Art education faculty members should also further explore how other departments in the college approach interdisciplinarity, as well as create interdisciplinary courses across the college. In other words, as an institution of higher education, MassArt administrators and faculty need to explore the junctures between arts and non-arts disciplines—explicitly discussing existing and potential connections, and creating and strengthening courses where interdisciplinarity is purposefully modeled. MassArt is well positioned to provide tangible examples and replicable models to a field that has heretofore given little attention to arts-centered interdisciplinarity.

Implications for K–12 Art Education

Our students exemplify the ways in which interdisciplinary thinking, modeled in *Interdisciplinary Portfolio*, can translate to their teaching. This section examines current disjuncture and juncture between the arts and non-arts disciplines at the K–12 level and how MassArt student teachers use interdisciplinary thinking in their art and teaching practices. The final section outlines considerations for successful interdisciplinary curricula as well as the cyclical relationship between interdisciplinary learning at the K–12 level and what is taught in teacher training programs.

Disjunctures: Implications of a Fragmented Artist and Educator Identity

When there is disjuncture between artistic and pedagogical understandings, beginning teachers see their art practice as separate from their teaching and they develop two fragmented professional identities: teacher in school; artist outside school walls. Frequently, a disjointed understanding of this dual identity results in teachers designing oversimplified lessons that lead to pre-determined and instructor-driven products, such as, younger students tracing their hand and making it into a turkey. In 1976, Efland observed that art made in K–12 schools had a unique “school art style” which was “game-like, conventional, ritualistic and rule-governed” (Efland, pp. 38–39 as cited in Gude, 2013, p. 6). He observed that art programs in schools gave the impression that art class included “opportunities for creativity and free play” (Gude, 2013, p. 6) within the structured school day. Yet in reality there were not authentic opportunities for students to express themselves through art-making. Unfortunately, these product- and direction-driven projects are still prevalent in schools today, perpetuating the view that art in K–12 schools should be different from that in the art world.

MassArt art education students, with the pressures of their semester-long student teaching internship, often have fragmented understandings of how their artistic and teaching practices can inform one another. Students struggle to find ways to bring authentic art-making driven by meaning and understanding into the structured, skill-driven, and outcome-focused school environment. As a result, student teachers may revert to the technique-focused school art projects they did as K–12 students, such as, matching lines with emotions, painting to music, leaf-rubbing, or drawing one’s tennis shoe—projects students have been doing for decades. Though helpful for developing skills or vocabulary, many of these projects continue to deprive K–12 students of authentic art expression because these exercises are unconnected or irrelevant to their lives.

This antiquated view of visual art education highlights the need to update the “school art style” curriculum. According to Gude (2013), art educators must “be willing to let go of some of the old familiar projects (and their myriad variations) in order to make room for other sorts of projects and other kinds of art experiences” (p. 6). Gude argues that art educators must design curricula that encourage students to “engag[e] in authentic artistic processes over making facsimiles … utilizing skills, forms, and vocabulary in authentic contexts over de-contextualized exercises and recipes" (pp. 8–10). She also argues that students need to investigate, not just symbolize, and use "contemporary practices of a medium, over curriculum that merely recapitulates the history of the medium" (p. 11). These curricular changes would lead to authentic artistic thinking and making.

Furthermore, artists-educators need to bring the world to their classrooms. Just as artists use inquiry to understand their world, Gude (2000) explains that,

> As a contemporary teacher, you need to have the courage to let your understanding of the complexities and uncertainties of the times show in your curriculum. You need to trust that introducing students to contemporary debates about what is permissible and valuable in the culture will not harm them, but rather will give students the tools to be thoughtful and visionary citizens. (p. 1)

In this way, contemporary artists-educators can form an integrated identity as they explore their artistic and teaching practices in a cultural context.

One way to connect art to students' lives is to approach art-making within the context of contemporary culture and schooling (Art 21, 2015; Gude, 2013; Hetland et al., 2007). Artists inherently make art within personal, societal, and cultural contexts. Why should art in schools be disconnected from these contexts?

Junctures: Implications of an Integrated Artist Educator Identity

In their student teaching internships, some MassArt students are re-defining art education, moving beyond the limits of "school art styles." The following examples illustrate how students demonstrate an integrated understanding of artistic and pedagogical practices as well as art in the context of many other disciplines. Interdisciplinary thinking in the *Interdisciplinary Portfolio* courses is transforming MassArt students' teaching and the learning of their students.

With an integrated artistic and teaching practice, Deirdre approached her teaching and curriculum development as a maker. She successfully married media with concepts to express her ideas in her own art practice, as well as in her teaching practice at her internship site. Over several semesters, in her *Interdisciplinary Portfolio* courses, Deirdre explored memory and family through site-specific installations, utilizing mixed media and found objects as part of her art materials. With each installation, she discovered additional possibilities, and more questions arose. She explored her questions about the concepts of memory and family. Simultaneously, these inquiries informed the materials she used to directly and indirectly communicate her ideas. These included nylon stockings, found and reconstructed furniture, personal keepsakes, fabric, and dirt. Through asking questions and exploring personally rich content, this body of work illustrates how art can help artists and viewers make sense of the world around them.

Similarly, in the classroom, Deirdre encouraged her students to follow their own threads of inquiry. After sharing her own artwork, she designed a unit around installations and an expanded definition of art materials. She set up stations for her students that had light tables, projectors, mixed media and found objects to explore drawing with light and shadow. She modeled exploration, expression, and discovery and encouraged students to use the materials in innovative ways that broadened the possibilities of what could be discovered (Gude, 2013; Hetland et al., 2007). Students were then asked to share their discoveries and explain how one exploration had inspired another. They were making connections between materials, ideas, and metaphors and thereby making conscious meaning through their explorations (Marshall & Vashe, 2008). With each experiment, students continued to make references to prior experiences. Inquiry was the driving force, and questions, not answers, were the focus of the making.

As an artist, Deirdre used her installations to express deeply personal yet universal memories; as a teacher, she created a parallel experience for her students by providing opportunities for their voices to be heard. As artists, a group of sixth graders was inspired to express their voices through the design and creation of a school mural. They selected the theme of diversity and drafted a “declaration of diversity,” that accompanied their mural. Gude (2013) points out, “Good art projects are designed to mirror actual aesthetic practices in ways that support students in utilizing these practices as means by which to experience, investigate, and make their own meanings” (p. 14).

Students also make meaning by making connections. As previously explained, the *Interdisciplinary Portfolio* class challenges students to move beyond teacher-generated art assignments to choose their own artistic problems to solve. When students have ownership of their own artistic explorations, they develop additional connections, which are unique to their experiences. By making connections, they generate a concept and derive meaning and imagination (Marshall & Vashe, 2008). In other words, one connection can lead to many more, which can push the creative process forward.

Connections fuel Peter's and Talia's art practices. Peter combines his interests in poetry, biology, and metaphor with his interest in aesthetics. The artworks he creates explore his personal narrative and challenge viewers to consider their own. Similarly, Talia's work explores and documents the past, present, and future of her personal and community context as she explores themes of social justice and hope for what she calls, "individual and collective transformation."

During their student teaching internship, Peter and Talia used connections in rich ways with students from all majors (drama, music, dance, and visual art) at an arts high school. Together, they designed a Social Justice Poster unit, which encouraged students to explore issues of social justice in their personal, national, and global contexts. Students first identified and researched a topic, making authentic connections between a variety of disciplines including politics, psychology, sociology, science, criminology, and design. Their research also led them to personal and academic sources, as well as the media, all of which further developed their understandings of these issues and helped form the visual- and text-based messages included in their posters. Students' interest in their topics motivated them to achieve artistic excellence applying typography, graphic design, composition, and drawing skills in support of their messages. The final exhibition of the posters offered rich evidence of student thinking, learning, and connection making.

Peter and Talia's unit embodies interdisciplinarity in authentic ways.Peter noted in his Teaching Philosophy Statement, "We frame skill development in the form of contexts that are personal, physical, and sociocultural. … Doing so allows for students to see complex layers, to make connections beyond course materials, and to exercise their own student voice." Similarly, Talia wrote, "art bridges self-expression and social responsibility by creating pathways to access information and make informed contributions to local and global dialogues." These beliefs go beyond art skills and situate art-making among many disciplines, connecting people and ideas, while acknowledging and addressing real issues of our world.

IMPLICATIONS FOR THE FIELD OF EDUCATION

The implications of interdisciplinary thinking extend beyond art education to the broader field of education. Integrated and interdisciplinary learning thrives in an environment that is exploratory, driven by inquiry, and nurtures respectful collaboration (Thompson, 2014). If new understanding is discovered at the boundaries between multiple domains—including arts and non-arts disciplines—then the following implications are important for all arts and non-arts teachers to consider.

- All teachers need to understand that integrated curriculum focuses on meaning and understanding. Interdisciplinary curricula inspire students to make connections and meaning by gaining greater understanding of themselves, issues of society, and the art world (Marshall & Vashe, 2008; Parsons, 2004; Thompson, 2014).
- Integration involves art as doing *and* thinking. True syntheses of ideas move beyond using art to illustrate another subject. Art integration engages art as a mode of thinking. In this way, art can play a central role in interdisciplinary curricula (Parsons, 2004; Thompson, 2014).
- There must be mutual respect between the integrated domains. This supports teachers and students in creating new knowledge that goes beyond that of each individual discipline (Thompson, 2014).
- True arts integration is interdisciplinary and collaborative. Teachers involved in arts integration bring deep knowledge of their disciplines together to create new understanding and a new learning space. This results in arts integration being a rewarding, yet an involved and time-consuming process (Parsons, 2004).
- Contemporary art models the ways in which artists use interdisciplinary thinking to ask questions and explore answers through art-making. Many voices call for the study of contemporary art to see how artists connect media, technique, and meaning to move beyond discipline-specific ideas (such as the elements and principles of design) and use interdisciplinary thinking to understand their world (Art 21, 2001–15; Eubanks, 2012; Gude, 2007; Gude, 2013; Massachusetts Art Education Association, 2014; Parsons, 2004; Parsons, 2014).
- Social needs are addressed through interdisciplinary teaching and learning. Society’s complex topics and issues, such as social justice, move beyond the boundaries of individual disciplines. Therefore, our understanding grows through examining multiple perspectives, and these issues must be solved through interdisciplinary thinking (Parsons, 2004; Thompson, 2014).
- Students’ psychological needs are met through interdisciplinary thinking. Making connections allows students to integrate their thoughts, feelings, and attitudes into a secure sense of self. In this

way, meaning is related to the context in which one understands oneself (Gude, 2013; Lowenfeld & Brittain, 1982; Parsons, 2004; Perkins & Unger, 1999; Thompson, 2014).

Moving Forward

There is an important shift toward conceptual understanding over rote memorization in K–12 education. This is reflected in the national Common Core Standards and the National Core Arts Standards (Common Core Standards Initiative, 2015; Marshall, 2014a; State Education Agency Directors of Arts Education, 2014). Nonetheless, as Gude (2013) suggests, there is still much work to be done to transform art education into a culturally and personally relevant field that values interdisciplinary understanding above other goals. The inherently interdisciplinary approach of visual art situates it as a powerful player in school transformation (Gude, 2013), one that can nurture inquiry, interdisciplinary thinking, and new understandings.

Thompson (2014) and Marshall (2014b) point out that we need strong leadership to transform the broader field of education into one that embraces interdisciplinarity as an educational goal through which we pursue an understanding of self, others, and society. These implications cycle back to higher education where teacher-preparation programs must better prepare future teachers to model and facilitate interdisciplinary, inquiry-based learning.

Mass Art's *Interdisciplinary Portfolio* courses encourage connections between arts and non-art disciplines and create junctures at which disciplines intersect and new knowledge is created. Our hope is that our art education students' experience in their *Interdisciplinary Portfolio* sequence will transform their artistic and teaching practices and benefit their future students. As veteran arts educator Kerry Freedman stated at UNESCO's first international art education conference in 2006, "In order for creative or imaginative thinking to emerge in art classrooms, we must challenge students through interests and contents that are relevant to them, which can be done best by teachers who have had a challenging teacher education" (para. 2).

The *Interdisciplinary Portfolio* courses are key in modeling the importance of the artist educator identity for our students. Our work at MassArt's Art Education Department aims to generate a cadre of artist educators who are re-inventing the world of art education. As they inhabit this interdisciplinary self-definition as artists and educators throughout their careers, they will have impact on the learning of thousands of students. Their students will in turn understand the importance of interdisciplinarity in their own lives and become creative learners weaving in and out of the arts as they generate new knowledge and understanding.

Notes

1. The instructors and courses taught at the Massachusetts Normal Art School were listed in the Massachusetts Department of Education's Annual Report (1893, p. 41).
2. We would like to acknowledge the chapter written by our colleagues Paul Dobbs and Lois Hetland on the Massachusetts Normal Art School (Dobbs & Hetland, 2014), which led us to primary sources on the history of MassArt.
3. Currently called the Department of Secondary and Elementary Education.
4. We would like to acknowledge our colleagues John Crowe, who had the vision to invent the *Interdisciplinary Portfolios*, and Steve Locke, who crafted them rigorously. We would also like to acknowledge our many colleagues who have taught the "Portfolio" courses, bringing in their own perspective and expertise.
5. These questions were developed by the faculty teaching the Portfolio courses in 2011 as a guide for all portfolio courses and instructors.
6. The Alliance for the Arts in Research Universities examines models for the curricular integration of arts practice (Kolenic & Mackh, 2013) and the benefits that interdisciplinary collaborations have on arts practices and practitioners (Mackh, 2014). Boix Mansilla (2006) has identified different approaches for interdisciplinary inquiry, yet they do not apply to interdisciplinarity with the visual arts disciplines per se. In this chapter, however, we examine models in which non-arts disciplines integrate into arts practices.
7. We have used pseudonyms for students' names.

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CHAPTER 7

Claiming Creative Space: Bridging the Divide between Art Practice and Art Education

Courtney Lee Weida

Art Educator Adrift: Art Department vs. Education School

In a survey of art education programs, Galbraith and Grauer (2004) observed that teacher educators are often afforded less status than their colleagues in other subject areas within the hierarchical structures of universities and colleges. Although teaching is a central part of being a professor, the activity and study of teaching may be seen as secondary and less valuable than research into what are regarded as more academic subject areas of higher education. As an undergraduate, I remember my surprise when advisors from my majors in Art and English politely urged me away from my passion for K–12 education, nudging me instead toward areas like graphic design or literary analysis. For me, teaching felt accessible, warm, and alive, but I worried that I might miss out on the full richness and precision of the arts and humanities.

As I progressed in my career, like Eisner, I thought a great deal about overlapping and separate spaces in Art and in Education. Dashing between daily appointments as a new assistant professor, I did not want to miss matters of pedagogy and policy in the education meetings, nor could I bear to overlook explorations of craft, aesthetics, and art history during

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art department gatherings. I sometimes have felt like an outsider in both spaces, and certainly the double duty of commitments in two academic units made for a daunting schedule during my pre-tenure years.

Nonetheless, over time I've located collaborators from the arts and humanities as well as from education who inspire me—informing and affirming the duality of my work. Working collaboratively in research and publication, I often draw on procedures from different disciplinary arenas. For example, formal educational research interviews with child and adult students require institutional ethics board review and consent forms for participants. In contrast, writing about an artist may often be a more organic process of conversation or historical research in which few artist colleagues would expect to utilize such protocols.

The interdisciplinarity and ambiguity of arts education runs even deeper than these contrasts of academic code switching and variances in discourse and representation. Arts educators must each learn and re-learn to communicate with shifting and overlapping groups of makers, thinkers, parents, students, and other educators on an ongoing basis. On the one hand, flexibility and versatility of practice is part of the beauty and generativity of the arts. On the other, I still contend with a lurking uncertainty about my own claims to expertise within art and teacher education, as these are hybrid, interdisciplinary, and ever-changing subjects of making, teaching, and writing.

It is often my sense that in order to be whole, I need to juggle both artist and teacher roles. But I sometimes feel fragmented in doing so. During graduate work in the field of art education, some mentors warned me against being spread too thin, while others encouraged me to guard myself from "putting all my eggs in one basket." The latter phrase and predicament seemed particularly poignant in terms of sustaining myself professionally. There are myriad considerations (or containers) for an art educator. How much time should go into curriculum building versus one's own artistic work? What topics are most relevant to pursue in research and teaching? And which theories and approaches will be of most value to one's field?

Responding to these and more personal considerations of social and family commitment at that time, I began to weave hundreds of tiny baskets from colorful recycled telephone wire and fill them with collections of tiny beads, fibers, and ceramic forms. The crafting of this web of baskets metaphorically reflected my attempts to make a meaningful constellation out of so many possibilities in art education, and to keep several interests in mind and in hand. Rather than accept the art and craft of making as a small part of the already crowded life of an art educator, I have continued to seek ways to integrate my making, teaching, and writing.

Like many of my students, I am fascinated by, if not fixated on, the generative predicaments that abound in arts teaching and pull us in various directions. Amongst these challenges, I have located a sort of safe haven, or safe interdisciplinary space for myself (as a teacher educator) and for my students (as pre-service teachers) within my university's *Exploring the Arts* courses, which include an array of elective and required offerings for educators in and outside of the arts.

These *Exploring the Arts* courses are required graduate level electives for Art Education and Educational Theatre programs, designed by my mentor, Dr Diane Caracciolo with the support of arts colleagues. The conception of these courses was inspired by Caracciolo's experiences teaching in the arts while a graduate student at Adelphi University. Current Arts Education Masters students select three of these courses as part of their certification program. In addition, the *Exploring* courses are open to graduate students from English Education, Social Studies Education, Science Education, Mathematics Education, and Elementary Education as electives. Since joining the arts education faculty, I have observed content within the collection of *Exploring the Arts* courses shift and grow each semester in concert with the needs and skills of arts faculty and graduate students at our institution. For example, my recent course offerings in *Exploring the Arts* include curricula suited to my interdisciplinary research in aesthetic inquiry, teaching artist experiences in book arts, and a blend of research and hands-on studio work through zines (a kind of handmade magazine) and feminist teaching: topics I will address more thoroughly in future sections of this chapter.

In *Exploring the Arts* courses, my colleagues (other practicing artists) and I have aimed to bridge the divide between education courses that may lack deep artistry and studio courses that may neglect deeper inquiry into the art of teaching and teaching in the arts. Disciplinary boundaries between the arts and other areas of education need not separate us. Instead, they can yield to collaborations, so that connections can be made between practitioners as they build curriculum and programs inspired by museums, performances, and studio practice. These courses embrace the model of arts-based instruction proposed by Davis (2005) as a celebratory approach to the arts in education, utilizing art as both a central subject and an overarching framework for other learning, as I will explain within the following sections on arts teaching and interdisciplinary learning.

Spaces to Explore the Arts

My teaching experiences with artists and educators within the *Exploring the Arts* series include courses such as "Teaching & Learning Aesthetics," "Museums for Classroom Teachers," "Art & Special Needs," and "Women, Literature & the Arts." These courses aim to respond to preservice educators' changing needs and interests around topics including special needs learning, community arts, digital arts resources, and identity. The courses are designed to give voice to a growing community of artists and creative educators as they claim spaces for the arts in their own classrooms.

These arts education spaces necessarily lie somewhere between art-making and art-teaching in the curricula: between handmade craft and digital creativity, and between arts education histories and fresh innovations in arts education. As digital media have increased in local Long Island and New York City art rooms and homes, so too have select online and multimedia spaces and roles in these courses. Education researchers Liz Campbell and Kerry Ballast assert that, "when a teacher imagines the vastness of information and the sea of people who are accessible literally at the fingertips of digital natives, possibilities are endless" (2011, p. 18). It has been further suggested that for young people, "artistic, media, and technological connections form the basis for a complex set of contemporary practices, expanding what it means to be truly fluent in today's multimedia landscape well beyond traditional forms of print literacy" (Kafai & Peppler, 2009, p. 49). I find that questions raised by digital media are frequently at the center of how we define arts learning and teach visual art—particularly in terms of visual culture studies.

Visual Culture (the analysis of the visual images that surround us) has been applied to reading images from advertisement, news media, and the Internet (Duncum, 2002; Freedman, 2003). What is known as Material Culture Studies broaden and deepen this visual inquiry by probing histories, cultures, and artifacts (Ulbricht, 2007). Following the Discipline-Based Art Education efforts of the 1980s that attempted to codify visual art as an academic discipline (Dobbs, 1992), Visual and Material Culture Studies can serve to make art education more of an overarching habit of mind—an approach to knowing and thinking about visual artifacts and spaces throughout our lives. One intriguing testament to the utility of Visual and Material Culture studies in re-defining knowledge and history through artifacts can be found in a remarkable high school student's

Internet research into the historic claim that nineteenth-century accounts of discriminatory "No Irish Need Apply" signs posted in the USA were greatly exaggerated and nearly non-existent.

High school student Rebecca Fried scanned databases of newspaper periodicals and employment advertisements of the time to find numerous signs, effectively using the digital archives and visual resources of our technological landscape to prove an historian's thesis false (Bier, 2015). Keeping in mind the potential of such archives and resources, we may want to include digital resources in the arts drawn from organizations such as the Association of Teaching Artists (http://www.teachingartists.com/resourcesforta.htm) or the National Art Education Association (http://www.arteducators.org). But we will also want to help students to craft and make thoughtful use of select digital sites in their own future classrooms. To achieve this courses must include both rich digital learning community spaces and in-depth workshop spaces in real time. In this way, educators build constellation-like networks and hands-on frameworks for teaching the arts.

In terms of the production aspect of art education, a growing global interest in hearkening back to the handmade and to crafts has simultaneously brought more soft fiber, fabric, and clay into the hands of pre-service teachers in graduate classrooms such as *Exploring the Arts.* Ceramics and craft teachers frequently express concern over students' inability to crochet or model clay, because those adult students have scarcely ever worked with their hands in a direct engagement with tactile art media. We must search for new applications and tools with which to engage the materials of the arts, working with handmade craft objects together in on-campus classes, and weaving threads of ideas online through social media vehicles such as class blogs.

Exploring the Arts Courses' History

The *Exploring* courses particularly acknowledge the blending of past and present through place and the local histories and spaces of philosophers of arts-rich, hands-on education. A primary example comes from Grace Stanistreet, an author of children's poetry (1930) who introduced multiple domains in arts education through Adelphi University's Children's Centre for the Creative Arts. This site of intergenerational and interdisciplinary arts education brought arts education to local children through the teaching of artists and graduate students between the 1930s and 1980s.

The Children's Centre for the Creative Arts' multi-arts outgrowth came from several key influences, including Ruth St. Denis's Dance program at the university. Kitta Brown, a former student of Jaques Delacroze, emphasized music education known as eurhythmics, which is a movement-based performance art. In addition, Grace Stanistreet's Adelphi College Theatre influenced the Centre's work in dramatic arts through theatrical productions by children. Deidre DuPree, a founding member of the Michael Chekhov Acting Company, also brought experimental theatre approaches in rhythm and movement for children. Finally, visual arts were added to the roster of arts experiences children enjoyed at Adelphi University's campus. Drama, music, dance, and the visual arts were explored each weekend, and the creative process was understood to be equally as important as the finished product. Modeling this multi-arts approach, Adelphi's *Exploring the Arts* series includes several domains of art and delves into the associated creative practices.

With the closing of the Centre in the mid-1980s (A Legacy n.d.) due to a lack of campus space and finances, the synthesis of many different arts domains remained strong in the philosophy of the School of Education's *Exploring the Arts* elective series in Theatre, Visual Art, and Creativity. Further, traces of the subjects and approaches of visiting artists and Adelphi graduate students in education remained as strands within arts education coursework for future graduate students in Visual Art Education, Educational Theatre, and other areas of education. For example, a popular course continues to investigate eurhythmy—the approach to expressive movement—bringing students from theatre and visual art into an interdisciplinary arena they typically have not encountered before. Through eurythmic exercises matching moods and tones of music and sounds of speech to gestural movement exercises, graduate students can add to their repertoire of arts activities for young people that combine aesthetics with performance, music, and movement.

Another course in the *Exploring* series on storytelling and creative voice acknowledges traditions of storytelling from many cultures and showcases the tales and legends of students from many countries. This is done through an Adelphi storytelling festival as well as class exercises on visualization and spoken word art for teaching. These rituals echo the sort of intergenerational salon of artists and educators that worked creatively with and alongside children from the Centre. Meanwhile, other contemporary *Exploring* courses still include guest visiting artists and community arts programs for children and adolescents. In ways such as these, the foundations of the past provide scaffolding for our new interdisciplinary initiatives.

EXPLORING THE ARTS THROUGH MAXINE GREENE'S AESTHETICS

As a key historic thread in arts education, aesthetic inquiry (focusing on appreciation and interpretation) has gained a prominent place in New York art education programs such as the *Exploring* courses because of the influence of the late philosopher Maxine Greene and her legendary Lincoln Center Institutes in which classroom teachers had transformative arts encounters (2001). As a student in one of her last Teachers College graduate courses on aesthetics, I was inspired by Greene's passion for painting, pedagogy, and politics. Now a professor, I employ Greene's work to inspire *Exploring the Arts* students with rich analyses of masterpieces, stirring questions about the nature of art, beauty, and society, and rousing calls for "wide-awakeness": the act of becoming through creative thought, action, and consciousness (Greene, 2001).

These issues are all at the core of learning in the arts. We examine Greene's lectures alongside resources such as Alan Lightman's 1993 book: *Einstein's Dreams*, which re-imagines and illustrates the powerful imagination of Albert Einstein with flowing, evocative imagery. We visit New York City's museums as Greene managed with strength and flourish even when wheelchair-bound, and which my students sometimes find a daunting, if rewarding trip from Long Island. There, we examine Greene's questions around politics and poverty in concert with the paintings about which she wrote so passionately.

In contrast, Galbraith and Grauer (2004) noted in their research of visual art education programs at the undergraduate and graduate level that few college curricula include substantial aesthetic inquiry. My graduate students sometimes arrive reflecting this deficit and questioning why seemingly archaic aesthetic philosophy (focused on issues such as defining beauty in art) is necessary course content for teachers. But after encountering Greene (2001) they often depart making deeper connections between art, the senses, and the inner worlds of the child. Rather than dismiss the study of beauty as a specialized or antiquated inquiry, we can study contemporary approaches to aesthetic education for the introduction it provides to crucial connections to the senses, current events, and individual life experience.

REGGIO, WALDORF, AND FROEBELIAN ART EDUCATION

Philosophical histories and traditions of early childhood sensory art experiences strongly influence contemporary *Exploring the Arts* coursework through ongoing community collaborations. Inspired by Adelphi's 2008 renovation of its existing Early Learning Center (ELC) as a new, arts-rich pre-kindergarten facility, I along with other professors have added related course content in early childhood art education. The Adelphi center derives some influence from the philosophies of Reggio Emilia, a small town in northern Italy in which a unique and now popular arts-rich approach to early childhood learning was developed by local parents in collaboration with the late educator Loris Malaguzzi (Edwards et al., 2011).

The Early Learning Center's Director, Laura Ludlam, recounts that the center was both re-modeled and re-named after Alice Brown, an Adelphi alumna, toured Reggio Emilia and brought back principles of the philosophy such as carefully documenting and respectfully displaying student work and encouraging children's exploration of objects from nature through classroom studios and play spaces (Ludlam, personal communication, June 23, 2015). Blending local influences and resources such as the ELC in my teaching, I include discussions and activities that compare approaches to early childhood art education. For example, my students discuss the relative implications of different drawing and painting materials and of projects from various teaching models, so that they can both conceptualize and analyze each approach in action during their pre-service fieldwork with the ELC and other sites.

As there is in the professional sector for which students are being prepared, there is room set aside for variation in both the teaching and learning approaches in the *Exploring* courses. For example, while one art education program or professor may emphasize visual culture or art history, another favors craft and maker spaces. By featuring a variety, *Exploring* courses can juxtapose several different philosophies meaningfully and allow students to deepen inquiries that relate to their own eclectic needs, interests, and artistic backgrounds in relation to their current and future students.

One student may wish to arrange her future classroom like a Reggio atelier, utilizing natural wood furniture and clear storage containers for collections of art supplies and inspirational materials from nature. Another might prefer to curate a carefully arranged art supply storage area that allows thoughtful demonstrations of a focused array of wet-on-wet painting techniques through a Waldorf-inspired teaching approach. Waldorf education is meant to teach the "head, heart, and hands" of young people and is derived from the theories of Austrian scientist and philosopher Rudolph Steiner (1861–1925), with art curriculum including traditional handcraft of clay, wood, fiber/weaving, and painting (Barnes, 1991, p. 52). Thanks to our neighboring Waldorf school hosts, student teachers can focus their clinical/student teaching experiences on Steiner's philosophies through venues like on-site weaving projects. Rather than privilege one teaching approach over another as a matter of deference to a particular professor, mentor teacher, or school site, the *Exploring the Arts* students explore and celebrate the differences and commonalities of an integrated arts education.

My university's history in art education and early childhood learning also reflects strong connections to contemporary theories of art-making, early childhood education, and creative play. In the late 1800s, Adelphi University held a Normal School for Kindergarten Teachers (then referred to as "Kindergartners") with a curriculum derived from Froebelian philosophy of early childhood learning through playful exploration of the colors, shapes, and textures of simple objects. The Normal School for Kindergarten Teachers led to the development of the Normal School for Art Teachers (Adelphi College Announcements, 1908). Froebel's theories reflected his strong belief that the children's development be facilitated through creative activity (Downs, 1978).

Within Adelphi's archives and special library collections that highlight Frederick Froebel's influence, his local followers provide us with compelling descriptions of his approach and persona:

> A tall, spare man, with long gray hair, was leading a troop of village children between the ages of three and eight … He then opened a large closet containing his play-materials, and gave some explanation of their educational aim … I retain the memory of only one sentence: "Man is a creative being". (Von Marenholtz-Bülow, 1877, pp. 1–3)

Froebel offers art educators a great deal of practical context, for he worked closely with children developing his philosophy through creativity and practice. Froebel's hands-on legacy anticipates contemporary interest in creative play and the pedagogy of "learning playfully" (Liebschner, 2001). For teachers starting out in the field in *Exploring* classes, Froebel provides a powerful, hands-on, and responsive vision of teaching.

Art educator and researcher Diane Jaquith (2011) has observed that building children's creative skills involves a full process of "inquiry, critical thinking, creative thinking, collaborative problem-solving, and connections" (p. 14). Froebel's theories of education utilized creative skills within instruction not just to form artists, but also to awaken children's perception and their other senses (Bowen, 1901). In many ways, the accessibility and possibility of creativity and play in education is reflected in the *Exploring the Arts* courses today, encouraging arts educators to investigate, play, and create alongside young people.

When *Exploring* students visit the university archives, they not only see journals and books written by local contemporaries of Froebel, but they can also carefully handle original and reproductions of what Froebel called Gifts (or *Spielgaben*[playgifts]) used by teachers and young people in the past. These educational materials include balls, cubes, spheres, and other objects meant to introduce young children to artistic principles such as color, shape, symmetry, and proportion through early play. Their manipulation leads to weaving, drawing, and painting explorations. In *Exploring* courses, we consider how we will craft our own classroom materials and practices, creating and arranging Gift-like manipulatives for seeing and creating. Froebelian teaching also anticipates object-based teaching and exploratory arts learning with its beautiful, colorful, elemental forms for children. By playing with a brilliant red sphere made of yarn, young people can experience color and shape directly and compare it to other forms in daily life—such as a red rubber ball or the bright flowers of an Ashoka tree that they might later depict in a painting.

Bringing Education Theory to the Studio

It is not only the value of teaching out of a theory that the Gifts in Adelphi Froebel archives underscore, but also the unlikely influence of educational philosophy on contemporary art. This theme becomes a valuable curricular topic in arts education. The influence of Froebel's Gifts and Occupations (skill-building interactions with materials) within the early creative learning experience has been noted in artists' work such as Joan Miro's exploration of tactility, Johannes Itten's valuing of play and improvisation, and New York sculptor Kiki Smith's childhood investigations of geometry with her artist parents (Hansen, 2003). More specifically, Froebel's Occupations had clear influence on Bauhaus exercises of artistic design for adults. Artists and educators may find rich inspirations within the recent work of artist Eamon O'Kane, whose contemporary installations beautifully document and re-imagine Froebel's Gifts, Occupations, and influences in colorful studio spaces of line, color, and shape that he designed and created (http://rare-gallery.com/artists/eamon-okane/).

I have adapted many of my own processfolios interpreting arts education theory into artistic form from my experiences as a former student within

Harvard University's Arts in Education (AIE) program into *Exploring* assignments. AIE Program founder Jessica Davis (2008) defines the processfolio structure in contrast with a traditional portfolio: a processfolio is meant not to contain isolated, completed projects; but rather serves as a collection of incomplete works, drafts, and sketches that show process and progress. These processfolios inspired inquiry-based art projects for my own *Exploring* students to make philosophy and theory visual in their own ways, exploring how education can both inspire and become inspired by art.

I often ask students to create altered books that investigate chosen theories of artistic development, for I find that this book arts format encourages them to engage with sometimes opaque texts and theorists artistically by painting, collaging, or annotating questions and responses directly on the page. Indeed, the altered book genre stands as a powerful invitation for the artist to change, enhance, and/or illustrate a text artistically. This approach has been a particularly engaging way to bring my students into the act of reading and commenting on arts education theory. As one example, a recent student hollowed out three discarded library books' pages into niches that she filled with representative art materials from three different educational philosophies, summarized with handmade book jackets she also designed.

The influence of education on studio art can also be observed in other teacher education program curricula. The art education program at University of British Columbia encourages teacher candidates to investigate the turn to education by various contemporary artists, curators, and others in the field of art (May et al., 2014). This trend of seeking pedagogical influences on art affirms the connection between art and education for teacher candidates, as well as the value of education to the art world. The analysis of educational theory's impact on art may breathe life into philosophical discourse in education by making it visible, tangible, and even beautiful.

However, making art in a way that is playful, theoretical, philosophical, and educative takes time to practice, space to inhabit, and care to craft—all relating to the experience of learning in the art studio. The *Exploring the Arts* series must include workshop style structures to investigate projects, sites, and concepts intensively during the summer or weekend sessions. Because the arts can be immersive experiences, the artificial stopping point of a two-hour graduate course can literally truncate the experience that a play, musical performance, or artistic piece demands of participants. Responsively, longer workshop sessions in the summer or weekends within art studios and other arts settings enable more meaningful work with local K–12 students and guest artists and authors.

Besides temporal considerations, these hands-on workshops can lend accessibility to the arts experience, challenging even reluctant teachers in training to make, to express, to try. This engaging experience in turn, can guide them in working with a variety of learners (including reluctant ones with difficult art education histories) in their classrooms. It has been noted that there are beloved arts teachers and dreaded "dragon teachers" that each play into the ethos of fairy tales and monstrous myths of learning (Smith-Shank, 2014). *Exploring the Arts* courses strive to inform art teacher identities as leaders and to do so through analyses of local educational philosophers with an emphasis on the imagination, on arts everywhere, on celebrating art wherever and how ever we may find it and create it.

AUTHENTIC ARTISTIC ASSESSMENT AND ACADEMIC (DIS)CONNECTIONS

Whether art teachers are beloved by their students or not, in some New York City and Long Island school districts, art teachers may be assessed not by their students' performance in art, but through mandated exams in non-arts subjects like Mathematics or Science. Increasingly, we must grapple with how we are to understand and measure arts education alongside academic subjects. *Exploring the Arts* alumni, now in the field as art teachers, bemoan the implementation of seemingly meaningless art teacher assessments comprised of tedious tasks that can even impede their students' arts learning.

Advancing the notion that art education assessment itself is completely inoperable, Common Core has been critiqued for videotaping Teacher Performance exams, and other assessment initiatives that keep art teachers extraordinarily nervous on the job and thankful even tenuously to hold any school position at all (Kalin & Barney, 2014). When art educators are judged by students' academic improvements in non-arts-based tests, the message seems to be that art is a handmaiden to other subjects and external learning goals. As an example, New York City art teacher Jake Jacobs found his teacher rating had dropped from "effective" to "developing" on the basis of students' unrelated mathematics subject scores (qtd. in Strauss, 2015). Alternatively, art learning is (mis)understood though equally challenging pre- and postassessments that reduce the experience to a single performance of learning designed more to measure rote memorization of vocabulary than more meaningful understanding and growth. The oversimplification or reduction of arts learning to the acquisition of vocabulary is a poor fit for more open-ended arts learning.

Researcher Jill Palumbo (2014) observes the common scenario of visual art teachers having few or even no arts colleagues in their schools, and thus remaining uncertain about the standards by which their efforts will be measured let alone whether that assessment will be performed by administrators unfamiliar with arts disciplines. Her research survey of visual art educators affirms that, unsurprisingly, a large majority of teachers would prefer to be evaluated by individuals who are knowledgeable about art. Since an art teacher may teach the visual arts alone in her school, it behooves her to forge connections among arts educators and teaching artists in other domains such as music, dance, or drama. Together, arts educators can advocate more effectively and, with an eye to assessment, articulate what outcomes are shared across their respective areas of arts learning.

I have witnessed some of these partnerships begin in *Exploring the Arts* courses. For example, a dancer might exhibit her handmade costumes and sketchbooks of choreography alongside visual artists' paintings and pottery, forging a close partnership and dialogues of form and expression that are artistic as well as pedagogical. The dancer might also invite us to document her dance via visual forms such as film, photography, and gesture drawings in handmade books. By sharing our crafts and our education experiences, we can amass a network of unique information about and for the arts.

I began such interdisciplinary exchanges as a master's student in Harvard's Arts in Education program with Processfolio Art Exhibitions not only with fellow visual artists but also dancers, musicians, and actors. I continue many of the conversations that began there collaborating with actors, singers, filmmakers, and other artists who are students and fellow professors. Working among my own students, I notice that, since arts educators engage with every age group, they have observations across the entire spectrum of the development of creativity. These understandings are unique to the arts, and I believe they could one day revitalize assessment itself. For example, the Teacher Performance Assessments for student teacher candidates in both Theatre and Visual Art involve analysis of works of art. Such arts-based criteria could be utilized as a multi-arts standard not only to evaluate arts student teachers, but also to examine the impact of arts educators employed in the schools. In addition, the effect of the arts on other subject learning (such as aiding related analysis in language arts, or enhancing understanding of symmetry in mathematics) could be more meaningfully measured in this way.

Further, academic teachers outside the arts are also often powerful allies for teaching artists and art teachers. I've met several classroom generalist teachers at the elementary level who ask to attend the *Exploring the Arts* courses as part of their professional development or informally, as guests, because they have no full-time arts educators at their schools and they want to provide more arts engagement for their students. At the same time, classroom teachers can serve as experts on classroom teaching and non-arts subjects, so that *Exploring* students have access to rich voices from the field as part of the teaching conversation in their *Exploring the Arts* courses. By working with classroom teachers under these circumstances and through other collaborations, I have found that increased arts education exposure typically compels a range of educators to advocate for an increase in the integrated arts instruction that students deserve.

At the opposite extreme, my art student teachers report that they are being asked (or mandated) both to collaborate across academic disciplines such as English, mathematics, science, and history, and to simultaneously create interdisciplinary content across arts domains such as music, dance, and theatre. They feel inspired but often stretched too thin, reporting, as I remember from my own K–12 teaching, the ways in which their multifaceted role becomes somewhat diminished to that of art supply managers—providers of crayons and markers for academic posters. We must counter this tendency for art to become a mere tool or vehicle for the delivery of more valued academic content. I sympathize with art teachers' difficulties distinguishing between interdisciplinary inquiry among several equally valued subjects and a sort of slip of status as an extraneous supplement to more important learning. *Exploring* courses can be a helpful starting place for visual arts educators to bring other arts domains into their teaching, through investigations of areas like storytelling, movement, and drama.

Truly interdisciplinary arts education uniquely provides many entry points to arts learning, while also generating some fresh insights into academic subjects. It is worth the effort to introduce the accessibility of the arts to classroom and other academic teachers, but we must resist tendencies to see the arts as decorative extras or empty vessels for non-arts content. I recently taught Poetry at a New York public school in Queens where there was no full time art teacher. My role as an artist was assessed (and justified) as purely in service of English Language Arts learning, rather than as dedicated in any way to the arts. This arts education predicament is sadly common, as New York Department of Education Comptroller Scott Stringer notes: "We've spent so much time over the past 10 years teaching to the test, and lost in the shuffle were arts teachers, arts curriculum, and arts space" (qtd. in Yee, 2014). To best serve interdisciplinary learning, we must begin by recognizing all disciplines that we share with students as linked forms of knowledge. Respecting the arts as bona fide disciplines in the schools necessitates the preservation and cultivation of practitioners, materials, and spaces for education in the arts.

Arts across Academic Curricula/Curricula Across the Arts

Within mathematics and science education, STEM and STEAM (acronyms for Science, Technology, Engineering, and Mathematics *plus* Art) approaches to art education often center on areas like robotics, fabrication (such as 3-D printing), and other technological areas that are currently of interest. STEAM has therefore been recognized as a sort of temporary reprieve for the elimination of arts electives in schools (Wynn & Harris, 2012). Although STEAM resources and events such as Maker Faires (sponsored by *Make Magazine* to celebrate arts and science projects) throughout the country do sometimes involve a few artists and designers and do explore the arts innovatively, artistic creation is definitely considered secondary to the creative impulses related to science and technology.

Doodlebots (small robots that perform drawing programs) and 3-D printers may take the place of a living, breathing artist within these settings. So too, Maker Spaces (creative spaces in which technological resources are featured) can be viewed as a substitute, rather than a supplement for the robust art studio. Further, the flashy kits of Maker initiatives can unfortunately be used in many art classrooms to mimic the oft-criticized "cookie-cutter" approaches to art-making, with a series of instructions and little open-ended learning and making. Greater future emphasis on the arts element of STEAM may help in generating more compelling, collaborative, interdisciplinary content than these short-cuts allow.

Emphasizing artists and artistry, the *Exploring the Arts* series investigates math and science through arts-centered experiences. One colleague is a painting professor who works from his color theory texts and studio painting expertise to relate to optics and science education. Such courses help students engage with art for its authentic connections to problem solving, play, and the sensory rich learning associated with the sciences.

Much of my teaching of *Exploring the Arts* focuses on the creative potential of writing with art-making, special education in the arts, and theatre education. The description through art of observations of the world is central to the development of early language fluency. Children who tell stories about works of art will also represent those works of art in their own drawings (Mulcahey, 2009). In addition, researchers have explored how children can engage with visual arts activities to help them focus during storytelling times (Kneller & Boyd, 2008). I have combined storytelling and drawing prompts in my *Exploring* classroom as a way to help adult students experience how younger students can focus and recall key events from a narrative. It is also advantageous to make several art materials available to students during the planning stages of the writing of their own stories. This is especially effective with reluctant, beginning writers (Dunn & Finley, 2010).

Art can be a crucial tool in facilitating the amazing discovery of making a mark in one's world through symbols, sounds, words, and stories. Collaborations between pre-service art teachers in *Exploring* courses and pre-service literacy specialists bring book arts projects into a sort of dialogue with literacy curricula for educators and young people. I have observed how books can create open-ended yet specialized space for educators to create and document alongside younger artists and writers in *Exploring the Arts.* In Reggio Emilia-inspired schools such as the aforementioned Early Learning Center on Adelphi's campus, the philosophy of documenting student work is clearly visible on the walls, with photographs and careful descriptions of student learning (Wurm & Genishi, 2005).

I began creating artist books while I was an Arts in Education graduate student at Harvard. Over time, I have added to my repertoire of book forms and explored with my students how we might use them in teaching. A one-page folded book can be used nicely as a routine, reproducible newsletter of weekly learning highlights. A long accordion book might be spread along a table where students and parents can view and discuss the photographs of a long-term project and read descriptions of the process. A large step book with staggered pages can become a familiar format for teachers to use to point out different parts of the daily schedule, or steps of a project or a recipe, with a distinct page, color, word, and picture to highlight sequential activities.

Utilizing these book arts projects, I've been pleased to observe my P-12 students take active, playful, and creative approaches to reading and writing. They were often eager to write with flourish on colorful paper, to read aloud performatively, or to stop and appreciate a good story with excellent connoisseurship of what a quality tale might look and sound like. Early childhood educators, art educators, and artists have redefined literacy, for they “have recognized that the arts draw upon a range of modalities, such as speech, image, sound, movement, and gesture, to create multimodal forms of meaning” (Wright, 2010, p. 2). The visual arts are commonly a part of students’ development of literacy from the creation of early drawings with a sort of running verbal narrative commentary (Hurwitz & Day, 2011). As teaching artists and art educators, we can encourage and extend this interdisciplinary arts learning through the book arts by emphasizing the exploration of personal stories and illustrations on hand-crafted pages.

In our increasingly standardized educational climate, the practices of the artist book offer beauty in the ordinary. Through such authentic, accessible, and aesthetic resources, students and educators can discover, develop, and share their own gifts in art and literary expression. With their blending of craft, tradition, and innovation, the book arts genre typifies the sort of arts learning projects that make *Exploring the Arts* useful interdisciplinary coursework for educators.

Explorations of Gender Experiences and Artist Identities

Other book art projects in *Exploring the Arts* reach out to adolescent learners and investigate gender identity in the arts, for example, through a course on *Women in Art & Literature*. In this *Exploring* course on writing and gender, the making and researching of zines (handmade magazines) proves useful to an exploration of youth culture and activism. Zines have been defined as at “the intersection of art, protest, confession, and theory” (Bleyer, 2004, p. 49). In his survey of zines, Duncombe (1997) categorizes them as “noncommercial, nonprofessional, small-circulation magazines which their creators produce, publish, and distribute by themselves” (p. 6). Zinesters (who make zines) in this subcultural genre create an array of materials within a rich lineage of artists in the handmade book arts genre, including but not limited: to personal chapbooks (pamphlet poetry anthologies), diaries, commentaries, editorials, rants, news, and recipe collections.

In theorizing, creating, and distributing zines with *Exploring* students, one of the most exciting creative aspects is the personal construction of the zine format. Each student must make individual artistic design choices about the inclusion of comics, poetry, rants, collages, and other parts of the zine. For art educators, the zine framework of images and text cultivates “storytelling, self-expression, teacher identity construction, and collaboration” (Klein, 2010, p. 42). The zine format is particularly generative because it offers an inventive framework for documenting, illustrating, and reflecting upon issues of teaching for educators, and then used to explore learning experiences for K–12 students.

Zines have also changed the way I read, write, and make art with my students. They inspired the creation of a zine and altered book library with pre-service teachers and colleagues at my institution through *Exploring* courses. This library includes beautiful handmade book objects of many shapes and sizes that address interdisciplinary teaching issues between the arts and other subjects. The zine genre demonstrates powerful and accessible means by which art education projects and provocations can sustain and enliven active learning through creative self-publishing. Productive arts spaces afforded by zines establish makers as observers, storytellers, reporters, artists, and individuals who perhaps operate on the margins, but are sorely needed in those margins. The zine is a metaphor for the sort of space *Exploring the Arts* creates, extending from the personal creative sphere to the public learning laboratory.

Exploring the Arts of/in the Future

Extending the metaphor of the book, we may read, record, and reconcile arts education in many ways. In recent years, arts researchers have envisioned the state and structure of education in the arts as a palimpsest (Powell, 2008), a fairy tale (Buda et al., 2012), and a handmaiden to other subjects (Keifer-Boyd & Smith-Shank, 2006). Arts education is certainly in a state of uncertainty, if not crisis. Others in this volume have noted President Barack Obama’s controversial suggestion that college graduates consider vocational programs in lieu of areas like art history (Remarks, 2013). Although he subsequently offered an apology to art historians who had reacted negatively to his statements (Sanchez, 2014), Obama’s original sentiment reflects the ways in which the arts can be seen and understood as both elitist and extraneous by the public and by policy makers.

Our society and its educational goals have become too specialized and grimly occupation-focused in ways that do not serve the passions or talents of young people entering their professions. As a more personal example: during the opening class session of my first doctoral art education course, one professor sensitively told us that she understood the plight of art teachers who dearly wished to be accomplished, specialized artists and only entered the interdisciplinary field of art education because they had not succeeded in the arts. I was surprised and stunned to see nodding faces around me. What about those of us who sincerely wished both to teach and to perform or produce art, not out of default or deferred dreams, but out of desire?

As arts educators, we need to re-define ourselves and our work with contemporary approaches that encourage other artists and educators to recognize the proud history of arts education. We sacrifice much when we neglect our place in the compelling traditions of past art educators and philosophies. Arts electives like the *Exploring the Arts* series encourage practitioners in academic education specialties such as Math Education, Science Education, English Education, and History Education to review the historic and contemporary roles of the arts as ways of seeing and thinking and to consider them as connective subjects. There is great value in the interactive conversations that extend from the studio to the classroom and include educators from within the arts and beyond. As we celebrate our influential history in education as artists, art educators must claim space at the table for today's educational discussions among academic subjects. The US Senate has recently passed the 2015 Every Child Achieves Act (S. 1177) which specifically names individual arts domains as core academic subjects, and may help counter the exclusion of the arts that emerged in the era of No Child Left Behind (NCLB). Although NCLB did mention the arts among core subjects, its rather exclusive emphasis on English and Math inevitably resulted in widespread reduction or elimination of arts instruction from the school day (Sabol, 2010).

As models of arts education, programs like *Exploring the Arts* stand for a powerful renaissance-like model of the artist as an intelligent, interdisciplinary, and multidimensional figure at the center of learning and growth. Rather than speaking only to the visual arts educator or theatre educator, these courses acknowledge core connections among teaching artists and art educators from many domains. Importantly, they also cultivate these connections and multidomain artistic communities by creating space for a dancer to make books by hand, for a painter to explore creative movement, and for a musician to learn the art of storytelling. These courses combine the practice of the arts with curricular explorations in ways that demonstrate the value of arts education to the fields of both art and education.

Perhaps the solution to larger arts educator struggles for space and voice lie in our modeling of ourselves as contemporary renaissance people. What if we aimed to embrace the multifaceted and lifelong endeavor of becoming arts educators, not only as artist-educators, but as multi-arts educators who can explore ideas fluidly across the disciplines of art? We might then examine not only the classic model provided by the scientist/artist Leonardo Da Vinci, but also the work of professional contemporary artists like Imogen Heap who is a successful and eclectic mid-career poet, musician, engineer, and inventor. Heap collaborates across visual and performing arts through a variety of classical and contemporary genres and stands out as the first female recording artist to win a Grammy Award for engineering her own album in 2010. Her work utilizes process-based video blogs including audio and visual contributions from her listening community, a dazzling blend of classical orchestral instrumentals and samples of experimental every day sounds (from her rustling bed sheets to the crackling of a campfire), and the recent landmark use of musical gloves that amplify and record sound, thus creating music based solely on hand gesture.

Another renaissance arts figure to consider in this light is Tom Phillips: a portrait painter, opera composer, and poet who is perhaps best known for his iconic 1966–2012 altered book series entitled *A Humument* (a treated Victorian novel). Phillips is distinguished not only as an extraordinary and prolific artist, but also as an engaging educator. In his teaching, Phillips introduced musician Brian Eno to ideas inspiring Eno's seminal development of ambient music. It is this particular kind of collaborative, interdisciplinary, arts-based teaching practice that we strive to cultivate in *Exploring the Arts*. Drawing from the influence of such eclectically classical yet contemporary artists, we may all truly dig in and explore the arts; promoting the works and messages of dancers, performers, and painters around us who provoke young people to perceive, think, act, and create passionately from deeper and richer spaces.

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CHAPTER 8

Reflecting on the Arts in Urban Schools

Rubén A. Gaztambide-Fernández, Chandni Desai,
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The persistent marginalization of the arts within higher education is perhaps most paradoxically manifested throughout teacher education. Despite a long-standing and robust literature advocating for the important role of the arts in education (Davis, 2005), most teacher education programs across the United States and Canada lack a focus on the arts. Indeed, music, visual art, and dance education programs tend to be located within disciplinary departments rather than faculties of education with teacher education programs. Sometimes, however, the arts find their way into teacher education through a focus on integration, in which the arts are presented as "tools" for teaching other subjects and/or for curriculum integration across subject matter (Donahue & Stuart, 2008; Russell & Zembylas, 2007).

There is in fact a long-standing body of work dealing with the benefits of, evidence for, and approaches to integrating the arts across the curriculum. Indeed, educational thinkers as significant as hooks (2000), Greene (1991), and Dewey (1934/2005) have long argued for the importance of a school curriculum that not only includes the arts, but that integrates artistic practices into the teaching of other subjects. Such arts integration takes many forms, from using artistic methods pedagogically for teaching material in other subjects, to project-based learning that includes artistic modes of production. Indeed, "the description of how arts integration can happen is one that transcends any particular structure" (Burnaford et al., 2001, p. xxv).

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In this chapter, we describe our attempt to introduce arts integration to teacher candidates through an elective course in the context of one of the largest teacher education programs in Canada. The course sought not only to engage teacher candidates in thinking about how to integrate the arts into the curriculum, but also to question their preconceptions of "the arts" in particular, as well as their taken for granted assumptions about schooling and about students. Given our particular location, we focused on the urban context of Toronto.

Teacher candidates in Canada are required to obtain a separate degree in education. Typically, students obtain a Bachelor of Education (BEd) degree in addition to a degree in Arts and Sciences, either concurrently (i.e. both degrees are obtained within a five year program) or consecutively (i.e. the Bachelor of Education is obtained through a separate one-year program following the completion of a Bachelor of Science or Arts degree). More recently, some schools are beginning to offer two-year graduate degrees, such as Masters of Teaching, in place of the one-year BEd but still leading to teacher certification. The course we taught was situated within the largest consecutive Bachelor of Education program in what is considered one of the most prestigious and oldest faculties of education in Canada, the Ontario Institute for Studies in Education (OISE) at the University of Toronto.

With over 1000 teacher candidates every year, the BEd program at OISE was composed of several elementary and secondary options as well as a technical program for vocational teachers. Students chose between grade-range levels: Primary/Junior (K–6, with no subject matter specialization, or "teachable"); Junior/Intermediate (4–8, with one "teachable"); or Intermediate/Senior (7–12 with two "teachables"). Regardless of level, all students were required to choose one course from a list of "Related Studies" electives, which included a range of courses in technology, special education, French immersion, and anti-racist pedagogy. Among many changes in the program, over the past decade the number of Related Studies courses decreased significantly, from as many as thirty to as few as eight in the 2014–15 Academic year, a challenge to which we will return later in this chapter.

The idea for a course focused on arts integration emerged from the realization that there were very few options available for teacher candidates interested in the arts or in arts integration in particular. Specifically, the list of possible electives that teacher candidates could choose from as Related Studies included few courses with a focus on the arts, and most of the arts options were courses with a particular focus on a subject such as theater or music. There was, in fact, no course available with a focus on arts integration. Moreover, the idea for a course focused on urban schools emerged in the context of a newly established "urban cohort" for students interested in issues of social justice within urban classrooms. The course—called *Arts in Urban Schools*—intended to address both issues of arts integration as well as theorizations of culture in the context of social justice urban education.

Between 2007 and 2013, the authors, or some other configuration of contract faculty and doctoral students, taught one or two sections of the course. Due to the changes in staffing and program structure mentioned earlier in 2013 the number of Related Studies options decreased significantly, resulting in fewer but larger sections of individual courses. Over the next two years (2013–15) the number of students enrolled in a single section of *Arts in Urban Schools* increased to as many as 128. Throughout the life of the course, the instructors have consistently collected student feedback and adapted the course responsively. This process became especially important as the course grew in size.

In this chapter, we reflect on the evolution of the course over the past eight years. We pay special attention to how students engaged the course materials, and address: (a) the theory and politics behind the course design—how it sought to frame "the arts" and re-think the notion of the urban; (b) how the course evolved over time in response to institutional demands as well as student feedback and changing expectations; and (c) lessons learned about the challenge and opportunities of doing this kind of work, both in terms of doing social justice work through the arts as well as approaching the arts through a social justice lens in the context of a teacher education program.

The Course

The *Arts in Urban Schools* aimed to explore different approaches to integrating the arts in the context of the urban classroom with attention to how the arts might play a role in teaching for equity and social justice. Using a critical lens that focused on power relations and marginalization, the students in the course explored the role that the arts could play pedagogically and in the curriculum in urban schools. Among other themes, students explored ways to incorporate the arts for teaching in non-arts classrooms, critical issues in curriculum and instruction in various arts disciplines, as well as non-curricular and community-based approaches to the arts in school-related contexts. Students had opportunities to explore different artistic disciplines and to consider how they might engage the arts as a strategy in teaching for social change. A central aim of the course was to question mainstream conceptions that view the arts as discrete objects or substances to be "injected" into the curriculum toward desired outcomes, or what Gaztambide-Fernández calls the "rhetoric of effects" (2013). Instead, the course invited students to consider the "rhetoric of cultural production" as an alternative approach for thinking about the central role of creative and symbolic work in learning and teaching (Gaztambide-Fernández, 2013).

In order to provide a strong theoretical framework, the course began by challenging students' conceptions of the three main aspects of the course: (1) the very idea of "the arts;" (2) conceptions of "the urban;" and (3) the normative views of schooling, teaching, and curriculum design that were prevalent across the teacher education program. At the heart of this theoretical framework was a radical reconceptualization, drawing from cultural studies and postfoundational theories, of the very concept of "culture." This overall focus on re-thinking culture stemmed from the fact that the ways in which people understand the arts and their role in teaching and learning is related to their views about culture and its role in education (Gaztambide-Fernández, 2008, 2013). For instance, whether one thinks about culture as being relatively ordered and stable or as dynamic and evolving shapes how one thinks about the relationship between ideas like "fine arts" and "popular culture," and even about whether there is a difference between the two. As such, we sought not only to challenge how students thought about culture, but also to introduce students to contemporary cultural theory and specifically to a view of culture as practice, by introducing the work of scholars like De Certeau (1984), Williams (1977), and Willis (1990).

An understanding of culture as practice is counter to an essentialist conception that views culture as static and as encompassing values and ideas that are pre-determined, passed over time, and that remain relatively stable. Such a view of culture tends to enforce essentialism by construing individuals as being "from" a culture or as "having" a culture that determines how they view and act in the world. By contrast, the course invited students to re-think culture as a phenomenon always in the making and as emerging from contextually specific interactions based on (though often questioning) normalized prescriptions and modes of behavior.

This process of challenging students' conceptions of culture began every year through a simple exercise in which students were asked to list words under the categories of "Art" and "Not Art." This exercise invariably led to the realization that both "Art" and "Not Art" are discursive constructs that are mobilized to frame particular practices, ideas, and objects as either belonging or not belonging to the world of "the arts" under particular conditions and in response to institutional arrangements (Gaztambide-Fernández, 2013). The question thus changed from whether something like "gardening" or "spray paint on a street wall" or even "love" is art, to what are the conditions and practices that would lead an object, an idea, or even a given situation to be construed as "the arts."

This discussion opened up a space for re-thinking the notion of "urban," again by underscoring how daily practices and the range of ways in which people engage the structures that organize the city produce particular conceptions of the urban as lived space (De Certeau, 1984). Here we introduced three different ways of understanding the urban: (1) the material, (2) the symbolic, and (3) the practical (see Gaztambide-Fernández , 2011).

The *material* conception of the urban highlights the demographic characteristics of urban spaces, focusing on population density, diversity, and movement. It also highlights the gross economic inequalities that characterize urban space and the particular ways in which wealth and poverty come together and rub against each other within urban contexts. This material understanding of the urban as being constituted by *both* wealth and poverty disrupts a narrow symbolic conception that imagines the urban as being equivalent to poor communities of color.

A *symbolic* conception of the urban focuses on the meanings attached to various imaginaries of the urban, such as the urban jungle and the urban as a source of authenticity (see Leonardo & Hunter, 2007). It questions the association of the urban with poverty and crime is constituted through an inverse imaginary of the sophisticated urbane. This is important because it once again highlights inequality as a key characteristic of the urban and opens up further opportunities for raising questions about social justice that do not ignore various kinds of privilege.

Finally, a *practical* conception of the urban highlights the dynamic interplay between planned space and the active engagement of people as they navigate the "grammar" of the city (De Certeau, 1984). This practical conception of the urban is crucial because it opens up possibilities for thinking otherwise about creativity and about the dynamic nature of culture. Understanding the urban as emerging through the daily practices and agency of real people as they navigate the structures of the city highlights opportunities for dissent and the possibilities for different kinds of relationships to emerge within, and as a way to overcome, structural constraints.

Throughout the course, we also sought to challenge students' conceptions of schooling and of the role of teachers as agents of an institution that has played a key role in the reproduction of inequality. We invited students to think critically about their role as teachers and about the ways in which traditional schooling has been a significant site for the enforcement of racist, sexist, homophobic, and other kinds of oppressive ideologies. We asked students over and over again: "What does it mean for you to be joining an institution that more often than not has been an agent of injustice and of the reproduction of social inequality?" We assured students that we asked this question not to dissuade them from becoming teachers, but to persuade them to think deeply about how they will navigate the structures of schooling in ways that allow for creative possibilities that undermine structural inequality through cultural production (Gaztambide-Fernández, 2013). In addition to providing theoretical tools for thinking through this question, we also provided students with practical tools for thinking about their daily work as curriculum makers in ways that transcend narrow and technocratic conception of curriculum.

The Spiral Curriculum

Following the introduction of key concepts related to culture, the urban, and schooling, students were introduced to a dynamic conception of curriculum and curriculum design informed by Cynthia Weiss' and Amanda Lichtenstein's 2008 book *AIMPrint: New Relationships in the Arts and Learning*. Their text describes an arts-integration mentorship project at Columbia College's Center for Community Arts Partnerships in Chicago. We selected this text because of its focus on social justice arts integration and because it reflects an understanding of culture and cultural production consistent with the framework we aimed to introduce.

AIMPrint also provides a rich array of arts-integration-lesson examples for various grade levels. Moreover, it features personal stories written by teaching artists with reflections on what these stories reveal about the arts-integration processes that shaped their work. This provided a much richer way of approaching the task of developing lesson plans than introducing techniques and procedures removed from context—as is typical in curriculum design courses. *AIMPrint* offers a unique pedagogical approach to teaching and learning, one that the authors call "The Learning Spiral." This scheme became a foundational tool for our students when preparing arts-integrated lesson plans. In fact, each student was required to use the spiral to develop and facilitate at least one social justice arts integration lesson to a group of students during their four week practice teaching block (or "practicum").

The framework that Weiss and Lichtenstein (2008) provide brings together various subjects in order to take students deeper into their learning and their developing understanding of the world around them. The authors demonstrate through examples how this approach creates openings for exploring social justice issues with students in thoughtful, creative, and dynamic ways. Their examples of classroom activities invite students to make broader connections to themselves and their community. In employing The Learning Spiral with our teacher candidates, we encouraged them to go beyond a one-subject focused typical teacher-driven lesson plan and to instead engage the arts-integration model as a creative and collaborative means to address issues of social justice with their students.

The Learning Spiral model begins with a vision for arts integration, but in essence has no definable end. The shape of the spiral evokes a boundless journey of making and "the infinite possibilities of arts integration" (Weiss & Lichtenstein, 2008, p. 3). Technically, the spiral consists of eight destination points, presented in a particular order. However, these points can be re-visited over and over again at any time during the making process as new perspectives and insights take teachers and students deeper into understanding. The points are as follows: (1) discover intentions for teaching and learning, (2) create a safe community of learners, (3) learn in the language of the arts, (4) immerse in the big ideas through art making, (5) revise and share, (6) perform and exhibit, (7) reflect and assess, and (8) discover new intentions for teaching and learning.

As a group, we spent a significant amount of time exploring the first point (discover intentions for teaching and learning) because we wanted students to have a strong foundation from which to begin understanding arts integration (e.g. math and dance). Discovering "big ideas"—overarching ideas that bring together smaller parts into a comprehensive whole—was critical to the process (Wiggins & McTighe, 2005). The first step was to ask teacher candidates to think of what was important to them, what their students would be interested in and capable of learning, and how their big ideas would incorporate social justice issues. We reviewed the big ideas we had already learned within the theoretical framework of the course and considered how we had explored those ideas through our own moments of art-making. Indeed, one of the key aspects of our pedagogy was to demonstrate through our own teaching the strategies of integration we hoped our teacher candidates would consider and implement.

Next, students worked in small peer groups to generate big ideas that might be appropriate for the students they would be teaching during their practicum and to imagine how they might use those big ideas as a thread throughout their own lesson plan(s). Students were asked to imagine how they might present their lessons using the learning spiral as a model. How could they create a collaborative, inclusive, and welcoming classroom for optimal student engagement and learning? What skills and knowledge would need to be taught for the arts integration to be successful? What teaching strategies could be implemented to encourage the sharing of ideas so students could learn from each other? Finally, in order to go beyond their own expectations, how might teacher candidates, throughout the entire process, continually reflect on their own teaching practice?

Although the learning spiral model was more conducive to the development of unit plans including lessons, we were able to adapt it to the needs of our teacher candidates and the limited scope of their practicum placements. It was critical that they could demonstrate how big ideas were threaded throughout their lesson plans and how the plan reflected teaching for social justice. They had to integrate at least two subject areas, including at least one arts discipline, and to demonstrate how their students would, through the integration process, gain knowledge and understanding of a big idea. Most importantly, students were required to include "making" activities that reflected a focus on cultural production as a strategy for teaching about social justice. This required the creation of conditions in which students could work with materials in playful symbolic ways that might include creative writing as well as creative expression through their bodies. Following the learning spiral, the lesson plans provided opportunities for students to exhibit and/or perform their work for each other and, in some instances, for the larger school community. Finally, teacher candidates were asked to document critical insights about their arts-integration experience so that they could reflect on themselves as educators.

Teacher candidates were encouraged to think about curriculum as more than the specific content of particular lesson plans. By highlighting the relational as well as the political dimensions of curriculum, we invited them to reflect on how they were implicated in larger dynamics of social inequality. While giving students a concrete structure through which to plan their arts-integration lessons, the learning spiral also opened doors for students to conceptualize the curriculum as a lived encounter that is not isolated from the larger community and social context. Students were introduced to the process of situating their curriculum work as part of a larger social and cultural process in which their own autobiographies were deeply implicated and important.

This autobiographical aspect of curriculum making was highlighted through an initial assignment in which students were asked to reflect on the role that the arts have played, whether directly or indirectly, in their own lives. Students created original artifacts that illustrated some aspect of their personal histories and that were displayed in a gallery activity. Their creations included sculptures, paintings, music and video recordings, poetry, creative writing, photography, collage, and live performances. As example, one teacher candidate recorded the sounds of the subway from OISE to his home and created a soundscape to reflect on space and time. Another performed an original song with lyrics that spoke directly to his life experiences in the arts. During the gallery walk, students were able to reflect on the broader significance of cultural production in their lives. Comments on mid-term evaluations included: “I loved the active aspect to make an artifact and have an exhibition, to make poetry, or to create something with lyrics”; “It was great to interact with non-art students through art”; and “The fact that we were able to decide on what type of artifact we created for our first assignment really accommodated us, in terms of the experience having allowed us to decide for ourselves what speaks most loudly to us artistically.”

Such activities enabled students to make personal connections with the material as well as with each other, recognizing that cultural production is part of everyone’s life and as such is always available as a resource for learning and teaching. While such personal connections opened up many opportunities, there were also many challenges that we had to confront as instructors and which we take up in the next section.

Lessons Learned: Challenges and Opportunities

The decline in related studies courses at OISE translated into a dramatic increase in enrollment as well as a greater opportunity to reach more teacher candidates who were interested in arts integration. With course registration well over one hundred students in the winter and fall of 2014, the *Arts in Urban Schools* attracted a diverse group of people from all of the one-year teacher education streams at OISE. They were learning to teach different age groups and subject matters; they had varying degrees of arts knowledge and experience; and they were diverse in terms of other identity markers such as age, gender, race, and culture. This heterogeneous environment allowed for rich conversations to emerge in large and small groups, and for students to learn from each other and benefit from their diversity of backgrounds and interests. However, this also presented a number of challenges such as managing the class as a whole and attending to the individual needs and desires of a very large and diverse group.

A good number of the students had a strong arts background and/or their "teachable," or subject matter specialization, was an arts discipline. There were others who had little to no formal arts experience, but were interested in ways to integrate the arts into their growing teaching practice. There was also a small minority of students for whom the course was not a first choice elective, but who ended up there due to limited enrollment options. One of the challenges we faced was that regardless of their background and interest, many students came to the course expecting a focus on practical application and the "how to" of arts integration. They had thought we would provide ready-made lesson plans or spend countless hours generating lesson ideas for the music, drama, visual art, and dance curriculum. This, of course, was untenable, particularly as the course grew from thirty to more than one hundred students. Even if our intention had been to provide such practical tools, it would be impossible to cover all aspects of the arts curriculum from Kindergarten to Grade 12 to meet the expectations of students with such a range of backgrounds, interests, and areas of focus.

Rather than focusing on technical aspects of teaching, we felt strongly that the course should focus on theoretical concepts that would disrupt students' preconceptions of the arts and invite them to think differently about what it means to engage in processes of cultural production as part of teaching for social justice. We enjoined students to think beyond integration—about the arts as a set of discursive frames based on various conceptions of culture that reflect dominant ideas about what it means to be an artist. In other words, we challenged students to think about the ideas and assumptions that determined when and under what conditions certain objects and/or practices come to be viewed as "the arts," particularly by those who stand to benefit from such ideas. This approach was pivotal in expanding the range of materials and creative practices that teacher candidates might consider as tools for arts integration beyond what is usually considered "the arts."

We were introducing teacher candidates to a way of conceptualizing arts integration that began with the view that the lives of their future students (as well as their own present lives) were filled with many kinds of symbolic work and materials that could be a source for teaching and learning. Such a change in thinking required a certain demotion of the conception of the artist as creative genius that usually pervades arts education and of the view that arts are works of symbolic value that should be seen as exceptional in some way. Students received these new perspectives with a good deal of resistance.

Asking teacher candidates to reflect on the many ways in which symbolic work was always already part of their students' lives disrupted some of their most deeply held beliefs about culture, the arts, and the very students they claimed to want to serve. Given our focus on challenging mainstream conceptions of the arts, it was perhaps unsurprising that the teacher candidates who brought a more traditional background and training in the arts tended to resist these theoretical concepts the most. The teacher candidates who had little to no arts background seemed more open to new ways of thinking. As we discuss later in this section, we sought to address this resistance to contemporary cultural theory by introducing scholarly materials, some of which we describe below, and by providing basic introductions to theoretical concepts. We also allowed ample time in small group break-out sessions for dialogue and learning opportunities that involved using materials to create objects or symbolic activities to represent the ideas and concepts introduced in the readings, some of which we describe later in this chapter.

Another challenge we faced, particularly as the course grew in size, was teaching across and within the various streams of the teacher education program. This became especially difficult in the winter and fall of 2014, when students training to teach vocational courses (e.g. mechanics, hair design, culinary arts) in high school settings began to join the course in large numbers. Most of these teacher candidates were accepted into the program based on their professional experience in their field of expertise and were not required to have a four-year undergraduate degree. For these students, the academic focus of the course proved particularly frustrating. They did not have experience writing essays, found the scholarly readings difficult to grasp, and had to work very hard to integrate the course teachings into their particular vocations. Interestingly, these students were also more sympathetic to an expanded understanding of what it means to be an artist and to doing symbolic work that included their own craft than the students whose identities as artists were wrapped in hegemonic conceptions of the arts.

To address some of the challenges we encountered, we developed various pedagogical strategies and sought to put together a curriculum that centered on students' lived experiences and encounters with complex ideas. We used a range of structures for learning and teaching, including lectures, guided discussions, small groups and break-out sessions, activities that involved creative expression, and fieldtrips. In what follows, we discuss our strategies regarding: building strong learning relationships; questioning taken for granted conceptions of the arts; addressing social justice commitments; and moving from understanding culture as an object to seeing culture as a practice.

Building Relationships

Integral to excellent teaching is the building of a positive classroom space where students feel part of a community of learners—where they are welcome and comfortable to participate in class dialogue, ask questions, pose arguments, and/or be present in any other way that meets their learning needs (Quinlan & Fogel, 2014). This was a simpler task when, before 2013, the course had less than forty students. It is possible to use small-group discussions and different kinds of arrangements to facilitate dialogic pedagogy with a group of three-dozen students. However, once the course enrolment increased to over one hundred teacher candidates, we were presented with a unique challenge that required even more focused attention on relationship development.

Drawing on the work of adult learning theorists like Brookfield and Preskill (2012), who offer strategies for fomenting dialogue among adult learners, we developed a plan for strategically using space, discussion sessions, and small groups in order to build learning relationships. In terms of space, we utilized on a regular basis one large lecture room with the capacity to seat 150 students and two smaller seminar rooms to facilitate starting our day in the lecture room as a large class, and then dividing into three break-out sessions. We used a computerized system to randomly create three equally divided groups of students who would stay together the entire course.

In the Winter of 2014, we three instructors rotated each week from one break-out room to another in order to have a chance to work with all teacher candidates and to make sure they benefitted from our particular areas of expertise. From Rubén, they gained insights from his research on school cultures, including arts high schools, and his theoretical work on cultural production, social justice, and solidarity. From Traci, they gained insights from her research on gender-based school violence, and her background in elementary education, specifically dance integration, lesson planning, and curriculum development. From Chandni, they gained perspective from her research on cultural resistance in settler colonial contexts and the ways cultural artifacts produced by colonized, subaltern subjects can be used pedagogically to teach about social justice. While this worked to a degree, in their course evaluations students suggested that they felt they did not get to know any of us in particular and that the constant change in instructional style made it difficult for them to feel grounded in the course. This was apparent to us by the fact that we could not even remember our students' names and felt unable to build community given the large number and constant shifting of groups. We noticed teacher candidates were often uncomfortable engaging in sensitive topics that required a certain level of safety and trust.

In the fall of 2014, we decided to take a different approach by assigning each of us to one break-out section of students with which we worked for the duration of the course. We attempted to be clearer with students about the purposes of the large class structure and the small break-out groups. Although we did not want to spend a great deal of time lecturing, we realized that it was crucial for the students to have a shared basic understanding of concepts. Therefore, we allowed approximately one hour each week for lecture before breaking into small groups to discuss and/or explore the theoretical concepts in more detail. This also allowed all students to benefit from each of our areas of expertise, as described above, as we took turns presenting different concepts and introducing our own research in relationship to the course topics. For example, Traci introduced The Learning Spiral to guide and support teacher candidates as they grappled with "big ideas" and lesson planning and also addressed some of the challenges associated with facilitating arts-integrated lessons during practicum. Chandni drew on her own experiences as well as her research into cultural resistance to help teacher candidates understand how social justice issues can be integrated into their lesson planning regardless of their subject matter. All students also seemed to appreciate having some access to Rubén as the faculty member in charge of the course and being able to hear him lecture on key theoretical concepts, such as conceptions of the artist, the theoretical evolution of the concept of culture, and different conceptions of, and approaches to, social justice education.

The break-out sessions, however, seemed to be where the deepest learning took place, as often happens when intimacy can be created. This was definitely due to the emphasis placed on building community with the teacher candidates. Getting to know each of them by first name and helping them get to know each other allowed for insightful and respectful dialogue as the course progressed. More emphasis was placed on providing opportunities for students to speak as well as to take a more active role in structuring and facilitating discussions in which they could contribute ideas in different ways. Perhaps predictably, as we introduced more interaction and more opportunities for the students to get to know one another, the learning relationships grew stronger.

Crucial to this overall process were the ways in which teacher candidates were invited to create through materials as well as through performance-based activities and creative writing. It was those activities in which we modeled arts integration that proved to be the most successful in terms of building strong learning relationships. In their final course evaluations, many students pointed to the opportunity to see the artifacts that their peers created as a turning point in their ability to connect with each other. An "artist statement" accompanied each artifact and described how the artifact reflected the role of the arts in the student's autobiography. At the end of the gallery walk, students began to make personal as well as intellectual connections that allowed them to come together quickly as a community of learners and educators.

It was the careful pedagogical structuring of the activity and the focus on autobiography that allowed the artifacts to open up a space for personal connection. In other words, it was not the "effect" of the artifacts that strengthened connections, but rather the practice of making together that allowed for deepening relationships (Gaztambide-Fernández, 2013). At the same time, as students reflected on the activity, they often relied on romantic conceptions of the arts as exceptional practices to make sense of the experience. Challenging these conceptions of the arts was crucial for furthering the goals of the class.

Challenging Conceptions of the Arts

Many of the teacher candidates that enroll in the *Arts in Urban Schools* arrive with a great amount of enthusiasm for the idea of the arts in education. As mentioned earlier, many of the students identify as artists and want to teach music, dance, theater, or visual arts in schools. Many of these teachers are enamored by the idea of teaching in specialized arts high schools or in schools that have good arts programs, as this will enable them to work with students who have the potential to become artists. Moreover, many teacher candidates have bought into the belief that the arts serve naturally and seamlessly as a tool for addressing marginalization and promoting social justice. Some of these teacher candidates believe that teaching through the arts can reach a variety of students and include those who may not be succeeding in school. Since many students bring the perception that urban schools are defined as serving racial minorities, they believe in the arts as a way to engage with students who are otherwise disengaged from school and who deal with difficult circumstances.

In order to introduce critical insights that would challenge students' preconceptions of the arts, we provided both conceptual and experiential tools for making connections between the kind of material inequality that characterizes the urban and the various hierarchies that shape hegemonic conceptions of the arts. During the third class, for instance, students were invited to take a walk around the city blocks that surround OISE and to bring found objects that they would then use to create artifacts reflecting on their evolving conceptions of the urban. This exercise led to a discussion of what precisely we mean by urban in relationship to issues of power and resistance. The exercise provided an entry into discussions about hegemony, and how discourses govern society in relationship to the urban space. Students raised questions such as: Who demarcates the boundaries of the urban? How is the urban racially coded and what is the purpose of such racial coding? What does it mean to have a commitment to teach in urban contexts in relation to one's own personal positionality?

These questions were then juxtaposed with the discussion of what is and what is not art from the first day class. Through a discussion of the artifacts students had made, we were able to elucidate how cultural hierarchies that shape how we understand what counts as "the arts" are also mapped spatially to how we come to understand the urban. In particular, how inequality shapes urban spaces and practices becomes crucial for understanding how the arts are also implicated in social reproduction and the production of inequality (Gaztambide-Fernández, 2011). This conceptual work was then supported with an article that provided empirical evidence of the ways in which the arts are implicated in the production of inequality through notions of talent and exclusionary practices in urban arts high schools (Gaztambide-Fernández et al., 2013). Many teacher candidates found this analysis startling, as it rattled their investments in notions of "talent" and led them to think critically of how their own ideologies, perspectives, pedagogy, and teaching philosophy could potentially reproduce inequities in ways they had not imagined.

For many students who came into the course enamored by the arts, these articles disrupted the very assumptions that attracted them to the course in the first place. They also made it personally difficult for students who were strongly attached to various ideas about the arts in relationship to how they saw themselves as artists. While some students resisted this shift, others were able to unlearn many of the dominant ideas they had previously uncritically embraced. In many of the final course papers, it became evident that these articles played a role in teachers beginning to shift their thinking about their teaching philosophies and pedagogy. For example, a music teacher with a strong background in and commitment to classical music, designed a lesson plan that would allow his students to look at the blues and jazz within the context of African-American slavery and racial exclusion from US society. He taught his students about the history of slavery and the exclusion of Black people through musical practices in various time periods as well as the musical practices that his students brought to the class. This approach presented a different set of opportunities for addressing commitment to social justice.

Addressing Social Justice

Teacher candidates' attraction to the *Arts in Urban Schools* may stem from the increasing appeal of social justice education. Some teacher candidates come to the area of social justice and equity because of their own political commitments and economic and social histories. Others are compelled by the focus on social justice in the Ministry of Education's *Equity and Inclusive Education Strategy* for Ontario schools launched in 2009. Since then, social justice education has grown across Ontario at the provincial level in education policy and at the school board level. The strategy was developed to advance the Ontario education system with the "three core priorities of improving student achievement, reducing achievement gaps, and increasing public confidence" (Ontario Ministry of Education, 2009). The Ministry expressed its objectives as follows:

> To achieve an equitable and inclusive school climate, school boards and schools will strive to ensure that all members of the school community feel safe, comfortable and accepted. We want all staff and students to value diversity and to demonstrate respect for others and a commitment to establishing a just, caring society. (p. 10)

To implement this policy, various "social justice initiatives" were introduced and school boards were invited to participate. These initiatives institutionalized social justice—theory and practice—through the Ministry of Education policy. The Toronto District School Board (TDSB) developed a Social Justice Action Plan that would provide a "more strategic approach to contributing to a more socially just world and positioning the TDSB as a leader in this movement" (TDSB, 2010, p. 4). Other school boards in the Greater Toronto Area, including the Catholic school boards, followed suit by institutionalizing a social justice and equity mandate as outlined by the Ministry of Education.

These efforts have led many teacher candidates to become interested in social justice education (with an equity focus) as the Ministry of Education places a significant responsibility on teachers to carry out the strategy and evaluate its progress. Towards this end, teachers need sufficient theoretical and practical knowledge of social justice and equity to be able to do their jobs effectively. But teaching about and for social justice and equity is not an easy task and often teacher candidates have very superficial ideas about what it means to teach for social justice. Prospective teachers came to the course with varying notions of "social justice" and "equity" and sometimes tended to depoliticize issues in ways that made it easy to frame just about every issue as a social justice issue.

For example, some teacher candidates assumed that simply working with a group of culturally diverse students was a form of social justice work. Rather than understanding how the very categories through which diversity is construed (e.g. race, gender, class, ability, sexuality) produce specific conditions of injustice or secure access to privilege, teacher candidates tended to use diversity as a euphemism to refer to students from racialized communities whom they imagined only as oppressed and marginalized. This meant, for instance, that teacher candidates would tend to ignore the interlocking dynamics of racism, sexism, ableism, and economic inequality as key to understanding social justice. Teacher candidates' personal identities and histories—in particular their race and class backgrounds, gender and sexual orientation, nationality, religion, ethnicity, language and consciousness—shape how they come to understand or not understand equity and "social justice" issues (Zeichner, 2009). As a consequence, one of the challenges of teaching for social justice is to find a converging point that brings together various teacher candidates' knowledge and perspectives.

Throughout the course, we used the theoretical readings and cultural texts described earlier to introduce discussions about structures of power and violence and to set up a critical framework through which students could understand what social justice and equity might mean. Curiously, many teacher candidates admitted that this was the first time they had learned about theories pertaining to social justice, even though they were all enrolled in a program that proclaimed its commitment to social justice. This meant that in addition to challenging teacher candidates' conceptions of the arts, we also had to take on the task of introducing a framework for thinking about social justice.

Once again, we chose to model arts integration as a way to deal with refining the ways in which students thought about social justice issue. For example, using the play *Snakes and Ladders* by Goldstein (2010), we engaged the process of "reader's theater" as a way to model ways to raise issues about social justice through creative practice. Based on her own ethnographic research, Goldstein's play addresses the complexities of establishing a Gay Straight Alliance (GSA) in a public high school and the challenge of navigating homophobia as exhibited by students, staff, and parents. We read the play aloud within the break-out groups, with students taking different roles, and we then had an open dialogue about the LGBTQ issues raised within the play and how the play might be used as a platform to discuss the topic. Students were able to speak to various issues, such as, homosexuality, homophobia/transphobia, gender-based violence, and the controversies surrounding the Ontario health curriculum in different school contexts.

Using a play to raise these issues not only opened up a wide range of possibilities for discussing sensitive issues, such as the role of religion in schooling, but also to consider what becomes possible as well as what is foreclosed when the arts are invoked in the context of the classroom. For example, our questions included the following: What is appropriate or not appropriate to articulate artistically? At what point is a topic deemed too controversial even when it is represented through fictionalized accounts? Where can we stretch the boundaries of exploration within our own classrooms despite the possible repercussions? Questions such as these reiterated the complexity of teaching the arts within urban settings, where there is not one path to learning and every student that fills the classroom is different. Indeed, the question of cultural diversity becomes one of the most contested issues in relationship to social justice, even within a context in which diversity is presumably valued.

To address questions of cultural diversity within the context of Canadian multiculturalism, we engaged students through a set of cultural artifacts drawn from a wide range of practices, from example: the work of hip hop artist The Narcicyst (https://www.youtube.com/watch?v=gQOtL3g616c); the poem *Sour Times* by spoken word artist Riz MC (https://youtube/EfXvKKflBoM); the sculptural work of Brian Jungen (http://catrionajeffries.com/artists/brian-jungen/works/); the music video *Canadian, Please* by gunnarolla and Julie Bentley (https://www.youtube.com/watch?v=mWQf13B8epw); and a video production of Thomas King's poem *I'm not the Indian you had in mind* (http://www.nsi-canada.ca/2012/03/im-not-the-indian-you-had-in-mind/).

These artifacts served as entry points to engage in discussions about multiculturalism as a discourse and policy. While students seemed drawn to the artifacts and enjoyed both deconstructing them as well as, in some instances, recreating them for the class, they also resisted a social justice reading of some of the cultural practices represented. For instance, most students resisted the ways in which the video *Canadian, Please* illustrated how Canada, as a settler colonial state, is engaged in ongoing colonial practices of Indigenous erasure. Many students insisted in relegating the ongoing struggles of Indigenous peoples in Canada to the past, even as their prevalence was addressed in Thomas King's poem and video production as well as Brian Jungen's work. For the teaching staff, such moments pointed to the limits of addressing social justice issues in relationship to arts integration when such issues are not addressed elsewhere in the curriculum. How do we teach about and for social justice and equity when teacher candidates are not aware of the national history of the country in which they are teaching, and/or are (un)intentionally invested in structures of power that benefit them? How do we negotiate the negative affective responses that come from teacher candidates who say they want to teach about "social justice" and "equity" but resist being critical of the very power structures that produce social justice issues and inequities in society to begin with?

It was also interesting to observe how certain social justice issues became somewhat more acceptable or easier to address than others. For example, when conversations about race and colonialism were raised, students frequently would ask what these issues had to do with "urban schools." Other times they would divert the conversation to issues of environmental justice or gender, but usually removed from political context. While gender and environmental issues are certainly important, students frequently did not understand the interlocking ways in which the environment and/or gender are related to and constituted by colonialism, racism, and capitalism. As educators, we struggled to critically introduce social justice issues affecting students in urban schools to teacher candidates who lacked a basic understanding of structural inequality and interlocking forms of political oppression.

It was also challenging to engage teacher candidates in a process of self-reflection about their own privileged positions. Though we developed exercises in which they could reflect on their positions of privilege in order to think of their relationality to the diverse students they would teach, these reflections often led students to a space of unproductive guilt and/or resistance. Teacher candidates sometimes felt overwhelmed by the weight of the ideas we were presenting and at times paralyzed by the sense that there was nothing they could do. It was at these points when returning to a practice conception of the urban and the "discourse of cultural production" in the arts in education (Gaztambide-Fernández, 2013), as we will discuss next, proved most important.

Moving Culture from Object to Practice

We made an active attempt to use each class as an opportunity to model the kind of engagement with cultural production through arts integration that we were trying to teach, although, in the end, teacher candidates seemed to have difficulty recognizing this. We sought to demonstrate to students that the arts should not be understood as an object to be inserted into their teaching, but as a set of cultural practices that should be integrated as part and parcel of their pedagogy. Throughout the course, for each lesson, we ensured that particular cultural practices, such as drama and poetry as described earlier, were integrated into the lesson of the week in some way. The use of these cultural practices and artifacts enabled us to address the topic of the week, the course readings, and more importantly it allowed us to demonstrate examples of how to integrate cultural production into lesson planning. Yet, despite our earnest efforts, teacher candidates often complained that we were not giving them "practical" examples for designing lesson plans that integrated social issues and the arts.

The *Arts in Urban Schools* course was set up as an example itself, where our pedagogy integrated various cultural practices into each lesson, including, as we have described above: a gallery walk that displayed artifacts that students produced reflecting on their autobiographies; creating artifacts from found objects after walking through the urban context; reading and discussing a play that discussed LGBTQ issues in public schools; writing poetry using found text drawn from essays written by artists reflecting on their work; a workshop on hip-hop education in which students made graffiti murals; and visits to community arts organizations among others. Despite the integration of these creative activities into our curriculum and our attempts to demonstrate through our practice, many teacher candidates seemed unable to recognize it in action.

In our view, this was partly related to a significant conflict between the ways in which we viewed curriculum design and how teacher training was framed by the larger program in which the students were enrolled—a point to which we will return in our conclusion. More importantly, we think, was our own inability to shift teacher candidates' understanding of culture as an object and the arts as a substance to be injected into the curriculum, that "rhetoric of effects" mentioned early on (Gaztambide-Fernández, 2013). Despite our deliberate and multiple attempts at introducing a conception of culture as practice, many teacher candidates' expectation that arts integration should involve ready-made plans involving traditional arts practices as objects to be infused into the classroom seemed quite durable.

Understanding arts integration through the lens of cultural production requires that teachers imagine their classrooms differently—not as boxes for the dissemination of information where students' behavior must be controlled by keeping their cultural lives outside, but as sites of action where both teacher and student agency can be expressed in ways that dismantle prescribed structures. Perhaps the kind of social and cultural insubordination that such a conception of culture requires is hard to absorb for those who are just attempting to enter the profession. In that sense, it may be that our goals in the *Arts in Urban Schools* were too unrealistic, utopian, or perhaps misguided. Or perhaps this points to the ways in which contemporary schooling requires narrow and fixed conceptions of culture, not just because such conceptions objectify practices under the banner of the arts, but also because they freeze students in schools into narrow confines in order to enforce cultural boundaries through behavioral control. In that sense, moving toward a practice conception of culture is indeed a radical move, one that not only requires a suspension of all we hold dear about the arts and about the artist, but also about schools and about teachers themselves. If so, it could be that the biggest hurdle to arts integration in schools could very well be the arts themselves, and how they are conceptualized in ways that enforce hegemonic structures of teaching and learning.

Final Thoughts

In her famous essay, "Texts and Margins," which was required reading for the students in *Arts in Urban Schools*, Greene (1991) argues for the importance of the "margins" as spaces of possibility within prescribed social structures. She says:

> To move into those spaces or clearings requires a willingness to resist the forces that press people into passivity and bland acquiescence. … To resist such tendencies is to become aware of the ways in which certain dominant social practices enclose us in molds or frames, define us in accord with extrinsic demands, discourage us from going beyond ourselves, from acting on possibility. In truth, I do not see how we can educate young persons if we do not enable them on some level to open spaces for themselves—spaces for communication across the boundaries, for choosing, for becoming different in the midst of intersubjective relationships. (pp. 27–28)

The work of the *Arts in Urban Schools* invited teacher candidates to at least consider the possibility of taking their teaching into unexpected spaces of possibility by re-thinking their assumptions about the arts, about the urban, and about their very conceptions of teaching and schooling. While we often succeeded, we also often failed and encountered many kinds of resistances from both obvious and unexpected places, some of which were well beyond our control.

Throughout the seven-year life of the *Arts in Urban Schools*, there were challenges that arose from beyond the walls of our classroom. For one, the students often noted—and many complained about—the contrast between what was expected of them academically in our course and the expectations placed on them in the rest of the teacher education program. Some students felt that the teacher education program was not intellectually stimulating enough and welcomed the academic readings and the theoretical work that our course demanded. Others complained about what they perceived as too much academic reading that was too theoretical and, from their perspective, irrelevant to their need for practical advice and concrete strategies for lesson planning. Our view of teaching as intellectual work seemed to contrast with the technocratic view of teaching that was enforced in other parts of the program.

Another external challenge that students faced time and again came from the practicing teachers who served as their mentors during practicum, known in the program as Associate Teachers or ATs. Twice per year in the fall and winter (with a third option in the spring) OISE students would be assigned a four-week practicum placement in an Ontario elementary, middle, or secondary school. They would be supervised by a host teacher (called an Associate Teacher or AT) who would support their growth as educators and evaluate their progress over the one month duration. These placements had the potential to be highly successful or onerous at best, depending on the relationship between the teacher candidate and the AT. Students in our class were expected to design and attempt to implement an arts-integration lesson during their practicum and to write, as the final paper, a reflection on this experience drawing on the readings of the course. Over the years, we learned that sometimes ATs were less than supportive—and at times downright hostile—to letting the students implement their lesson plans, and we gave the option to some students to write a paper reflecting on how they put together the lesson plan and why they think their ATs resisted their plan.

While many of our students were successful in teaching their lessons, we learned a lot from those who were not for a variety of reasons, particularly when the limitation was directly related to their AT. Some ATs were not interested in arts integration, especially if it did not fit with their conception of the arts or was not in line with the curriculum they were teaching at that time. There were some ATs, particularly those teaching young children, who did not feel teaching for social justice was appropriate. Other teacher candidates were told that if there was time to teach the lesson they could, but the time was never made available. There were also a few bizarre instances in which ATs did not allow the teacher candidates to implement their arts-integration lessons only then to adapt and teach the lessons themselves, often without giving credit to the teacher candidate. Unanimously, the teacher candidates who could not teach their arts integration lessons felt they had little say in what they could or could not do in their classrooms as the ATs had all the decision-making power. In our view, these external challenges to the work we sought to do with the students in our class are all manifestations of how dominant views of teaching and learning collide to limit the kinds of possibilities that a dynamic conception of cultural production might bring to the classroom.

In 2014, the Ontario Ministry of Education changed the requirements for teacher education programs, extending the minimum time from one year to two years, and reducing by half the number of students that could enter teacher education programs. These changes represented a significant decrease in government funding for teacher education programs, and in response, OISE made an unprecedented move to eliminate its Bachelors of Education programs and to provide only graduate teacher education programs, primarily through a Masters of Teaching (MT) degree. This shift has had many unanticipated and unfortunate outcomes, including the near elimination of courses with any focus on the arts. Related Studies courses were completely eliminated, and thus the *Arts in Urban Schools* will no longer be taught at OISE. There are of course a handful of graduate courses that deal with the arts in education, and MT students will have some limited access to these courses. But it will be some time before a course like this will have the kind of reach that ours did into the minds of future teachers.

Throughout the life of the course, we learned that despite the various internal and external resistances from teacher candidates and ATs, many of our students did step up to the intellectual and conceptual challenge that the course offered. A number of these students described the course as transformative, and in personal communications and course evaluations, many expressed how much they appreciated being exposed to a demanding academic space in which they felt respected as thinkers and intellectual workers. They claimed the course opened up a new set of possibilities by giving them frameworks for thinking otherwise about curriculum, about culture, and about their future work as teachers. Such rich intellectual and creative spaces are often short lived, in part because institutions have a tendency to adjust over time and limit options for spaces of possibility and resistance. Yet, as we always reminded our students, this only means that new spaces must be created and it is crucial to look within the seams and the margins of the structures within which we work for opportunities to resist and create new opportunities for, in the words of philosopher Maxine Greene quoted earlier, “becoming different in the midst of intersubjective relationships.”

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PART III

A Program Then and Now

CHAPTER 9

Persuasion and Structure: Reform as Recognition from Within

Jessica Hoffmann Davis

In a video studying the process of modernist painter Jack Levine, the artist comments that, returning each morning to a work in progress, he looks for what he considers to be wrong with the piece: "that's always a place to start." In contrast, Levine tells us, "you have to work around what's right" (Sutherland, 1989). This commentary on art-making has implications for educational practice—a process over time that, like painting, requires ongoing reflection and revision. Levine's view points to the generative nature of mistakes: the reconstruction of an error from a static endpoint to a mobile beginning.

The consideration of what's wrong as the place to begin is a familiar strategy. Educational reform customarily begins with the faulty, that which needs correction or new direction. But unlike artists who assess for themselves how a work is progressing, educators frequently rely on outside evaluation—impartial observers or quantitative scores—for what they see as a more reliable estimation than insiders could provide.

How apt is Levine's comment about what's right in a piece? In assessing educational effectiveness, do we remember to actively seek out what is working? Are we mindful that many successful aspects blend seamlessly into the fabric of our practice? Do we consciously or unwittingly work around the smooth-running cogs, as Levine suggests, or do we also conceptualize success as a place to begin? What happens when we adjust our view of reform to taking what's right and giving it new and more prominent shape?

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While perhaps less touted, a rightness approach is also not uncommon (Lawrence-Lightfoot, 1983). Educators will watch out for and celebrate what is known as the "unexpected outcome": a new and unforeseen positive result from a practice put in place to elicit something else. Experienced legislators of curriculum are conscientiously flexible in their assessment of outcomes so that unpredicted benefits are not overlooked and can be further elicited through more developed practice (Davis, 1993).

It is careful attention to process, positive and negative, that is essential to the reach for and continuance of educational effectiveness. This is as true at every level of schooling as it is in higher education. And at every level, students—those barometers of pedagogical and curricular success—help to guide in the most advantageous directions. In higher education, the individual pathways carved by self-directed adult students hold particular promise for the formation of new and compelling curriculum. The curricular innovations of graduate students who, like Levine, are also dedicated to the arts may be especially creative, resourceful, and worthy of replication.

In what follows, I describe a cross-disciplinary curricular initiative derived from the individualized arts-related course work of determined and innovative graduate students. The formation of the Arts in Education Program at the Harvard Graduate School of Education exemplifies an approach to art education reform that, as I will explain, can be replicated or adapted in various settings. The story of the program's development reflects a mode of reform that responds to need with careful investigation of what is already in place, even as it looks for new direction to insiders whose privileged knowledge has powerful effect.

The Need

In the early 1990s, I was a research associate at Project Zero, a research group founded at the Harvard Graduate School of Education in 1967 by philosopher Nelson Goodman, and subsequently directed by two research psychologists who had been Goodman's graduate students: Howard Gardner (1980) and David Perkins (1994). Project Zero's original purpose was to explore cognitive development in the various languages of art (Goodman, 1976). But it expanded over the years to study, through various specialized research projects, arts learning and assessment in a number of settings. The Zero in the title had to do with what Goodman considered the state of learning about an art education that regarded the arts not as feel good extras, but as serious arenas of perception and understanding (Gardner, 1989).

At that time at Project Zero, I was Principal Investigator on a project studying community art centers (Davis, 1993) and another project that focused on developing learning tools for art museums (Davis, 1996). I also was an enthusiastic member of the project's Arts Task Force, an ad hoc group that was working to keep the arts in the foreground even as discoveries such as co-director Howard Gardner's Theory of Multiple Intelligence (1983), were uncovering new opportunities in non-arts research. Given the focus of my projects, I was privileged to represent Project Zero at a number of gatherings that were dedicated to arts inclusive educational reform.

Seated on one such occasion at a Pennsylvania Arts Council panel in June 1994, I was impressed by the distance I felt as a researcher from the active advocate voices that surrounded me. Where once I too had taught art to young children, I was now studying developmental trajectories. Where once I worked as a teaching artist in my community, I was now observing art centers throughout the country. And so it was with curriculum development in museums. While we considered viewer empowerment in our re-purposed classrooms at Project Zero, our collaborators were on the floor in museum galleries introducing children to art. If disjuncture was holding sway at that moment, it was as the tension between researchers in the academy and practitioners in the field.

Pondering this well-worn divide, I was startled by the declaration of the arts education administrator who was leading our discussion. "No one in higher education cares about art education," she asserted with the hardened edge I had come to recognize in a field that was persistently marginalized. "Who for example here is from an institution of higher learning?" We looked to one another—K–12 arts specialists, foundation officers in the arts, and administrators of district arts programming—and shook our heads.

"Wait a minute" someone proclaimed, "Jessica is here from Harvard." It felt almost a surprise to me. Certainly I was working as a researcher and instructor there; but did the Harvard Graduate School of Education (Ed School) care about art education? "Well," I stumbled, "There is a course or two. And Project Zero is housed at the Ed School, but it's pretty autonomous. Yes, it studies topics related to art education, but I don't think its findings are necessarily shared in the classrooms of master's and doctoral students. Individual students may volunteer on research projects, but …" "You see," the session leader interrupted. "When Harvard cares about the arts in schools, public education will take notice." It had never occurred to me; but of course she was right.

THE IDEA

What a mandate. I travelled home on the airplane to Boston, absorbed by our leader's frustration and declaration. It was true, as I thought about it, the Ed School had no formal educational program in arts education. But I had done my master's and doctoral degrees there focusing most of my studies and certainly my research for my qualifying paper and thesis around the arts (1991). And as I thought of it, so had many others—in fact luminaries in the field.

There was Nancy R. Smith, Chair of Art Education at Boston University, who authored the classic text, *Experience and Art: Teaching Children to Paint* (1983) and did her thesis at the Ed School a decade before (1972). Diana Korzenik, art education historian and for more than a decade Chairperson of the Art Education Department at Massachusetts College of Art did her doctoral work (1972) at the Harvard Graduate School of Education as did Judith M. Burton, Director of Art and Art Education at Columbia's Teachers College. Burton wrote her dissertation in 1981 on children's human figure drawing. The work on early childhood scribbling by Rhoda Kellogg, derived from the thesis she'd done at the Ed School, was well known among arts researchers and aficionados (1967). And research psychologist Abigail Housen, whose Visual Thinking Strategies (VTS) approach to viewing art has transformed the field of museum education (2002), developed that work from research for her thesis, *The Eye of the Beholder* that she did at the Harvard Graduate School of Education in 1983.

These two scenarios—the absence of a program in the arts in education and the presence of graduates and current students who had focused their work on the arts—were interestingly juxtaposed. "If students were already fashioning and pursuing their own courses of study in the arts," I mused in that plane somewhere over New York, "didn't we already have in place the opportunity and resources for a formal program?" Something important was happening in the smooth cogs of effectiveness and it could be left to function well enough in the shadows or brought forward to thrive in the light.

THE BEGINNING

The next afternoon, Jerome Murphy, Dean of the Ed School from 1992–2001, attended carefully to these ideas and to the suggestion that we examine past students' self-directed curricular trajectories and re-frame them as what they clearly were: rigorous courses of arts-related study. Such an effort would certainly be well received. Like others, I was advisor to a number of students with arts interests who were disappointed by how few Ed School courses were directly related to art education. As did other advisors in this situation, I suggested cross-registration at Harvard College that had a rich selection of arts-specific or arts-related courses. I also urged students to approach faculty members at the School of Education and ask what the options might be for working on an arts topic (in a major project or paper) in their non-arts courses.

At Project Zero, several interested master's students volunteered on arts projects; others participated in what had become a weekly museum education seminar; and various research associates served as advisors on arts-related independent studies or on field placements at sites such as museums, educational media centers, or artist studios. There were in all, I suggested to the dean, more than enough interested students currently enrolled to populate an arts-related program were we to recognize one immediately. There was present demand and a precedent from the past.

The dean was sympathetic towards the struggle the arts have had as outsiders to mainstream education and seemed to agree that recognition would not only serve students within the School of Education, but would also bolster advocacy beyond the university's walls. Our colleagues in technology were at that time attempting to institute their own curricular concentration. Our two initiatives might simultaneously celebrate the timeliness of technology and the timelessness of art. But there were concerns.

"What faculty would be replaced so that new arts faculty could move in?" "What classes would be re-arranged for the installation of arts-related courses?" Though it would be repeatedly invoked, the response was clear: "But that's the beauty of it. Without formal recognition, these students have already found what they need here from coursework to faculty advisors. Can't we give what is in place a name?"

Each year, an arts-related course of study was re-invented by a new set of incoming students with arts interests. We could learn from every newly designed trajectory and embrace the design of trajectories as a foundation for our program. Surely the challenge of relating established arts courses to particular interests or situating arts interests in the broader frame of non-arts courses added a layer of authenticity and diligence to these students' efforts. The arts struggle for place throughout education; advocacy and ingenuity are prerequisites for any work in the field. What was wrong with this painting might make it more right.

The Given

In the early 1990s, the Graduate School of Education was divided into three disciplinary areas with titles that pointed to their content: (1) Learning and Teaching (L&T); (2) Administration, Planning, and Social Policy (APSP); and (3) Human Development and Psychology (HDP). Each area had its own faculty, its own courses, and its own cadre of students whose main interests fell within the area topics. There was also an Individualized option that master's students with cross-disciplinary interests or interests that eluded these categories might select. Teachers employing the arts in their non-arts classrooms might choose L&T; administrators of arts educational programs, APSP; and psychologists interested in research in artistic development, HDP. But students who focused on some aspect of the arts in education most frequently chose the Individualized category and applied their arts-related priorities within and across all three areas. Their work was intrinsically interdisciplinary.

As an example, a master's student interested, as I had been, in children's development in drawing might have taken at that time the on-topic HDP course, *Art and Mind: A Cognitive View of the Arts, Development, and Education* in which she would focus her work on the development of drawing skills. Beyond that, she might do an independent study with a senior research associate at Project Zero, staging a pilot study comparing drawings of subjects from different age groups. With an eye to the effect of school on drawing development, the student might do a related project in the course, *Teaching and Learning* (L&T). Beyond that, taking cultural considerations into account, she might take a course in APSP or at the Business School in non-profit management and focus her inquiry on community art centers. Her interest in drawing or graphic symbolization as a system of expression might take her to cross-register in Harvard College's philosophy department for a course on symbolism or to the department of Visual and Environmental Studies (VES) for a basic drawing course.

Interdisciplinarity is defined as the pursuit of a single question with learning from within and across two or more disciplines (Boix Mansilla, 2006). A driving research question can fuel study in several subject areas. As the example of student work above suggests, that journeying can traverse a range of disciplinary divides within a school of education (from development to administration) and beyond (philosophy and studio art). Interdisciplinary study of this sort is student directed. Faculty has not created a course that combines two subjects; neither has the student's question been featured in the syllabus of any one course. The student reflects continuously on the development of her opus—the arts-related inquiry that she is constructing and asks not only, “What do I need?” to move forward but, “Where might I find it?” And this query can lead to improbable if not unexpected terrain. Questions that explore arts learning and development require multiple points of entry to allow for understanding that, like art, is multifaceted and contextualized in a broad as well as deep frame.

Learning about the origins and oversight of community arts organizations seems at first a distance from a child’s individual move from scribbling to realistic drawing, but an understanding of where that child’s drawing sits in relationship to the surrounding community of family, neighborhood, and school not only informs a fixed question but also usefully introduces new and perhaps unexpected queries. One might consider as a consequence of such broadened reflection what aspects of a child’s drawing have been taught or ignored in a home setting, valued or dismissed at school, influenced by or compared to a neighborhood’s colorful murals or graffiti writing. These are the sorts of benefits derived from exploration of a range of disciplinary concerns and of inquiry-driven learning for which factual information is ongoing fuel rather than a fixed destination.

Against this backdrop, at that fateful meeting, in a moment in which he might have said, “No, sorry,” Jerome Murphy, who not incidentally went on to support the inception of six new specialized master’s programs (https://www.gse.harvard.edu/about/history/deans/murphy) said simply, “Write me a concept paper.” I was elated: “You’ll have it by the end of the week.” Although it would not be as close as it seemed at that moment, the Harvard Graduate School of Education was about to publicly demonstrate that yes indeed, the arts in education matter. And they matter not just in arts and music classrooms but in every educational locale.

Development

A concept paper is a detailed proposal of a recommended course of action. It was apparent that in this case, it would need to contain both persuasive arguments (as in selling the idea) and solid structure (as a proposed course of action). The persuasive strand would validate the claim that there was already in place what we needed to support a student focusing her work on the arts. That there was no need for additional funds, faculty, or resources was after all a great “sell.”

The structural strand would require a close investigation of what was already happening with current and past students in order to derive a framework—a set of benchmarks for arts-related trajectories. But there would also be need, it turns out, for what might be called a "laying on of hands"—an opportunity for individuals throughout the school to provide input and critique. That collective process would not only help to ground an all school program, but also to establish ownership within and across areas. Persuasion and structure. I had no idea how iterative these two processes would prove to be.

PERSUASION

The next day's memo to the dean thanked him for entertaining the idea and suggested that we take more than a week—in fact the summer—to refine the program's proposed structure as well as the arguments for installing it. The time would be used to share and shape the developing concept paper with colleagues at Project Zero, most especially my advisor and colleague Professor Howard Gardner, who generously and unsurprisingly would attend carefully to this program from the inception of the idea through its realization, growth, and continuation for now almost twenty years. Beyond Gardner's dedicated oversight, the Project Zero Arts Task Force would collect and review the data regarding the work of former students, and the developing draft would be shared and reviewed by researchers and administrative staff. By August of 1994, the concept paper had been fully vetted by these home-based collaborators and deemed ready to share with the dean and other faculty members.

The Sell

With regard to the viability of the program—the claim that we had all the resources we needed—the Arts Task Force had uncovered forty qualifying papers and theses that had been written at the School of Education since 1970. The range of topics included: dance theory, art therapy, youth programs in the community, and foundation support for arts education. There were studies of gender differences in drawing scenes of conflict and support, studies of creativity and aesthetic development, and inquiries into the development of musical thinking through improvisation.

Across the areas of pedagogy, psychology, and administration, the art forms explored included poetry, theater, music, video, photography, painting, drawing, and dance. There were also investigations into learning in art museums, youth orchestras, aesthetic education, and something called dramatic intelligence. Advising these major studies were fifty-eight faculty members whose wide range in disciplinary expertise stretched from likely suspects such as the renown psychologist of art Rudolf Arnheim to less expected individuals including our then dean, Jerome Murphy, who is a specialist in educational administration and politics.

The task force also perused the catalogues of the university and uncovered nearly 300 apparently art-related courses that might be of interest to Ed School students who wanted to cross-register. These options ranged from the great selection of art history courses in the yard to fine arts, literature, and drama. The compiled lists attested to the presence of resources that had and would continue to serve students at the Graduate School of Education. Beyond that however—in an example of persuasion informing structure—it was decided that the compilation and updating of these lists as well as examples of prior students' arts-related trajectories, would be continued by what would be called the Office of the Arts in Education Program to provide incoming program students with a set of resources with which to chart their new individual directions.

With persuasive importance, there was along the way, vital support from well-respected veteran faculty like teacher educator Eleanor Duckworth (L&T), sociologist Sara Lawrence Lightfoot (APSP), and educational psychologist and linguist Catherine Snow (HDP) who were, like Howard Gardner, willing to represent the initiative to the senior faculty. With this layer of influential support, we seemed ready to roll. For my part, inexperience and exuberance envisioned a program in place the following semester. But it took two more years for an approved program to be available to incoming students.

Time Line

The first meeting of what was known as the Academic Cabinet—a group of faculty members who advised the dean on curricular and faculty related issues before they went to the senior faculty—was in October, 1994. The concept paper presented there was filled with broad brushed advocacy for the arts in education—evocations of the arts as languages that crossed culture and socioeconomic status—and an appeal on behalf of current students who wished their work in the arts was formally recognized and supported. There was also of course an emphasis on the precedent set by past graduates. Over the next four semesters, that collectively mediated draft served first, as an introduction to the idea of the program; second, as a tangible marker of its progress; and finally, as a blueprint for moving forward. Exemplifying the progress in our thinking, the document felt fluid and alive. As its shape and direction were refined, it garnered support from the faculty writ large.

March 1996 saw the concept paper fully developed into "A proposal for a concentration in the Arts in Education," complete with the idea of a director and program office, a required year-long core course, a visiting lecture series, examples of student trajectories reflecting newly established arts-related requirements, and resource lists of arts-related Ed School theses, arts courses across the university, faculty interests, and last but not least, the establishment of two distinct program advisory groups. In a full faculty meeting on April 1, the entire faculty approved the final and most refined version of the proposal. A note from the dean prior to that meeting (it had been two years since our first exchange) read, "thanks for your resiliency. See you on the first for, I hope, the end of the beginning. Cheers, Jerry" (Murphy, 1996).

It was indeed the end of one beginning and the start of another. Acceptances had already gone out for the fall semester (September, 1996) but a last minute flyer about the new program was included in orientation material. Without the benefit of a listing in the catalogue or any prior knowledge or application, twenty-three students signed up for the Arts in Education Concentration in its very first year. By the next school year, for administrative purposes, concentrations would be called programs and ours would become, as it is to this day, the Arts in Education Program.

Random Roots

In what was then the first 75 years of the Graduate School of Education, ours was neither the first nor the only stated interest in recognizing the arts. In the 1960s it was Dean Theodore Sizer's commitment to the arts and humanities that had opened the door for the establishment of Project Zero (http://www.gse.harvard.edu/news/09/10/dean-theodore-sizer-1932-2009).

At Project Zero, throughout the years, there reportedly was talk of a lecture series in the arts if not also a formal program that had been eagerly endorsed by founder Nelson Goodman. And throughout the School of Education, groups of students would reliably schedule arts and philosophy guest lectures and create informal cohorts based on shared interest.

These students would find each other in the few Ed School classes that focused on topics such as aesthetic education or human development in the arts.

With resources like Harvard's American Repertory Theater located right across the street from the School of Education, the Fogg Art Museum a quick walk away, and everywhere great programming from the college's Office for the Arts, there would seem to be ready opportunities for the training of arts teachers. But amidst cloudy remembrances of a program in teaching art in the 1970s or more recent conversations about a possible master's in teaching drama or visual arts, the same obstacle reportedly arose. There were no designated faculty members or courses in art education at the Ed School. That reality had served on several instances as the end of a conversation. From our perspective, it was the beginning.

Rather than thinking about all we would need to create a traditional art education program, we looked carefully at what we had and discovered a flourishing alternative or less-traditional program. A program not to prepare art educators for careers, but to help those with experience in areas including but not limited to teaching art to reflect on past work and fashion new directions. The master's was a one-year program, ideal for veteran educators who had already acquired whatever specialized learning and/or certification was required by their respective positions: art teachers and museum educators who had worked or were prepared to work in the field; artists with training in music, drama, dance, or visual art. Many came with BFAs or MFAs in their art disciplines and had some burning question that had emerged from their practice or some new professional direction they were eager to explore.

What we felt the School of Education offered so eloquently was the opportunity to take that experience and see it anew through the lenses of theory and research and to freely refine the course of action that each individual might require: a music teacher wanting to explore connections between music and math; a painter interested in designing a curriculum based on her process; a physics teacher who decided that the visual arts would be a draw for her students; a dancer constructing a movement program for community developers; a museum educator interested in broadening her base in educational theory; a program officer in the arts interested in ways of assessing educational effectiveness. With examples like these in mind, the wording for the proposal carefully stipulated that we did not envision the program as training teachers for specialized careers in teaching the arts. Rather we saw it as expanding the experience, thinking, and research of students who are already experienced arts educators.

Laying on of Hands

As described, the development from concept paper to proposal was marked by a series of well-documented verbal and written exchanges. Discussions at full faculty meetings and the academic cabinet were followed up with summary memos that included lists of suggestions from individual faculty members and written responses to their ideas and queries. The paper trail is extensive and a review of these documents reveals again how very many individuals played active roles in refining our course of action and seeing it to the finish line.

Beyond group meetings with faculty, there were individual meetings with the heads of each of the disciplinary areas of the school. Several questions were posed along with an interest in whether they had suggested revisions or additions to the work in progress: (1) Did they themselves have a particular expertise or interest in the arts? (2) Was there anyone on their faculty who might serve as an advisor to an arts in education student in individual projects or overall? (3) Were there arts-related texts in their area that might be included in the readings of the program's core course? (4) Would they or someone appointed from their area be willing to serve on an academic advisory council to the program director moving forward?

These individual exchanges not only provided a chance to learn and address any concerns the areas might have, but also served to gather input and potential support for the work ahead. Beyond the meetings with area chairs, a questionnaire was sent to every member of the faculty asking the same questions about relative individual and course interest in the arts and willingness to supervise arts in education students. Responses were immediate and responding faculty noted courses we'd never have thought of as already including or welcoming arts-related issues.

One of the biggest surprises was the discovery that many faculty members were in fact not only interested in but also had done some work in arts-related areas. A professor in Learning and Teaching had a passion for dance; another in Administration, Policy, and Social Planning had done a major study of art schools in higher education. There was serious interest in advising students on arts-related topics. One faculty member mentioned that he was inspired by students with an interest in the arts who found in his syllabus opportunities to inform their questions that he would not have anticipated. Another professor shared that students with an interest in the arts enriched the reach and depth of her classroom discussions—reminding fellow students of the possibilities for arts learning in the mainstream curriculum.

Concerns that came out of these meetings were also very helpful in refining our proposed course of action. For example, one faculty member made the point that even without a formal program, we were attracting students with an interest in the arts. In fact, we were attracting dynamic self-starting students who came with a focused interest and were able independently to direct course work to inform that interest. Negotiating unchartered waters took ingenuity, confidence, and self-reliance. If we hung a shingle that said we now had a program, would we find ourselves attracting and disappointing students who were really interested in an art education program that would give them assigned course work, a prescribed course of action, and the tools and experience with which to become a bona fide teacher in whatever art form? This point was of great importance and we made sure to feature it in any materials about the program. The catalogue description of the Arts in Education Program continues to be clear: “The one-year, full-time AIE Program is ideal for self-directed learners…” (https://www.gse.harvard.edu/masters/aie).

In this vein, in naming the program we had to try hard not to be confused with art education programs of which there were certainly ample options at universities around the country. We would need to avoid a title including “art education.” But what would work as an alternative? It was clear that we would be better served by Arts than Art—with the latter associated with just one art form or, in schools, specifically with visual art. Beyond that, we wanted to be certain that we represented an open range of versions of arts in education: artists teaching in the community; non-arts teachers employing the arts in their classes; art and music and drama educators looking for new directions; actors or painters or musicians wanting to learn more about education; researchers interested in the role of the arts in human development. They all had different versions of the arts playing a role in education.

We settled for these reasons on the title “Arts in Education” thinking it left room for a range of possibilities. We were at the time unaware of the term’s association with visiting artists in the schools or its definition as a field of practice and research into learning “through” rather than “in” various arts disciplines. But we welcomed individual interpretations (which proved to be numerous) and aimed especially to avoid misinterpretation as a structured pre-professional art education teacher program.

STRUCTURE

Ideas and suggestions from the faculty had resulted in tangible changes to the proposal and of course ultimately to the program itself. The call for a core class was widely endorsed and found a new section. The idea for a director who would oversee the program and teach the core course was met by a proposed position that would be supported equally by each of the faculties of the Ed School. Indeed as it turned out, the new director sat annually on a different faculty (APSP, HDP, or L&T) and attended those various faculty meetings providing updates on the program's forward motion and receiving discipline-specific recommendations from the group.

The suggestion for advisors to the program grew into two branches: an inside academic advisory board made of faculty representatives from each disciplinary area that would meet with the program director, and an outside advisory board made of individuals from the world of art and education. The latter's purpose originally was to keep the program relevant to what was going on in the world beyond Harvard. But a development officer responded to the idea of an outside group by suggesting there should also be funders on that council—individuals who might be interested in giving to the School of Education, perhaps even for the first time, on account of the school's new attention to the arts.

The idea of supportive resources fit well with another suggestion that there be a lecture series from outside experts in attendant fields. A dedicated and innovative funder, John Landrum Bryant, who had supported research into art museums at Project Zero, (Davis, 1996) stepped forward to sponsor such a series. The John Landrum Bryant Arts in Education Lecture/Performance Series allowed us to transport leaders in the field of arts and arts education from all over the country and to offer them honoraria for their contributions.

That idea was inserted into the developing draft and one professor responded with a note that read, "Make sure the lecture series is separate from the core course so that it will not be misunderstood as sufficient." This was a savvy insight from a faculty member in APSP, who anticipated that at some point predictable opposition to a focus on the arts might arise and our substantive educational program reduced to an enriching extracurricular series of lectures on the arts in education.

Out of that consideration came the idea for the lecture series to be complimentary, arranged by topics in sync with those selected for the core course and required by all program students but also open to the public.

Over time and with the further input of faculty, a syllabus of core learning would be attached to the final proposal. In sum then, the final proposal had as accompanying attachments: (1) lists of arts-related theses and advisors; (2) lists of arts-related courses at the Ed School and throughout the university for which students might cross-register; (3) a set of frequently asked questions about the proposed program; and (4) a developing syllabus for a core class that reflected issues that touched each disciplinary arena.

The final proposal that had been shared in draft form multiple times over two years, responded to by faculty members from all areas, grew like a work of art—a mural, touched by many artists, each and all of whom could see the differences they made and knowledgably endorse the product as a shared result. There was a rush in the air that something new was afoot, something that had been longed for in many iterations in the past, but something for which the time might now be right. Throughout our process was the element of inquiry—of real questions for which we didn't already have answers and which were certain to lead to new action.

As soon as the faculty voted to support the Arts in Education Concentration, we received calls from students who had graduated the year before and wanted their degrees retroactively to reflect an official arts focus. We were able to accommodate a number of these requests and counted them as a strong vote of approval. Indeed, the phone calls started coming in from alumni, heads of art departments, and other advocates celebrating Harvard's move to stand up for the arts. A school's curriculum is a strong indicator of what matters to them.

Inside Council

The Arts in Education Academic Council (made up of a faculty member from each disciplinary area) would wrestle with issues like the size of the program (capped at 50), program requirements, ongoing challenges, and new ideas for Ed School courses that might be considered "arts-related" or would lend themselves to a focus on the arts. Sociologist Sara Lawrence-Lightfoot (who represented APSP on our council and has maintained an important presence in the program) taught a course in portraiture, a research methodology that features an aesthetic approach to data collection and reportage (1997). Philosopher Catherine Elgin was teaching a seminar on art and understanding; psychologist Howard Gardner a class in the arts and human development. Courses like these, the council agreed, could obviously be counted as "dedicated to the arts."

The schedule of requirements included for a year's program of eight courses: (1) two semesters of the program's core course; (2) attendance at the program's lecture performance series; (3) two courses that were dedicated to the arts such as those mentioned above given at the School of Education or elsewhere in the university; and (4) the work of a major project devoted to an arts-related issue/research question in one or two non-art courses. Appropriate independent studies and field placements could count as courses dedicated to the arts. Five courses filled the requirement for the EdM (leaving three electives) but many students devoted all eight courses to arts-related issues.

As an example of a student fulfilling requirements, consider specifically a student with an interest in educational partnerships between art museums and schools who took the following: (1) the year-long two part core class (*The Arts in Education: Issues and Schools* and *The Arts in Education: Beyond School Walls*); (2) a course at the school of Visual and Environmental studies taught that year by a retired curator of the Museum of Modern Art; (3) a course at the Ed School called *Cognition and the Art of Instruction* in which the student designed an interactive program for learning across the settings of school and museum; (4) a field placement at the De Cordova Art Museum where she worked with docents and classroom teachers on curricular designs; (5) a business school course in *Leadership in Organizations* in which the student studied the particular challenges of administrating museum school collaborations; and (6) a module (half-course) in *Arts Education within the Community* taught by the director of a Pittsburgh art center who was visiting for the semester; and (7) a course in *Community Power, Decision-Making, and Education.*

Our hope was that our particular structure—a shared spine of disciplinary learning (the core courses) with support beyond that for individual foci and interdisciplinary direction—might serve as a model for other developing programs within the Ed School and beyond. We even hoped that our experience might helpfully inform or be replicated at other institutions. Over the years and towards that end, we hosted visiting scholars—for example, a professor from the University of the Arts in Philadelphia and another from the National Taiwan Normal University—who came to study the program as a possible model respectively for high school and arts college settings. Visiting artists and scholars such as these enriched daily learning for our students providing them with available experts in areas of relevance.

Outside Council

The outside advisory council, made up of field experts, donors, Ed School alumni, and other interested parties, proved to be easily as enthusiastic as insiders. These generous individuals were eager to lend their expertise and to support developing ideas. We used our time (we met at least twice a year) productively, asking for input into the cutting edged issues in the art world to which we should attend or the directions in which our curricular ideas might grow. For example, the council had an interest in art museum education that informed our development of a declared focus within the program, modules on teaching and learning in art museums, and field placements at Harvard's and other local museums.

Over the first decade of the program the group would create and fund scholarships, for example, one for a student of color who had made a contribution to her community through arts education, and another for a student from China focusing on art museum education. Another scholarship was supported for a student interested in seeing that underserved communities had exposure to fine art. Funding was provided for program-related research projects, for example, one in which Arts in Education students investigated the state of art education (availability, requirements, etc.) nationwide and another (funded by the National Arts and Learning Foundation) in which students created research portraits of schools that focus on the arts (Davis, 2001). Ultimately the group of outside advisors helped to establish a senior chair (for a full professor or senior lecturer), the Patricia Bauman and John Landrum Bryant Chair in Arts in Education—the first of its kind at Harvard University.

It was the advisory group's desire to secure in perpetuity a place for the arts at the Harvard Graduate School of Education. One of the council leaders, an investment banker who believed deeply in art education, said the council was determined that the program not be relegated to being "something great that happened in the nineties." In his plea to donors, he was passionate: "In grand style, let's make a thundering statement—to those who think that the arts in education are nice but not necessary (Harvard Graduate School of Education, 1999, p. 2)." For my part, I hoped the news had reached that disappointed arts administrator in Pennsylvania who was just wrong in thinking nobody in higher education cares about art education.

A Core Class

The core class that was developed throughout the preparation of the program and in its earliest years was dedicated to issues identified through consultation with disciplinary experts in the arts and in the different areas of the school. The first semester course was called *The Arts in Education: Issues and Schools* and addressed contextual issues such as definitions of art, artistic production, and perception; contrasting views on the role of artists in society as ineffective outsiders or agents of social change; and the implications for developmental paradigms and instructional approaches of a view of children as artists. Having set the stage for school-based considerations, it moved on to the setting of schools and relevant perspectives on the history, value, curricular content, and educational purposes of the arts in education.

The second semester course, *The Arts in Education: Beyond School Walls*, built on the foundations of the first semester to explore community and social issues including alternate settings for arts learning such as community art centers and art museums as well as the partnerships that persist between these organizations and schools, including collaborations between teachers and artists in the classroom. It went on from there to conclude the semester and year with a look at funding and political issues that addressed the means and obstacles to sustaining the arts in education including the challenge of financial support and issues of national policy such as standards and assessment for the arts in education.

Two structural objectives informed the creation and development of these courses: (1) the desire to include (among books, articles, etc.) works of art (e.g. poetry, plays) under the carefully selected topics of import to the arts in education; and (2) the objective of creating a course that was in itself like the arts and inclusive of the art-making experiences that so many faculty advisors felt should not be absent from the fold. Overall, consciously or not, there was the need for the courses to be at least as if not more rigorous than other graduate courses at the school. We were determined not to be what doubters would have expected: “Oh, arts in education? Isn’t that a gut program?”

With these objectives, the course syllabi included some form of the following statement: “Like the arts, this course is about inquiry, problem posing and solving, and the expression of multiple points of view. Like artists, students will actively question and shape a variety of responses to the generative tensions presented in readings, lectures, and class discussions." The course was organized around theoretical tensions such as, "The artistic process: Feeling/Thinking," "The arts in education: Justification/Celebration," "Artists working in the community and in community institutions: Enrichment/Disruption" and "Funding for the Arts in Education: Sustenance or Inspiration" (Davis, 2005).

The readings, and other sources, ranged for example, under the topic of the artistic process as thinking from the work of philosophers like Ernst Gombrich [*The Story of Art* (1950)] to literary giants like Thomas Mann [*Tonio Kroger* (1989)] to the genius of composer and lyricist Steven Sondheim [*Sunday in the Park with George* (1991)]. The conversation would include writings by artists from various domains, psychological studies into developmental issues, program reports by educational researchers, and cross-cultural reflections on selected issues.

A Lecture Series

Enriching the reach of each of the course's topics was the John Landrum Bryant public lecture or performance from an expert in the field. In this vein, for example, when we considered the scene beyond school walls, we had a lecture by Judith F. Baca, artistic director of the Social and Public Art Resource Center (SPARC) in Venice, CA or a performance by the student dancers from the Artists Collective, a community art center dedicated to the African Diaspora, in Hartford, CT. On the nature of the arts and arts learning, we enjoyed the wisdom of luminaries like the renowned philosopher Maxine Greene or the father of Discipline Based Art Education Eliot Eisner. When we came to issues of policy and funding, we scheduled lectures with such national leaders as William Ivey, then Chairman of the National Endowment for the Arts or Ellen McCulloch Lovell, then Executive Director of the President's Committee on the Arts and Humanities. One of the first lectures was given by Project Zero founder Nelson Goodman (1906–98) who was delighted to see the realization of a version of his dream for an arts program. He spoke inspirationally to that first group of students wishing them well as they braved new terrain and describing for them the slippery subject at hand: "Perhaps, rather than art being long and life short, both are transient" (Arts in Education Concentration, 1997, p. 14).

On the subject of the *Art of Improvisation*, the legendary vibraphonist Gary Burton gave a splendid lecture and performance that one faculty member described as the “single best lecture on teaching” that he’d ever heard. We had added a gift tribute dimension to our lecture series in which students created artistic responses to individual speakers’ work which were gifted at the end of each lecture as a sign of the program’s appreciation. The student’s response to Burton’s music was a large oil painting that she made listening to one of his DVDs. The colors were yellow and green and the improvisational nature of the brush strokes evoked the mellow rhythmic sounds of Burton’s vibraphone. AIE students suggested that in the interest of arts education advocacy, each of them should be required to bring a friend from a non-arts program to hear lecturers on the arts in education. It was a fine but unnecessary advocacy idea. For the most part the lecture hall was packed for our speakers with attendants from all over the university as well as the general public.

Students

Of greatest importance, our core class discussions were enriched by the voices and backgrounds of students within the class: program officers with experience in arts funding; museum educators facing the challenge of docent training; dance teachers arguing that their discipline was not a sport. These students brought live experience to the texts we were exploring and the exchange among them was more rewarding than anyone could predict or design. Occasionally, around issues of advocacy, a drama teacher might be heard to say, “Well, I can’t speak for teachers of visual art or music…” and we would stop and reflect. If a room full of educators dedicated to the arts was apprehensive of speaking across artistic domains, how did we think a math teacher might feel about taking her class to the art museum?

We tried to make use of tensions among such a diverse group to enlighten our attitudes and understanding of the “good fight” for the arts in education to which we were all dedicated. The connections across arts-related educational professions and initiatives promised to be long lasting. We fancied the image of AIE students as spider men and women (Weigle, 1982) weaving their own paths through the school’s curricula. In this vein, the connections we were making within and across institutions, schools, and the broader world of learning in the arts would prove to be, we imagined hopefully, a spider’s web that would transform through connection the struggling and often disjointed fields of and related to the arts in education.

The quest to advance the field was unanimously shared. Every year, at the first meeting of the program during orientation week, new students introduced themselves and spoke of their past experience with the arts and what they hoped to learn and accomplish in the Arts in Education Program. Within the time it took for two-minute introductions of no more than 50 students, there were tears and embraces and precious conversations. "I'm so moved by the work you've done teaching sculpture to youth who have been placed at risk." "I didn't know anyone else was using drumming to teach ratios in math." "I believe that dance saves lives." "You teach poetry at a prison? So do I." "Creative movement with autistic children. Yes." It was a poignant meeting of individuals who seemed already to know so much about each other.

But as the year unfolded, and to everyone's advantage in rightfully complicating our perspectives, we moved beyond similarities to the differences, for example, between the art teacher's quest for place in a school's faculty and the museum educator's reach for recognition by curators and staff. Schools and museums are different institutions with different hierarchies and different attitudes towards education. The science teacher incorporating visual art into her curriculum had different expectations than the art teacher for whom visual art was the curriculum. The professional diversity of our student population was in the early years a particular boon to our collective learning experience. Over time, as AIE director Steve Seidel tells us in Chapter 10, these territorial differences would present specific challenges.

Making

Returning to the original core classes, students had substantial reading to do for each session and for each reading they were asked to pose a question of the reading—a real question, one to which they did not know the answer, one that would lead not to a right or wrong answer but to further research. For each topic, they would determine an overarching question and embody that question in a creative construction—in any art form, preferably one with which they were less familiar.

As example, one student—an art teacher—constructed a three-dimensional response to the quandary of the visiting artist in school. The artist comes to share her gift of improvisation or mosaics and finds she is intruding on a classroom teacher's plan for the day. This AIE student built a blackboard out of plaster with an open hand emerging through the middle, breaking up the chalked-in word "Schedule." Another student created a cardboard box lined with beautiful papers (with patterns that evoked different cultures) that opened on to another cardboard box lined with beautiful papers and to another and to another until the tiny box in the center contained a string and a paperclip. This multidimensional collage (featured on the cover of this book) celebrated the many layers and cultural complexity of neighborhood art held together at its heart by community art centers that hang on by a thread. Constructions such as these were maintained in what was called a student "processfolio"—a term borrowed from Harvard Project Zero referring not to a collection of finished works but to works in progress (Davis, 1993) and entries for each topic were presented regularly in class.

Processfolio entries and written descriptors were put on display in the halls around the Office of the Arts in Education Program. Our thought was that they might inspire students who were not in the program to consider some of the powerful issues that arts learning particularly addresses. But one Arts in Education student, a veteran art teacher, explained that the exhibits made her feel uneasy. At the school where she worked, she thought the art department was marginalized as a place for hall decoration. The exhibit reminded her of that dilemma. Another student surveying the requirements of the core course commented, "Wow, no one will look at this syllabus and think we are an easy program. Why do students in the arts have to do so much more just to prove they are substantive?"

It was a demanding course. On top of the lengthy readings, the real questions, challenging constructions, and class presentations, students had extensive writing assignments culminating at the end of the year in a proposal to a fictive foundation that released an RFP for an initiative of students' own design that would contribute to positive reform in the fields of arts education. These final projects were of great importance both for students looking back on their thinking throughout the year but also for looking forward to their future beyond the program. A number of the final project proposals from the core class either served as drafts for or were submitted to actual foundations as full-fledged proposals that were funded after graduation. So much for the divide between theory and practice.

Replication

Frame

In the story I have told here of the conception and inception of the Arts in Education Program, there is much that is transferable to any educational setting in which there is interest in an Arts in Education program that draws on current inhouse resources without making substantive additional demands. Different settings will of course require and adapt different versions. But a list of generalizable features contains:

1. Mining the potential of non-arts courses to include arts-related topics.
2. Discovering faculty arts interests or areas of expertise that have hitherto been untapped.
3. Finding a director from among the already established faculty who will develop and teach a core course.
4 Creating a program that is open to individuation by different students.
5. Looking to all members of the learning community for input into the development of that program.
6. Helping students to identify specific areas of interest and supporting them in their individual paths of exploration.
7. Identifying faculty members throughout the school who will serve as advisors to arts in education students.
8. Locating opportunities beyond school walls (for example, in art museums or community arts education programs) for students to do supervised field placements or independent studies.

These objectives surely can be realized in most academic settings. There is much here that may seem privileged by Harvard: the wealth of courses available throughout the university; the resource of generous alumni; the potential of the bully pulpit to make a difference advocacy wise in the field. Add to this the attraction of inspiring students who are veteran educators eager to make individuated use of resources, and it seems as if the gods were positioned in our favor. But that would be short sighted. There are arts-related courses, artful aspects of non-arts courses, accommodating faculty members, supportive alumni, and mature self-starting students throughout the broader landscape of secondary and postsecondary schools. And the pulpit need not be bully to send a strong statement of support for the essential learning that the arts provide. Every awakening to the promise of the arts in education is an act of advocacy (Davis, 2008).

It is also important to note, that that there were doubters along the way—faculty and staff members who worried that surely something must be removed to make a place for the arts and that that loss would have impact on the security of other courses or instructors. Unexpected was the thought that there would be a certain cachet about a program in the arts that might distract from the appeal of others. Nuts and bolts details such as shared salary support and allotted time for a school-wide position, administrative assistance (work study students in Arts in Education were a great resource), and the designation of office space require careful attention. But these factors, like the range of objections above, will differ from place to place and should not affect the substance of the story as I have chosen to tell it here. In my telling, I have focused on an option for reform that promises to work in many educational settings—even those in which the arts are considered, as they typically are, resident outsiders.

Guidelines

With that end in view, let me offer eight suggestions and cautions that are derived from the process and product that I have described. These guidelines are open-ended and hopefully will be of assistance to individuals developing a program from inside out.

1. *Do not assume* that "nobody cares about the arts in education" (Davis, 2008). In our case, the dean's receptive attitude, the interest and support of predictable and unexpected faculty members, and the extraordinarily generous group of interested outsiders gave lie to the premise that too often stops innovators in their tracks.
2. *Ask don't tell.* Investigate thoroughly resources that may have been overlooked or never noted among the faculty and school. In our case, sitting down with individual faculty members revealed corners of interest and support that were previously unknown. How many arts specialists are classroom teachers because there are so few positions in art education? How many math teachers also play the trumpet or take photographs or regularly attend art museums? Is there an unused potting wheel in a hall closet? Don't look for a model outside your school; create a model out of the resources you discover inside.
3. *Write everything down and share draft versions of the written proposal.* From concept paper to final proposal for the Arts in Education Program there was a tangible document that reflected suggestions and changes from self-selecting members of the faculty all over the school. We usually think of a paper trail as evidence of what's happened in the past. What I am suggesting is a paper trail as a means to journey forth into the future. The grounding in a written document is a physical marker of process and product.

4. *Find heroes to champion the work.* It was necessary at Harvard to find distinguished faculty like Professor Howard Gardner who closely oversaw and actively collaborated on the process. Gardner's endorsement meant a lot to individuals who felt less familiar with a program in the arts. Every setting has its heroes, many are obvious and come to mind immediately; others, known by some as "hidden heroes" (Davis et al., 1993), keep a lower profile but are well positioned to assure key players of the worthiness of your plan.
5. *Gather community advisors.* Find individuals among the faculty who will serve as academic advisors to help protect the academic integrity of a new program as it moves forward. What requirements will be in place to allow a student to declare a focus on the arts as part of whatever degree she is earning? Reach beyond school walls for individuals in the arts who may be available to offer support in the form of financial resources and field opportunities for students. Individuals who have close connections to the school—alumni and parents—are a likely group to approach, but keep up with information about locals who may have an interest in the arts and would be willing to support your efforts.
6. *Rely on Students.* While we relied on the developed interests of mature graduate students who were determined to find or inject an arts focus into any subject, students of any age might take similar responsibility for their own learning. A high school student signing up for an arts in education program, might take an arts perspective in all his classes. Surely such a student would sign up for the visual arts or drama classes, but wouldn't she welcome the experience to take a history course (for example American history) and focus her final paper (the one on a figure from history) on a famous painter like Jacob Lawrence or on an eccentric art collector like Isabella Stewart Gardner or on Jazz greats from the past? The hook of the arts into any subject (might she consider the chemical compounds used in creating color in the paints of a particular artist?) offers great incentive to students with an interest in the arts, and helps them to get involved in subjects across the curriculum.
7. *Feature Inquiry.* All research begins with a question. Questions are extraordinary vehicles for organizing and utilizing information. As was mentioned early on in this volume, the arts are intrinsically interdisciplinary—incorporating, for example, in a theatrical production, issues related to politics, psychology, aesthetics, music, literature, dance—speaking at the same time to present concerns and historic issues. Interdisciplinary study relies on inquiry and inquiry, that is, real

questions that drive our quests for learning, is at the heart of artistic production and perception. Maintain an interdisciplinary perspective that encourages students to reach within and across subject areas to inform a compelling question. Many of the students in the Arts in Education Program, perhaps unsurprisingly, went on to doctoral study, often framed around a research question formulated in their year in the Arts in Education Program. Students at every level need the opportunity to learn about and learn how to frame real questions that will help them to define and develop their work in academics and in art.

8. *Include hands-on making*. At the heart of the artistic process is the artistic product—the work of art that frames the artist's understanding and invites interpretation and re-interpretation from the audience. Learning how to think about the arts is different from learning how to create something in an art form. The further we get from the making or doing or directing that is art, the more our commentaries lose veracity. Every student needs to find personal comfort and/or take the personal risks involved in artistic production. Arts in Education students had the opportunity to re-visit their own artistic domains or to try new venues in the processfolio assignment of creating a work that expressed/gave shape to the student's inquiry or perspective.

In Closing

A high school student that I interviewed for a recent book (Davis, 2012)—a superstar in academics and in art at a very demanding secondary school—told me that his paintings asked him questions that his physics book never would. We need to honor the questions that art asks our students at every level of education. A viable means to that end lies in arts educational reform from inside out—recognizing rather than overlooking the many arts-related gifts that abound in faculty and student resources. These resources need to be front and center so that more students will be entitled to that particularly human conversation that the arts propel across time, culture, and circumstance.

Considering the invention of this program in a different light and from the perspective of the arts as uncomfortable—perhaps even unwelcome—members of the academy, the story has a different bent. In a different light, we tell the stories of graduate students who would not be discouraged by a School of Education's unspoken, uneven, or perhaps even empty endorsement of the arts. Rather than just accepting the scarcity of arts-related offerings in the Ed School curricula, like the artists that most of them were, they re-created out of mainstream courses focused inquiries that served their arts learning well. They crossed disciplinary boundaries within and beyond the School of Education. Perhaps their innovations were more compensatory than revelatory. Perhaps they were both. Either way, out of the determination and resourcefulness of individuals who went on to enrich and enlarge education in the arts throughout the world, others who shared their passion have found direction and reward. Sometimes what's right about a work in progress is a place to begin.

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CHAPTER 10

Toward a Culture of Solidarity: Reshaping the Arts Sector in Education

Steve Seidel

As It Is or as it Might Be—Puzzles of Arts Education in Higher Education

Puzzles of Identity

In 2005, my first year as Faculty Director of the Arts in Education (AIE) program at the Harvard Graduate School of Education (HGSE), I had numerous conversations with a young woman who came to the program having already studied in an undergraduate theater education program. She was deeply committed to becoming an excellent high school theater teacher. I'd taught theater in high schools for almost eighteen years, so we shared both a passion and an identity, though I had loosened my tight grip on that identity during my years as a researcher at Project Zero (2014), the arts-influenced research group at HGSE (http://www.pz.harvard.edu).

This student, call her Julia, approached me early in the fall term. It is hard to capture the intensity of her feelings and her worry that she had made a real mistake in coming to this program. I, too, was new to the program, and I, too, had many questions and concerns. Why, she wondered, was she studying so closely with so few people who understood theater at all—and perhaps didn't even see its educational value as deeply or clearly as she did? What could she learn from them about the subject that was her passion? And beyond the members of her cohort, she felt little common ground with the students in the other master's

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programs—programs with quite different concerns, such as educational policy and management, neuroscience, technology in education, human development, literacy, and so on. Given my own lack of experience with the program, I didn't have ready answers.

After our first serious conversation, I wasn't sure that Julia would make it through the year. She was much more in touch with her doubts than her excitement about being in this new community. But when we spoke again near the mid-term, she shared that she was finding some useful common ground with some of the theater folks who worked with younger children and even some of the students with backgrounds in the other performing arts. By the end of the first term, she was also finding more community with those with backgrounds in the visual and literary arts. But she still wondered what she had in common with the students in all of the other programs.

By the end of the year, Julia came to embrace the wider community of the school, acknowledging the value of being in dialogue with the various perspectives and 'languages' of the field. Indeed, in one of our last conversations she said that at the beginning of the year, she thought of herself as a high school theater teacher, but after a month or so, she was thinking of herself as a theater teacher with a special interest in high schools. By the end of the term, she was thinking of herself as an arts teacher with a special interest in theater and a particular interest in high schools. By the end of the year, she saw herself as an educator with a special interest in the arts, a particular interest in theater and a focus on high schools. Though I paraphrase, these are very close to her words.

Puzzles of Purpose and Vision

Over ten years (2006–15), in my AIE Director role, I've talked with hundreds of young adults and a good number of older adults about what they are looking for in a graduate program in arts education. Listening to these prospective applicants and as a director of one of those programs, I have had to struggle with various puzzles about higher education's responsibility to its students and to the field.

For some young people drawn to work at the intersection of art and education in the early years of the twenty-first century, the nature of work in the arts and education—and many of the graduate programs designed to prepare them for that work—does not align with their visions of the world in which they want to work. Low salaries, lack of respect, and marginalization of the arts in so many schools and other settings are some of their concerns. Many of these artist/educators are trying to figure out whether they can find—or create—the world of which they dream.

To that end, some look for graduate programs where they can develop both skills and theoretical foundations for the work they want to do. They also look to be surrounded by others who share their visions and values. Others just intuitively know that arts education as it has been—and the graduate programs that are designed to prepare them for that world—does not reflect their deepest interests and commitments. They are looking for a place they can develop that vision in the company of others with similar goals.

A particular puzzle is therefore whether to design these higher education programs with an eye on the field as it is or as it might be. But how can we know where any field is heading—what jobs it will offer in five, ten, twenty, or thirty years and what the demands of those jobs will be? It is even more challenging to imagine a field as it might be in the future. And what would be the design of a program preparing students for a field that may only partially exist, but is mostly a field waiting to be born?

Puzzles About Higher Education Programs

As the director of the AIE program, I've wrestled with questions all higher education program directors must address such as: (1) Does the program adequately prepare its students for careers relevant to the course of study? and (2) What are the skills, knowledge, and understanding needed to survive and thrive in this sector? But there are other questions I grapple with, even if ultimately I may never fully answer them. These questions have roots in my own frustration and worry about arts education born of nearly fifty years of art and education experiences. When I became director of the AIE program, I wondered what I could contribute not just to the arts education sector as it is or even as it might become left to its own devices, but as I wish it would be. What would that look like?

While I don't have a manifesto or a map of a transformed field, there are qualities I wish had been more prominent in my own experiences as an arts educator and that I wish for my students when they graduate. I long to see all educators embrace the arts as central to a full and rich educational experience for young people. Sadly, but realistically, I don't expect to see this anytime soon. But I do believe that it is possible for artist/educators to come together across art forms and all educational levels to work with non-arts educators to broaden and enrich the range of learning opportunities for all learners. While not quick work, I believe this kind of coming together can have significant impact wherever and whenever it takes place, locally, regionally or nationally.

Puzzles of Isolation and Marginality

Isolation and marginality (forced and internalized) are two of the conditions most responsible for much of what I believe undermines arts educators from experiencing the potential richness of their work. The highly fortified silos of our artistic disciplines, the settings in which we work (in and out of schools, for example), the ages of the students we teach, and the geographic/social settings in which we work (urban, suburban, and rural) all act to divide arts educators from each other. Shifting from silos to solidarity across these dimensions would create interesting changes in what it means and how it feels to be an arts educator.

Similarly, the arts, at least in broad public perception, are marginalized in many educational settings. It's common knowledge that in many suburban public and independent schools, the arts often have a central and honored place—excellent teachers, spectacular physical spaces, adequate time, and so on. That the arts are not part of a more public commitment for all young people, notably young people of color, suggests, I believe, not that the arts are irrelevant for children of color, but that there may be cultural capital and even political voice in and through the arts. Whether marginalized or not, though, it does seem clear that various forms of marginalization have been internalized by virtually all arts educators and that this undermines our sense of agency and willingness to lead cross-sector change in education and society.

These puzzles are hardly the only conditions of life and work in this sector that need attention, but perhaps they suffice as key elements for consideration in this chapter. They have certainly been central concerns of mine, both as a high school theater teacher and as Director of the AIE program. This chapter is a reflection on these puzzles of arts education—why it is the way it is and where it is heading—and the role of arts education in higher education to influence that future.

An Evolving Sector in an Ever-changing Field

With dramatic changes in technology, demographics, media, and more in the past quarter century, it would be foolish to think that the arts will hold a steady profile in society, no less in educational settings. To be sure, virtually everything about how the arts are made, shared, and experienced is under significant transformation. The foundational cultural organizations of the last century and longer—symphony orchestras, museums, and so forth—are searching for new identities in this still new century. As education has undergone transformations wrought by the standards and accountability era of school reform, the place of the arts remains as contested and uncertain as it has ever been. This seems true, at least, as noted earlier, in public schools serving our urban and rural students from economically struggling communities. In many, if not most, suburban and independent schools the arts still hold a place of pride.

A lack of political and social commitment to provide excellent arts education in most urban and rural public schools has been one of the most consistent dimensions of arts education in recent decades. This is evident in funding shortfalls, inadequate time and space for classes, and so on. The dream of regular, sequenced arts instruction in all public schools feels no closer at hand than ever before, if not further away. This may have discouraged, though not daunted, many arts educators, who have shifted their energy into out-of-school settings in order to reach young people with few other options for formal instruction in the arts. For others who have held focus on the arts in public schools, this has contributed to the , since widespread cuts to public school arts positions in the 1970s, the emergence of the independent teaching artist—artists invited into schools for residences—as an alternative to the arts specialist in schools. Indeed, teaching artists now comprise a growing constituency in arts education with their own journal, international conferences, emerging certification programs, and research studies about their lot in life (Booth, 2015).

According to Booth (2015), the fastest growing area of arts education in the USA in 2015 is "creative aging"—work with retired people, boomers with newfound time on their hands and lots of energy for creative pursuits (p. 156). But developments in other arenas, including technology, neuroscience, demographics reflecting patterns of global migration and immigration to the USA, major arts education initiatives outside the USA such as El Sistema (Tunstall, 2012), and the new definitions of "texts" in the Common Core State Standards (http://www.corestandards.org/ELA-Literacy/CCRA/R/) are all having an impact on the arts in education. Some are encouraging to those in the sector, others worrisome, while none are particularly predictable.

Answers to questions about who teaches the arts, where they are taught, and even which forms of art should be taught are evolving to meet need and opportunity. It is a significantly changing sector in the field of education that is, itself, radically evolving (Seidel et al., 2009). Perhaps one of the few unchanging dimensions of the arts in education is that salaries for virtually everyone in the sector remain uncompetitive with almost every other sector of education, except perhaps early childhood education.

The idea that we know now where the action in arts education will be in twenty-five years, for example, is as unlikely as our ability to have predicted the changes in public education in the last twenty-five years. Yet it is the premise of all graduate programs in arts education that they are preparing students for careers in that sector of education. The question remains—arts education as it is or as it might be?

The AIE Program

The founding Director of the Arts in Education program at the Harvard Graduate School of Education, Jessica Hoffmann Davis, recognized that many students came to this school with a background in the arts and a deep commitment to both understanding and advancing the myriad potential roles for the arts in education. The school's master's program, at least until a major transformation began in the mid-1990s, essentially fell within broad categories or areas that did not support smaller clusters or cohorts with more specified interests.

With over 600 master's students attending a one-year program, it was difficult for students with similar interests and common concerns to find each other. Of course, there were centers of gravitation and for many students with an interest in the arts, Project Zero, a research center at HGSE since the late 1960s, was the meeting place par excellence. Project Zero, an arts-related research organization, has maintained since its earliest days under the guidance of the philosopher Nelson Goodman, a core thread of research initiatives related to learning in and through the arts (Gardner, 2000; Gardner et al., 2003). As a research organization surviving exclusively on "soft money," it has also had a long reliance on the contributions of HGSE Master's students as junior members of countless research teams. Dependence on doctoral students, who remain on campus far longer and often have more developed research skills, is even greater.

As a senior researcher at Project Zero, Davis recognized how many students at HGSE shared a passion for the arts and theorized they might be better served during their short time on campus by a structure that could both bring them together and help provide a curricular focus to their "self-designed" programs. Details of the genesis of this program can be found in Davis's, *Persuasion and Structure*: *Reform as Recognition from Within* (Chap. 9).

Distinguishing Features of the Program

In my conversations with prospective applicants to this program, I've heard countless times that this program is highly unusual. They note the program's embrace of all artistic backgrounds, all sites and times of arts learning (in schools, after-school, museums, community centers, and so on), and the flexibility of our course requirements. Indeed, this is all true of this program, but it is curious to me that so few programs have emerged with these characteristics since AIE opened its doors in 1996–97. Nonetheless, these and a few other qualities seem to me to define this program and, apparently, distinguish it from most others.

AIE embraces all aspects of learning in and through the arts, in and out of schools, recognizing that learners of all ages seek deeper engagement with the arts and formal arts learning opportunities wherever and whenever they can find them. In this regard, the sector is ever expanding and evolving. Consequently, the program embraces all manner of arts learning experiences and seeks to both make them better and more accessible; quality and access being inextricably interconnected. One without the other is not nearly good enough.

To this end, the program explicitly welcomes applicants from a wide range of backgrounds, roles, and settings in the arts sector in education. In other words, our students come from—and will go on to—many corners of the sector. Specifically, they come from a wide range of:

1. *Artistic backgrounds*, including the "usual suspects"—music, the visual arts, dance, and theater—but also literary arts, film and video, arts in emerging media, and hybrid forms of cultural production and expression, such as hip-hop (dance, rapping, graffiti, turntabling, and more), rasquache art, spoken word, and more.
2. *Roles and titles*, including classroom teacher, arts specialist, teaching artist, program director, organization administrator, cultural entrepreneur, researcher, advocate, community organizer, youth worker, and more.
3. *Settings*, including school classrooms, after-school programs, community arts organizations, museums, performing arts organizations (symphonies, dance companies, etc.), libraries, prisons, and more.
4. *Student populations*, including infants, toddlers, and pre-school children all the way through the K–12 years and beyond into adulthood, including groups with particular characteristics, such as, varying learning profiles and abilities, physical or mental proclivities, or intellectual and artistic interests.

Two other distinctive features of the program that seem particularly attractive to many applicants concern the program's requirements:

1. *A core course:* All students take a year-long core course that is both required of and restricted to students in the program.
2. *Significant freedom in all other course choices:* Students choose their remaining six courses based on their interests. Three must be "arts-related," meaning that they either have an explicit arts dimension (a course in the drama, music, or visual studies departments of Harvard college, for example) or a major project that can be focused on an arts/learning setting or issue, such as popular courses on financial management of non-profit organizations, the sociology of education, or neuroscience and learning.

In short, students are welcomed from whatever arts background has propelled them toward the program and they are free, while in the program, to explore what they find most compelling at the intersection of arts and learning. They come curious and, generally, leave wanting more.

Valuing Difference

In her essay, "Teachers as Researchers," Carla Rinaldi discusses the central role that values hold in communities, schools, and in educational practice. She identifies a series of values held in the pre-schools in Reggio Emilia, Italy, where she has worked for almost half a century. One of the core values she discusses is "difference," noting the importance of acknowledging and seeking to understand differences, not ignoring them. Attention to the personal stories of each individual is crucial in this context.

> It means "listening" to the differences (what we refer to as "the pedagogy of listening") but also listening to and accepting the changes that take place within us, which are generated by our relationships, or better, by our interactions with others. It means letting go of any truths that we consider to be absolute, being open to doubt and giving value to negotiation as a strategy of the possible. (Rinaldi, 2005, P. 140)

This articulation of the commitment required of those who truly value difference captures the seriousness of what it means to live one's values. In this case, by Rinaldi's standards, it means being willing to reconsider no less than what we have held to be true and to "accept the changes that take place within us." In other words, valuing difference, in these terms, likely means transformation. This may be an inspiring, even inviting, prospect. But not everyone actually embraces the real work of changing one's mind and ways of being—no matter how right it may seem in theory to do so.

Yo-Yo Ma, cellist and founder of the Silk Road Ensemble, an international group of musicians, when considering how people negotiate cultural exchanges, has often asked, "What happens when strangers meet?" (Personal communication, 2008). So much about how we actually value difference reveals itself in the moments Ma names—when strangers meet. I wonder about this each year as I watch AIE students come together in late summer. Do they see their differences—of whatever kind—as something to be embraced in everyday life and interactions? It seems easier—at the very least, less awkward and uncertain—to engage most with those most like you, especially at the start of a new experience when just about everyone is feeling awkward and uncertain enough already.

Getting to know "strangers" requires learning new languages and cultures, whether they are those of artistic domains, academic disciplines, roles (research, policy, practice, etc.), or nationalities and ethnicities. That learning is real work. For many of us, it is work we would often prefer not to do. This may reflect shyness. But it might also reflect ambivalence about the value of difference, about the real importance of what we can learn from each other and create together that we can't learn or create when we stay more comfortably within our familiar communities. If only based on my own behaviors and my observations of AIE cohorts over the past decade, I'd have to conclude that my students and I are often more interested in the idea of difference as a value than in deeply living the value of difference.

While the diversity of the AIE student cohorts is rich, as noted above, in ways that are unusual for arts education programs in higher education settings, they are not diverse in the usual sense of diversity in higher education. Indeed, from the perspectives of race, ethnicity, and gender, this program struggles to reflect the students many, if not most, graduates will teach in their classes and workshops. Our student cohorts, predominantly white women, reflect the gender and race that dominate the work force in arts education. This is not a consolation. Of course, they also reflect public education broadly, where white women are so often teaching students of color who are also, quite often, from very different class backgrounds.

Though reflective of the ratios in many, if not most, other Master's programs at HGSE, the number of students of color and/or international students in AIE hovers between 10% and 20% a disappointingly small number. (These demographics are drawn from the "self-identification" categories, admittedly limited and problematic, on the HGSE admissions application.) Years of observation and conversations with students, parents, and teachers have confirmed the tremendous importance to students of color in having teachers who come from similar backgrounds. At HGSE, we want the AIE program to graduate far more educators of color to work, teach, and provide leadership in this sector. But the dimensions of diversity that do exist in the program provide rich opportunities and challenges. The fundamental question that hangs over all of us in the program is to what degree and in what ways do we embrace those differences, value them, and practice ways of learning from and through them.

The Idea of Solidarity

In his novel, *Total Chaos* (2005), Jean Claude Izzo tells the story of Fabio Montale, an Italian/Spanish police detective in Marseille. With this novel, many believe Izzo invented "Mediterranean Noir." In his introduction to Izzo's novel, Massimo Carlotto attempts a definition of Mediterranean Noir: "to tell stories with a wide swath; to recount great transformations; to denounce but at the same time to propose the culture of solidarity as an alternative." (p. 13) Earlier in that introduction, Carlotto discusses the character, Fabio Montale, and his struggle to hold on to his roots, even as he finds himself on the opposite side of the law from most of his childhood friends. He writes:

> What gets him into trouble is the ethic of solidarity … Via Montale's inner journey, Izzo declares his inexorable faith in the possibility of transformation, both individual and collective. The point that matters most to Izzo, politically speaking, that is, the point that cannot be abandoned, is the existence of a united culture. (p. 11)

While it would be a bit dramatic to claim the history of arts education to be comparable to the remarkable history of the Mediterranean region, I found Carlotto's naming of an "ethic" and "culture of solidarity as an alternative" quite provocative as I was working with my tenth AIE cohort in 2014. Could this be what I'm after with these students, I wondered.

Coming Together—from Silos to … Solidarity?

Reasons for preferring the familiar aren't hard to imagine. Not least among them are the ways in which most schools and so many work structures create divisions among students and workers that isolate them into homogeneous groupings. After enough time in one kind of silo after another, people become reluctant to abandon them, even when they find them constraining or depressing. Those silos often come to represent people's identities and identities can be notoriously resistant to change. Perhaps it is not surprising that in AIE, where people are suddenly out of their micro-silos (the smaller silos within the never very large arts education silo) and allowed the richness of learning through and across their differences, the opportunity is not easily embraced.

I have often thought about Julia, whose puzzles about her identity opened this essay, since she was in the program. I have come to see that, whatever else happened for her as a student during her year at HGSE, she had subtly (or radically, depending on how you see it) reconfigured her identity. This reconfiguration, if it held, seemed to me profound in relation to her circle of colleagues over the course of her career, which could well be another forty plus years. With her new identity, she can find common ground with educators with nearly any focus to their work. She is no longer limited to the community of arts educators or even to theater teachers or, more narrowly, high school theater teachers.

Certainly, there are critically important conversations for those in silos to have with each other—conversations often made impossible when too many outsiders are present. Whether in mathematics or music, media arts or medieval history, some explorations of the challenges of teaching require the special languages and insights of those deepest into those subject matters. Others, who don't know the nuances of teaching these topics, can at times undermine the specificity that can make these exchanges especially helpful.

That said, I've been to theater education conferences where the elementary and high school theater educators rarely, if ever, speak to each other at all. I've worked now with over 400 students in the AIE program and many of them, like Julia, start the year expressing concern about what they can learn with or from artists of different stripes. The visual artists are no more open than the performing artists and the literary artists often feel that nobody is interested in them. The museum educators, who often don't identify as artists at all, frequently express their own worries that they are somehow "less" than everyone else. In short, the internalized marginality that so many arts educators carry, whatever their artistic domain, operates powerfully to divide these practitioners before they ever come to this program.

Much of our work during their year at HGSE is to build a sense of common ground and, from that point, to construct a sense of solidarity among and across the various corners of the arts sector, as well as building a sense of connection with everyone else within the field of education. This goal and the work involved in achieving it, however, implies questioning one's identity and values—as Julia did.

Challenges to Coming Together Across Various Differences

During the first week of school each year, the AIE program holds a half-day "retreat"—perhaps an odd term since we have hardly gone forward yet at all. This gathering is a mix of social time, eating together, and opportunities to share their stories. The central question posed in a variety of ways is "where are you coming from?" The retreat becomes an opportunity to create multiple maps of where people come from—geographically, culturally, artistically, and educationally. We acknowledge immediately that everyone is always coming from many places—literally and metaphorically. It can be hard for people to choose how to represent themselves and their path to this moment, but it is usually an effective catalyst to conversation.

As Julia's story suggests, one aspect of the diversity of the group that is especially challenging to many students is the range of artistic domains represented in the group. There is a well-known hierarchy of the arts in schools—music and the visual arts being most favored and most offered; theater and dance trailing behind; with newer forms like "spoken word" or "social circus" only rarely even mentioned, let alone offered. Does this hierarchy work its way into the consciousness of AIE students in such a way that it becomes a force to be reckoned with from the first days of the year?

Of course, AIE students are also aware of the various hierarchies among roles and titles available in arts education, a sector that struggles for a pride of place within education. Though it is impossible to declare this with any certainty, I've yet to be seriously challenged when I've suggested to colleagues at HGSE that most AIE alumni can anticipate lower salaries than those from any other Master's program in the school. Within the arts sector, there are also hierarchies of compensation. Some roles will make salaries competitive with others in education—foundation program officers, school-based art department coordinators, nonprofit directors, and even classroom teachers—but they will make considerably more than teaching artists, youth workers, and others working directly with young people in out-of-school settings.

Indeed, the differences between those choosing to work in schools, especially as school department employees, and those choosing to work outside of schools (or in schools as teaching artists) seem to leave our students with a mix of messy feelings—all well known in the field. Arts specialists often distrust teaching artists, perhaps seeing them as a threat to their positions and/or not having confidence in their training as teachers. Teaching artists don't always respect the depth and range of arts specialists' artistic knowledge. Those working in and out of schools often find themselves negotiating various dimensions of distrust, resentment, and claims of authority and authenticity. These are unfortunate dynamics, but reflect real divisions in the sector. Perhaps they are internalizations of hierarchies and marginalization that have long existed both in education and the society. Whatever the sources of these perceptions, students in their first week at HGSE seek to escape these attitudes and yet often bring them into the room. These dynamics can make normal anxieties in a new social and academic experience all the more tricky to navigate.

Coming Together Across Dimensions of Difference in the Context of Larger Social Issues and Forces

Higher education programs emerge and are shaped (or disappear!) in relation to shifts and changes in the sector they exist to serve, respond to, and, hopefully, to shape. At the same time, those programs emerge and define themselves in relation to shifts and changes in the universities in which they live, as well as in the larger society. While it is beyond the scope of this essay to document and consider all the changes within HGSE in the nearly twenty years AIE has existed, one dimension of change must be noted for its significant influence on the focus and values of AIE in recent years.

In 2008, in response to student concerns about the school's decisions regarding faculty hiring patterns that seemed to work against faculty of color and/or faculty with explicit interests in racism, sexism, and other forms of domination and exclusion, then HGSE Dean, Kathleen McCartney, created the Dean's Advisory Committee on Equity and Diversty (DACED) (http://isites.harvard.edu/icb/icb.do?keyword=hgse_osa&pageid=icb.page669465). It was around this time that Dean McCartney, like so many political figures on the US landscape at the time (left, right, and center), started to talk of education as “the civil rights issue of our time.” Though I can’t remember exactly when they appeared, today there are banners on the public street that runs through HGSE’s tiny campus announcing, “Education is a civil right.”

In 2012, DACED introduced a set of “diversity competencies” that stated that issues of inequity and diversity in our societies and schools needed to be a fundamental concern of all educators. These competencies comprise a broad statement of what educators need to understand and be able to do so that “upon graduation from the Harvard Graduate School of Education, they will contribute to creating and sustaining organizations of equity that will lead to high quality learning for ALL students.” They identify the “understandings, personal skills and habits of mind, analytic skills, professional skills, a vision, and courage, commitment, and persistence” required to transform our schools and other institutions into “organizations of equity” (http://isites.harvard.edu/fs/docs/icb.topic1400480.files/HGSE%20Diversity%20Competencies%20Working%20Document.pdf).

The Diversity Competencies were officially adopted in 2013. When James Ryan, a law professor with a passion for issues of equity in US public education, became Dean of HGSE in 2013, he embraced the DACED competencies and, within a year of his arrival, initiated a series of talks and events under the banner of “fulfilling the promise of diversity.” He also identified a new “tag line” for the school: “Learning to change the world”—now proclaimed on large banners flanking the entrance to the school’s library, arguably the center of the campus.

Since the DACED Committee first worked out the language of the”diversity competencies,” there have been dramatic and violent reminders—not least the murders of Trayvon Martin, Michael Brown, Eric Garner, the nine people engaged in bible study in the Emanuel African Methodist Episcopal Church in Charleston, South Carolina, and far too many more—that racism, inequality, and oppression remain central issues in the USA. Indeed, we need to learn to change the world.

THE DIVERSITY COMPETENCIES, THE ARTS, SOCIAL JUSTICE, AND AIE STUDENTS

Each year, a significant number, though by no means a majority, of applicants to the AIE program reveal a strong commitment to the idea of the arts and arts education as a form of activism for social justice. Some of those applicants have already committed years to work in prisons, community-based arts programs, mural arts projects, after-school literacy programs, and other settings where there is an explicit intention to link learning in the arts with goals of addressing social inequities and/or to teach about racism and other forms of oppression as tools for maintaining inequities. Others embrace the arts as a way into study and dialogue about diversity, cultural differences, and the values of a multicultural democracy. Though far less explicit about studying the roots of injustice and inequality, many applicants write, in their statement of purpose, about their desire to make the arts accessible to those with less access to formal arts instruction. Some make little to no specific mention of social or educational inequities at all.

This continuum of consciousness and intention regarding social purposes, values, and goals for arts education seems, at this point, predictable in our applicant pools. It is difficult to determine if there are any observable shifts in the number of strongly social-justice-oriented applicants in our applicant pools. That said, this range does suggest that, whatever the relative sizes of the groups with any of these orientations, our cohorts enter reflecting the continuum and, therefore, at varying points of alignment with the values and goals of the DACED Diversity Competencies (HGSE).

While the Diversity Competencies are not an enforced policy, it seems the idea that all students graduating from this school should develop these kinds of competencies is gaining ground. The ability to recognize and address circumstances and forces that undermine equitable educational opportunities for all students is becoming much more of a shared goal than it has been before. In turn, it is becoming a more explicit element of the identity of the school.

The Diversity Competencies in Practice in the AIE Program

During the summer of 2014, I undertook a major re-design of the AIE core courses. This allowed me an opportunity to reshape the core questions and through-lines of the two courses to align much more explicitly with the spirit of the competencies and what it might mean to work on developing them. This meant that the competencies could be woven into the fabric of the courses much more naturally and deeply, notably through the inclusion of new readings and letting go of some older readings and topics in the syllabus. Much was good about the steps taken this year toward addressing the competencies in these courses, but I mostly feel that it was still a very preliminary step.

What seems most important in the context of this consideration of arts education in higher education are the deep interconnections of the values and focus of any given program with the values and focus of the school within which it exists and the issues, tensions, and values of the larger society within which the school exists. The boundaries between a program, its school, the fields it serves, and the society that encompasses them all are decidedly porous, however much some educators might try to create an impenetrable wall around their programs and schools. The world is in the school and in every classroom. It walks in every day with each student, teacher, and staff member and can't be kept out. Nor should anyone try to keep it out. It is the nature of a school to reflect its community and society and, if educators embrace this responsibility, to question the values of that society.

A fundamental question for the AIE program—and an increasingly central question in the AIE core courses—is what might be some of the particular affordances of the arts in educational settings for exploring and addressing issues of inequity, paradigms of domination (racism, sexism, etc.), and the 'promise of diversity?' Immediately, it becomes important to examine in what ways, historically, the arts have been part of efforts to question, challenge, and address social injustices. Clearly, examples abound from the Black Arts Movement in the 1960s (Smethurst, 2005) to the Guerilla Girls (1995) to the political theater of the oppressed developed by Augusto Boal (2000).

If the arts have particular affordances for helping people see the realities of racism, extreme inequities, and other forms of oppression, then the teaching of the arts may have considerable power to help us truly confront those realities, try to understand their roots, and decide how to engage with them. While this certainly addresses only one dimension of what an education in the arts might afford, the arts and artist/educators may, indeed, have a particular contribution to a social justice agenda. Given the focus on issues of equity in the evolving identity of HGSE, there is added impetus to explore the ways in which the arts can contribute to education in the here-and-now of this particular school's commitments.

Toward a Culture of Solidarity in the AIE Program

One major focus of the AIE core courses is on developing what I call "bi-focalism"—the capacity to look both at one's immediate work while also looking at the forces and conditions surrounding one's work and analyzing how they support or undermine efforts to do one's work well. Those forces and conditions may include local or national policies, data and/or research findings, social and political priorities, local or national events, and so on—anything happening outside a classroom or workshop setting that makes that work easier, harder, better, or worse.

For classroom teachers, for example, a local or state policy embracing a set of standards and tests related to those standards will certainly inform and influence what happens in specific classrooms. For some, that policy might support the goals and values of the classroom; for others, quite the opposite. I suggest to my students that they need to be able to identify the forces at work on a learning environment if they are to be able to work both inside and outside the classroom to create the conditions most supportive of the learning they believe is possible.

I further argue that, ultimately, analysis is not enough. They must also try to address and influence those conditions that limit and undermine their work. This means that "closing the door" to one's classroom isn't a viable long-term option. Even if it works for a time, others are likely still struggling against the conditions that threaten your classroom. In my experience, those conditions will, in time, corrode the door to every classroom. Very few teachers I've known have been able, over time, to keep their classrooms so hermetically sealed that the world doesn't seep in and work its influences for good or ill.

Finally, I suggest that, when working to change those conditions, it helps to have help. To embrace a culture of solidarity means you believe there is strength in coming together to change policies, protect or bolster resources, fight negative images or stereotypes, or whatever other conditions are undermining efforts to create high quality arts learning experiences. These are easy arguments to make, but my teaching experience suggests that it is harder to win the hearts and minds of my students with them. Perhaps they accept my arguments in the abstract, but when it comes to practice, many find them less persuasive.

One recent student—call her Eve—as the year was winding down, came to talk to me about her experience in class during the year. She described her enthusiasm for the fall term in glowing and enthusiastic terms. But when she shifted focus to the spring term, her enthusiasm dropped significantly. She found our focus on "bi-focalism"—a phrase I've used to describe the capacity to look both at what is happening inside the room one is teaching in *and* outside that room at the complex web of policies, research, and other "conditions" that influence so profoundly what can happen in those rooms—to be, well, rather depressing and certainly overwhelming. She admitted that her love of her work before she came to this program hinged on her well-practiced ability to close the door of her classrooms. Perhaps I had made that simple act of self-protection feel much more complicated or even less possible or desirable.

I wasn't sure whether to feel terrible or terrific. I asked her what she felt and what she had actually learned from the spring term, which had been so little fun. She thought for a bit and then finally said, "I learned I have to look up." I apologized for not knowing how to make that lesson more fun, but encouraged her to hold on to it at all costs. If you don't, I suggested, you'll start to think that successful classes are just the result of your excellent teaching and, of course, that bad classes are entirely your fault as well. Of course, you'll have good and bad days, but quite likely it is far more than your skills at work to make particular learning experiences powerful on a consistent basis. Supportive policies, excellent resources, the values of the school, program, and community you are working in—all are increasing or decreasing the likelihood that what happens in your classroom is what you dreamt of when you became a teacher.

Taking on those surrounding conditions, in whatever way one can imagine to take them on, is never easy, but it may be the difference between loving your work or not. It may also determine how long you can happily remain an arts educator. And it requires a practiced bi-focalism.

Three Questions Toward a Culture of Solidarity

Sensing that quite a few students were not convinced of the relevance of my arguments for bi-focalism, I wondered about a disconnect between my view of the world and my students. To this end, I brought three questions to class:

1. To what degree and in what ways do you feel solidarity with every other person in the cohort?
2. In relation to your work as an artist/educator or however you identify, what's worth fighting for?
3. What does it mean to you, as Rinaldi discusses in "Teachers as Researchers," to "value difference?"

As is too often the case, I failed to anticipate just how confusing, difficult, and unsettling my questions would be. The conversation was halting. There were questions back to me about what I meant. I'm sure my responses were not all that helpful, a sign of my own uncertainties. In time, it was clear that the word "solidarity" was a particular stumbling block. Some didn't like it at all; others didn't really get it. Few embraced it and I realized my own frame of reference to solidarity was tied to a mix of associations to the labor movement in this country and to the notion of the "culture of solidarity" discussed by Carlotto in his introduction to *Total Chaos* (2005). I didn't actually explain any of this to the class when I put out my questions. How to be transparent isn't always all that clear.

In one small group meeting, there was a spirited discussion about the meaning of solidarity and a tentative conclusion that it could mean a sense of "shared responsibility." One of those students later wrote with suggestions about what might need to happen in class to achieve a feeling of solidarity, "Solidarity has to do with *shared responsibility*. Begin dialogue about who/what we feel responsible for and to. Unearth values early and regularly in (this) course."

Over the next few weeks, we returned to these questions, though without any assumption that we would reach a conclusion. One of the first—and few—ideas that emerged with some vague consensus was the feeling that they did not yet know each other well enough to know whether there were real grounds for solidarity within the group. This was fascinating to me, not least because many of the same people expressing this feeling had said to me earlier in the year that students in this cohort seemed to know each other better than students in most other programs in the school. AIE students had often remarked to me about the family feeling in the group and how much they valued that quality of their experience at HGSE. Yet, when asked if they felt a sense of solidarity with everyone in the cohort, uncertainty was the most common response.

I invited the group to share thoughts with me in writing and most did. Reading those, especially at a time after the end of the term, I realized the nuance and care with which they had been considering these questions. I include some fragments from those comments here:

- "Two weeks ago, when asked if we felt in solidarity with everyone in this room, I hesitated. How could we be? I felt as though we weren't all on the same page based on conversations throughout the year, but when we pair shared, my partner, quoted you, Steve, (and) made me feel, yes, we *are*, generally, in solidarity."

- "SOLIDARITY IN WHAT? I'm not convinced everyone in this room stands with me in my beliefs about the scope and depth of problems of race and prejudice, or if they do, that they do not stand with me in recognizing their/our place in reifying those systems of control and oppression. Let's be honest and say that sometimes the artistic canon of our favorite discipline is racist."
- "Through my various conversations with people in AIE, I have come to see a common thread in our thoughts and intentions: (1) learning, experiencing and/or making art brings people together; and (2) the arts have the ability to improve "intergroup" relations. We see the arts as a way to connect and integrate diverse groups: people of different races, classes, ages, SES's, physical abilities, languages, religions, sexual orientations, etc. Thus the ARTS are fundamental to improving and sustaining democracy. This is what is worth fighting for and what allows us to be in solidarity with each other, even if it's never been stated explicitly."
- "I think that we talk a lot about valuing difference and believe that we do without actually *living* it."

I'm struck by the degree to which these students struggle with whether their cohort is more defined by difference or similarity, common qualities or differences that make a critical difference. The question of "what's worth fighting for" was also challenging:

- "What's worth fighting for? *Connection* is worth fighting for—all and any moment(s), experiences, images, languages, words, etc. that connect our individual, lived and felt experiences with another … Anything and everything that pulls us together as a human people—that connects us, binds us by our differences and moves us to love. Anything that forces us to look at each other head on and never shy away from the gaze."
- "To value difference is to be confident in your beliefs and identity in a way you welcome the insight of others. You know by valuing difference you come closer to truth, a more complete picture. You refine your understanding as you value the differences of others."

One index card was quite elaborately handwritten with underlining, capitalization, bullets, and more. I share it here with my best attempt to capture those design elements. This student wrestled with two of my questions:

> "What's worth fighting for?
>
> In talking about this question two weeks ago, our group was distracted by context—fighting for….in the WORLD, in our work, in our small, personal lives? If I examine this question as it stands, on a blank notecard, I think it's worth fighting for freedom/access/ability to express oneself. It's worth fighting for a home that is full of compassionate & considerate people that concern themselves with the betterment of the world (environmentally, socially ……)—I think I just can't grasp how we CAN FIGHT to accomplish these things… (BATTLE?) {I'm getting very lost in the language, I think…}
>
> *I would "TAKE ACTION" to ensure that "people" (who/where) are exposed to arts, have the opportunity to open themselves to an artistic or creative part of themselves.
>
> *I would "TAKE ACTION" to preserve the elements of the world that inspire me {the forests, rivers, woods, languages, cultures}…
>
> Solidarity ?
>
> I do feel solidarity in this room with certain facets of my value system—but we come from such distinct lenses (WHAT matters, where it matters, when it matters, how to show it matters, why it matters) that it sounded like most of the cohort did not feel solidarity as a unit—the question then became, does that matter?"

"…does that matter?"

As so often happens when I feel most in the role of "the one who asks the questions," someone trumps my questions with their own and that question stops me in my tracks. *Do* the students in this program need to feel solidarity with each other at the end of their year together? What if they were to emerge with serious respect for each other, acknowledgement of legitimate differences, and/or even with tension about the significance of some of those differences? Am I assuming that we are all aligned in some deep and fundamental ways, just because everyone has chosen this program? While that may be naïve, it is perhaps understandable as a desire, if not a goal.

Other questions emerge. Is there an inevitable collision course between "valuing differences" and creating a culture of solidarity? Does a deep exploration of differences lead, inevitably, to revealing ways in which we are likely at odds? Though we may work in the same field and even share many values, the ways we prioritize those values and our analysis of what needs to be addressed in the conditions that shape our schools and our students' lives may be different enough to reveal differences that truly make a difference. Those differences may expose the limitations of our solidarity. Getting to know each other's stories and what makes us passionate about our commitments to art and learning may well lead to common values and purposes, but it could also lead to a healthy decision to go our own ways. Or, I wonder, might a deep exploration of those differences be the only possible path to a genuine sense of solidarity?

Is it worth the risk? Should who we are—our stories, what we believe and value, what our goals are—be a central concern of the core course for this program? Or, perhaps, we should just agree to disagree and not push all that much farther along those lines, remaining parallel learners about big issues in the arts and education, but not necessarily ever actually converging. These questions beget more questions. Some have to do with relationships as an essential dimension of a learning experience, such as these:

- Is it reasonable and desirable that relationships and even a particular feeling of connection between students is a goal of an educational experience?
- How does that goal align with more traditional 'learning goals?'

But those questions are way stations on the road to the question at the heart of this chapter:

- Is it possible and appropriate to design a graduate program that will prepare students to shape the future of arts education, rather than simply prepare them for the field as it is?

In the case of this Arts in Education program, I'm wondering if the design of the program with its intentional inclusivity across art forms, ages of students, and settings (in and out of schools, for example) could create a new norm for students and an expectation that the field can and should reflect this value of inclusivity and diversity. Perhaps it would take five or twenty-five, or fifty arts education Master's programs designed with these same principles to start to shift the field from silos to solidarity. I doubt fields ever change simply in relation to the way next generations of professionals have been educated. Indeed, I'm sure no single influence changes the way a field understands and organizes itself and, yet, I do believe it is possible to encourage and help students to see themselves as change agents. The weight of my questions is greater than my confidence in my answers.

These questions have been with me, in various ways, for the ten years that I have been director of this program. With the revisions in each year's syllabus, I am, in effect, providing my answers to these questions. These are the answers that, far more than what I say, reveal my true thinking, values, and purposes. I may feel confused (and I do), but I do make decisions each year, both broad design choices and countless in the moment choices, that suggest I know more about my answers to these questions than I might admit to myself. Of course, this chapter is another form of an answer.

Yet it is hardly my decisions that define the experience of the students in the program, though I recognize that my decisions have significance. Just as I struggle with these questions over years, each cohort of AIE students forms and negotiates its own answers to these questions in countless ways. Their daily interactions—who talks together, what they talk about, and, most urgently, the degree to which they explore their differences—constitute a powerful dimension of their answers to these questions. They push and offer each other alternatives to consider both in and out of class.

They also challenge me, both directly and implicitly, with their questions, arguments, enthusiasms, and indifference. As Julia and Eve shared their struggles with issues of identity, solidarity, and their responsibility beyond their classrooms, so have countless others shared their attempts to find their own answers to these questions. Certainly, their answers are no more final at graduation than mine are over years. It is in practice that they will most significantly find their own questions and their own answers and that process will play out over many years. It is rare that teachers can see, in practice and over time, just how their students have answered the questions they've posed. Such is the nature of teaching and the deep challenge of assessment.

I don't often get to discuss these questions with graduates of the program, especially those who have been back in the field long enough to try—or decide not to try—to influence and shape the conditions of arts education in their communities, cities, states, or the national scene. However, I've certainly watched alumni take leading roles in ongoing debates in their communities. Some have tried to influence those debates on policies, research, and practice through their writing; others through research and evaluation. Others have started networks. Indeed, graduates of this program have started a network called *Continuing the Conversation* (CtC) which aims to bring arts educators together locally, nationally, and online to discuss and debate critical contemporary issues in arts education (http://aieconversation.org/). A central principle of this network is to bring arts educators together across the silos that traditionally divide the field—as discussed, a central principle of the AIE program, itself. Perhaps the principles of coming together across silos—if not in deep solidarity—have had some influence.

If essential qualities of both art and education emerge from assumptions of connectedness across differences, the capacities of human minds to make connections, and human hearts to feel connected, then solidarity may, despite its challenges, be a natural and worthy goal for arts educators. What my students' uneasiness with my questions revealed was that there are no short cuts—that solidarity, if it comes, doesn't come cheap. It has to be built on real knowledge of those with whom solidarity is sought, not simply the idea that solidarity will save us. If that's the case and if the higher education classroom is to be a site for re-shaping the future of arts education, then the people in the room—their stories, values, dreams, and cultures—must become central texts on the syllabus and our work, then, becomes learning how to read, as Adrienne Rich (2003) demanded, "as if our lives depended on it" (p. 34).

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