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Los Angeles

A Case Study of Collaboration Between A Culturally Responsive Urban High School Teacher
and A Haitian Teaching Artist

A dissertation submitted in partial satisfaction of the requirements for the degree

Doctor of Education

by

Faith Childs-Davis

2013

ABSTRACT OF THE DISSERTATION

A Case Study of Collaboration Between A Culturally Responsive Urban High School Teacher
and A Haitian Teaching Artist

by

Faith Childs-Davis

Doctor of Education

University of California, Los Angeles, 2013

Professor Linda Rose, Co-Chair

Professor Tyrone Howard, Co-Chair

This study examined the collaboration between a teaching artist and a 12th grade English teacher in an urban high school. The study was conducted to document the challenges, benefits and processes involved in the creation and implementation of a culturally responsive curriculum, arts integrated curriculum. The sample consisted of one classroom of 20 12th grade students, their teacher and a Haitian visual artist. I collected data using classroom observation protocols, teacher and artist interviews, student work samples, lesson plans and other documents. Once data was collected, I used theoretical frameworks that guided the study to identify benefits, challenges and processes. I also allowed themes to emerge that were not previously considered in the literature or in theoretical frameworks. The findings from student writing and student artwork, classroom observations and the teacher and artist pre and post interviews reflect a shift in students' attitudes and behaviors. These shifts in attitudes and behaviors were demonstrated by increased

engagement in the English class, improved attendance and improved overall classroom climate. Analysis of students' writings and artworks revealed that students found their focus in class through art experiences because they found in these experiences an outlet for their personal feelings and 'voice'. These findings suggest that an arts integrated approach to 12th grade English coursework in urban schools could prove beneficial to students who have little or no access to arts education. Further, the findings suggest that collaborations between core content teachers seeking to engage high school seniors, might consider collaborations with visual arts teaching artists or visual arts specialists to co-create and co-teach arts integration units for the purposes of increasing student engagement, improving student attendance and improving the overall classroom climate.

The dissertation of Faith Childs-Davis is approved.

Christina Christie

Barbara Drucker

Linda Rose, Co-Chair

Tyrone Howard, Co-Chair

University of California, Los Angeles

2013

DEDICATION

Moses Marcel Vereen Davis, my grandson, is the embodiment of the future to me. He represents the students of today and tomorrow. I dedicate this manuscript to Moses and to all children who deserve opportunities to learn, create and express themselves in safe, nurturing, and creative environments, regardless of their race, gender, socio-economic status or sexual orientation.

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My family, the tribe of artists to which I lovingly belong, and whose unrelenting support made this accomplishment possible, must also be acknowledged. Thank you, Stephen, Kahlil, Noah, Karon and Moses. Finally, I humbly acknowledge my ancestors who struggled to earn civil rights for my siblings and me. They struggled so that we could learn in the schools and universities of our choice. I do this work because they could not. I do this work to honor their lives.

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- 1984-1999 Certified Classroom Teacher: Generalist and Arts Specialist
Seattle Public Schools
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- Feb. 2001 Full page, Published Photo Essay, *Heartache in India Hits Home*
The Seattle Times Newspaper
Seattle, Washington
- 2001-2004 Sitings Editor
Essence Magazine
New York, New York
- 2006-2012 Bravo Awards, Program Manager
Music Center, Los Angeles County
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- 2013 Director
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CHAPTER 1

OVERVIEW OF THE STUDY

The arts are a powerful catalyst for learning and achieving; when students engage in creative problem solving and artistic expression they develop their own voice and sense of agency. Students need multiple pathways that engage 21st century habits and skills; with one out of every six jobs in the Los Angeles region linked to the creative economy, one of these pathways needs to be in the arts. This isn't just a pathway- it is their right. (John Deasy, Superintendent of Los Angeles Unified School District, as cited in Johannesen, 2011, p. 2)

More than 50 years ago, an African American parent named Lucinda Todd, changed the course of American History. Prior to 1954, public schools in the United States were segregated. Lucinda Todd's daughter attended the racially segregated public schools of Topeka, Kansas. In Topeka, only the white schools offered musical instruction. Lucinda requested that her daughter be allowed to attend a school where she would have the same opportunities for music instruction as White students. Her request for equal access to an arts education was denied. Lucinda Todd became the first plaintiff in *Brown v. Board of Education* (Vincent, 2005) the landmark Supreme Court decision. Despite the fact that the Supreme Court abolished the separate but equal laws of education, equitable access to arts instruction remains elusive to most African American, Latino and poor students in the United States (Catterall, 2009; Rabkin, 2011; Sabol, 2010).

A recent study of New York City high schools compared arts resources in schools grouped by graduation rates. The least access to the arts was found in schools with the lowest graduation rates. In California, where the state Education Code calls for all schools to offer arts courses in the four arts disciplines, almost one third offered no courses in any arts discipline. Only 25% of students in high poverty settings in California had music compared to 45% in low poverty. The same held true for the other arts disciplines. The reasons reported for lack of arts

education opportunities for students attending those schools were budget constraints and focus on improving test scores (Center for Educational Policy, 2009).

The continued singular focus on high-stakes testing outcomes has limited teachers' abilities to exercise professional discretion on what subjects to teach and how to teach them.

We flirt with payment by results, we pay practically no attention to the idea that engagement in school can and should provide intrinsic satisfactions, and exacerbate the importance of extrinsic rewards by creating policies that encourage children to become point collectors. Achievement has triumphed over inquiry. I think our children deserve more. (Eisner, 2002b, para. 12)

One of the goals of No Child Left Behind (NCLB) was to close the achievement gap between America's underperforming students, who have historically been poor and minority students, and their White and Asian counterparts. However, the unintended consequences of the legislation have disproportionately burdened America's poorest schools. As schools fail to meet their annual yearly progress (AYP) benchmarks as sanctioned by the legislation, they begin to eliminate courses in the arts and humanities to concentrate on tested subjects (Vincent, 2005).

Evidence for Arts Integration

Some school districts and school leaders in financially challenged school districts are investing in professional development opportunities for teachers to learn arts integration strategies. Several studies have documented the benefits of arts integration including creating a more relevant and engaging school experience for students (Barry, 2010; De Moss & Morris, 2002) as well as increasing student academic achievement and civic engagement (Catterall, 2009).

Two successful models of school wide arts integration are the A+ Schools and the Arts Integration Model School (AIMS). As reported in the President's Commission on the Arts and Humanities (PCAH) Report, A+ schools offer a comprehensive education reform model that

incorporates Howard Gardner's theory of multiple intelligences, brain research findings, and dance, music, visual art and creative writing in arts integrated instruction (President's Committee on the Arts and Humanities [PCAH], 2011). Twelve years of research on A+ schools show consistent gains in student achievement. Students from A+ schools perform as well on reading and mathematics assessments as their counterparts (Noblitt, Corbett, Wilson, & McKinney, 2009). In schools where the A+ model was embedded in school policy and daily instructional practice, statistically significant differences were found in students' attitudes. They were more likely to find school challenging, interesting and enjoyable than students in schools where arts integration was treated as an add-on (Barry, 2010).

In 2010, a Maryland study with a rigorous evaluation design compared three AIMS schools to three control schools over a 3-year period. During the evaluation period, Arts Integration Model Schools (AIMS) significantly reduced the achievement gap between high poverty minority students and other students. The AIMS school with the lowest number of students proficient in reading and math experienced a 23% increase in students' scoring proficient (PCAH, 2011). The Maryland study also tracked classroom teachers' experiences with arts integration. Seventy-nine percent of teachers agreed that they had 'totally changed their teaching' and 94% found new ways to teach 'critical thinking skills'. Based on these findings the Maryland State Department of Education has invested in tracking arts integration strategies and developing assessments of art learning (PCAH, 2011).

In Chicago, the Arts Integration Mentorship or Project AIM, pairs public school teachers with Columbia College teaching artists through the Center for Community Arts Partnerships (CCAP). CCAP creates arts based educational and enrichment programs for Chicago's underserved children and youth. Public school teachers and teaching artists partner to plan and create

arts content in core academic subjects such as language arts and math to engage middle school teachers and students in core subjects (Center for Community Arts Partnerships [CCAP], 2008).

Testimonials to the work created at CCAP are collected and portrayed in Cynthia Weiss and Amanda Lichtenstein's (2008) first person essays, lesson plans and instructional guidance on improving learning through the arts. Promising practices through artist and teacher partnerships offer a unique perspective into the teacher artist collaboration that can provide an opportunity for teachers to experience job embedded professional development in the arts.

There is growing evidence from well-known arts integration models of gains in student achievement as well as positive changes in school climate and teacher collaboration (Gullat, 2008; Rabkin & Redmond, 2004). Since 2002, the federal government has invested in arts integration programs through the Department of Arts in Education-Model Development and Dissemination grants program. This year, 2012, the results of what has been learned about effective strategies will be made public (PCAH, 2011). However, there is still a need for more attention to developing systemic approaches and implementation of arts integration and sharing of best practices among teachers (McCann, 2010; PCAH, 2011). As the studies above demonstrate, arts integration has proven to be a successful strategy for closing the achievement gap (PCAH, 2011), increasing student engagement (Barry, 2010), and providing teachers with job embedded professional development opportunities (PCAH, 2011). But what is arts integration?

What is Arts Integration?

There are several approaches or definitions for arts integration. Bresler (1995) offers four styles of arts integration in classrooms. First, the subservient approach offers little or no support from arts experts. The classroom teacher uses arts as an "extra" or bonus activity that may be

related to the content area but is not fully integrated into the teaching of the other core subject. An example of this might be asking students to draw a picture to illustrate their writing. The drawing is indeed an arts activity, but little or no instruction is given on or about visual arts.

The second approach is co-equal cognitive integration. This approach might require students to study and write songs and/or build model buildings about composers and/or architects of a certain historical period to illustrate the political mood of the country they are studying. In this approach, students are required to use higher-order thinking skills to make aesthetic references as well as historical ones, using the art forms of architecture and/or music to demonstrate an understanding of the subject matter at hand. In this approach, students demonstrate understanding in both the core content area (history) and an art form.

Bresler's (1995) third approach, the affective approach, is used when teachers employ the arts to increase student engagement through their exposure to the arts. This may include background music while students are working through math problems. It may be giving students an opportunity to visually express their feelings about something they've read or to create a skit to demonstrate their feelings about particular events at school or home. These activities have been shown to positively affect students' socio-emotional growth, but are not necessarily full integration of the arts in the curriculum.

The final approach to arts integration is the social integration approach, which is largely performance-based. This approach is often used to increase parental involvement in the school by creating opportunities for students to perform in one or more art forms. These performances are often based on holiday themes and resemble school plays or musical performances.

Many arts organizations across the United States have played a critical role in establishing arts integration strategies in classrooms. Since 1999, the Kennedy Center has been

working with partnership schools in the Washington DC area to provide professional learning experiences for teachers to learn about and implement arts integration strategies. On their website, arts integration is defined as:

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 [learning] objectives in both. (Kennedy Center)

Partnerships between schools and arts organizations, like the Kennedy Center can not only potentially increase access for students (Hanley, 2011) with fewer opportunities to learn in and through the arts, it can also provide professional development opportunities for teachers (PCAH, 2011; Weiss & Lichtenstein, 2008). Professional development in the form of artist residencies can deepen teacher and student learning in the arts and humanities as well as provide avenues for teachers to collaborate with artists to design and implement relevant interdisciplinary curriculum (Burnaford, Aprill & Weiss, 2001; CCAP, 2008; PCAH, 2011). These strategies have proven to successfully engage students in core content coursework (Burnaford et al., 2001).

Purpose

This case study documents and describes how a classroom teacher partnered with an arts organization and teaching artist to provide greater access to arts experiences for Latino and African American students of low socio-economic status. Specifically it examines, the collaborative relationship between the 12th grade English teacher and the teaching artist. The study documents their conversations during planning and teaching as they created a culturally relevant, arts integrated curriculum for 12th grade English students. The purpose of the study was to gain a deeper understanding of the collaborative process between teachers and teaching artists and to determine from the teacher's, artist's and students' point of view what the potential challenges and benefits may be for all.

Conceptual Framework

An arts integration (interdisciplinary) approach to education helps students make cross-curricular connections and helps them to find school more engaging (Bequette & Hrenko, 2011; Burnaford et al., 2001; Catterall, Chapleau, & Iwanaga, 1999; Gardner, 1999; Hanley, 2011).

While all students can benefit from an arts education, benefits to African American and Latino students have been specifically noted in the research (Catterall, 2009; Hanley, 2011). In addition to the benefits of an arts education, culturally responsive pedagogy (Banks & Banks, 1995; Gay, 2010; Howard, 2010; Ladson-Billings, 1994) offers a promising model for teaching diverse, i.e., Latino and African American (Hanley, 2011) students. It helps students make curricular connections between home and school (Bequette & Hrenko, 2011; Freire, 1973) and to learn about their own and others' cultures.

Teachers who teach students from diverse cultures need pre-service and in-service training for collaboration and opportunities to participate in ongoing inquiry connected to the curriculum to help them engage the growing diverse student populations (CCAP, 2008; Darling-Hammond & McLaughlin, 1995; Howard, 2010; Ladson-Billings, 2001). Synthesizing these concepts to create a study at an urban high school in South Central Los Angeles, I examined the collaboration between a Haitian teaching artist and a culturally responsive English teacher to answer the following three questions.

Research Questions

1. How do culturally responsive teachers and teaching artists collaborate to make pedagogical and curricular choices while co-creating and co-teaching an integrated arts curriculum?

2. As reported by the teacher and teaching artist, what are the benefits and challenges of using this teaching approach?
3. As reported by students, why if at all, is this teaching approach beneficial to students?

Overview of the Research Design

This qualitative study is a descriptive, single-case study of an intervention using an ethnographic approach. Case studies can illuminate a decision or set of decisions—why they were taken, how they were implemented, and with what result. The case study relies on multiple sources of evidence and benefits from theoretical propositions to guide data collection and analysis (Yin, 2009). This case study examines the decisions that a teacher makes to collaborate with a teaching artist. It attempts to illuminate why these decisions were made and to what benefit. Specifically, this case study gathers multiple sources of evidence through pre- and post-teacher interviews, pre- and post artist interviews, classroom observations and analysis of student writing and artworks, analysis of lesson plans created as a result of the collaboration and other relevant documents. The study took place within the context of an 12th grade urban high school classroom and a museum visit over 10 weeks within the 2013 winter semester.

Significance of the Study

Student access to an arts education remains a concern for policy makers, parents, teachers and arts advocates (Brenchley, 2012). In a recent survey conducted by the National Center for Education Statistics (2012), it was reported that access to partnerships between schools and cultural (arts) organizations could potentially increase access for students with fewer opportunities to learn in and through the arts. Partnerships with arts and community organizations also provide professional development opportunities for teachers in arts integration strategies (CCAP, 2008; PCAH, 2011). Collaborative teaching relationships in the form of

teaching artists' residencies can deepen teacher and student learning in the arts and humanities as well as provide avenues for teachers to collaborate with artists to design and implement interdisciplinary curriculum (Burnaford et al., 2001; CCAP, 2008; PCAH, 2011). Blending collaborative, culturally responsive pedagogy with arts integration curriculum to meet the needs of diverse secondary students has been supported by research as beneficial, as reported in the review of literature (Hanley, 2011). Further, in a review of the literature there are no studies documenting the collaborative process between urban high school core subject teachers and teaching artists during the school day in Southern California. Many studies focus on the role of teaching artist in after school programs or in elementary, middle school classrooms or intervention classrooms. As the role of teaching artists expands to fill the voids left by decreases in funding for arts education, it becomes imperative to understand the role of teaching artists in public school classrooms.

Dissemination of the Study

As an arts education professional working with schools, cultural institutions and non-profits, I intend to share the results of this study to assist my colleagues in their understanding of the role that cultural institutions can play as partners with schools in urban neighborhoods where students may have less access to the arts than their higher income counterparts. I will use the findings of this study to inform teachers and teaching artists on the specific ways that collaborations between them can benefit them both as well as the potential challenges that may arise. Additionally, my findings include the 'voices' of students from urban schools and document the benefits of an arts integration approach in the secondary classroom, from their own points of view. Finally, I will share my findings as 'their voices' with school and school district

leaders and policy makers about the impact of school partnerships with arts organizations on student learning outcomes.

CHAPTER 2

LITERATURE REVIEW

The abilities to read, to write, and to compute are of crucial importance. Students who cannot read, write, or compute are in deep trouble. But important though these skills are, they do not encompass all of what people know or the ways in which they know. (Eisner, 2002a, p 204.)

Part of the cultural legacy of African -Americans is the use of the arts as a weapon against oppressive conditions. The arts have been a site of freedom and expression that have been historically denied in other arenas (Hanley & Noblit, 2009). Connecting African American and Latino students to school through the arts empowers students to tap into their cultural heritage and use the artistic and historical group experiences of their families as capital for gaining and sharing knowledge in the classroom (Hanley, 2011; Locke, 1931; Morrell & Duncan-Andrade, 2005). As Paulo Freire (1973) states,

Respect for popular knowledge...necessarily implies respect for cultural context. Educands' concrete localization is the point of departure for the knowledge they create in the world. "Their" world, in the last analysis, is the primary and inescapable face of the world itself. (p. 72)

In other words, "their" world or students' lived experiences are the lens through which they view and understand the world. When students' lives and identities are respected and reflected in their school experiences they are able to connect more readily to the classroom and the curriculum presented there. Teachers as "cultural workers" within this framework mine students' lived experiences for meaning making (Freire, 1973; Giroux, 1992). Historical group experiences shape students' beliefs, values, and ideas. These beliefs, values and ideas are often expressed through popular art forms including visual, theatre, dance and musical art forms (Chalmers, 1992; Hanley, 2011; Hooks, 1994; Morrell & Duncan-Andrade, 2006). By examining

popular art forms of their own and others' cultures, students are examining reflections of their own and others' beliefs, values and ideas. The examination of popular arts in the classroom through a critical lens empowers students to connect their lived experiences to the classroom.

This literature review synthesizes research from across the paradigms of culturally responsive pedagogy, arts education and collaborative teaching relationships to give background to the ideas that shaped this intervention. The three bodies of literature represent the conceptual foundations for this research. When teachers and teaching artists collaborate to create relevant curriculum connecting students to the core subjects through the arts, they give students an opportunity to engage in school in meaningful and creative ways. This literature review synthesizes the key conceptual ideas from the three bodies of literature to provide a lens for understanding 'teachers and teaching artists as cultural workers'.

What Is Culturally Relevant Pedagogy?

Culturally relevant pedagogy has been described as a means of effectively teaching ethnically diverse students to and through their strengths. Gay (2010) writes that culturally relevant pedagogy is culturally affirming. It uses the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning relevant and effective for students.

Although the theory of culturally relevant pedagogy is derived from Ladson-Billings' (1995) study of eight successful teachers of African American students, for the purpose of this study, I will use the term to reflect the more broadly defined needs and cultures of urban youth of varying cultural backgrounds. Specifically, I will refer to African American and Latino youth in lower-middle class and poor neighborhoods. I combine both groups (African American and

Latino) into one (African American /Latino), as these groups co-exist in many urban lower-income neighborhood schools in Southern California.

Ladson-Billings (1995) describes three major criteria for *culturally relevant* pedagogy: “students must experience academic success, students must develop and/or maintain cultural competence and students must develop a critical consciousness through which they challenge the status quo and social order” (p. 160). Further, she identifies eight principles of culturally relevant teaching:

1. Communication of high expectations
2. Active teaching methods: Teachers and students participate in a broad conception of literacy
3. Teacher as facilitator
4. Inclusion of students who are culturally and linguistically diverse
5. Reshaping the curriculum
6. Student-controlled classroom discourse
7. Cultural sensitivity
8. Small-group instruction and academically related discourse

Gay (2010) describes five components of *culturally responsive* teaching in her theoretical model. Knowledge about cultural diversity, skill in translating that knowledge into curriculum and pedagogy and creating caring classroom environments that involve students’ partnership in academic success are the three most important hallmarks of culturally responsive teaching according to Gay. Cross-cultural communication is the fourth component and the last is culturally responsive instructional delivery.

The first component, explicit knowledge about cultural diversity is demonstrated when teachers understand who their students are culturally. Part of this knowledge embodies the values, traditions, learning styles, and relational patterns of different cultural groups as well as detailed knowledge about the contributions that cultural groups have made in their subject areas. For example, in a culturally relevant visual arts unit, teachers would refer to African American and Latino painters as well as painters of European descent, and include themes relevant to African American and Latino students' historical group experiences. Such a unit would also include painting styles of those painters as well as the historical contexts in which the painters lived, and the cultural and/or personal identities of those artists as they are conveyed and portrayed through the imagery that they create. Imagery and artifacts of cultural groups would be connected to geographies as well as historical, social, political and/or religious contexts (Gay, 2010).

In addition to having a knowledge base about cultural groups, teachers need to learn how to transform this knowledge into curriculum and pedagogy. A culturally responsive educator knows how to analyze curriculum and instructional materials for racism, sexism, and other identity-based biases. Culturally responsive teaching deals directly with controversy, studies a wide range of ethnic individuals and groups, and contextualizes issues within race, class, ethnicity, and gender. The culturally responsive educator also helps students to make connections across cultures to see the similarities between cultures as well as differences. In other words, the culturally responsive educator equips students with the critical skills to assess curricular content for potential biases; this includes unfair representation of groups, negative portrayals of groups, and the exclusion of particular groups, including women (Gay, 2010; Ladson-Billings, 1995).

Gay (2010) describes three types of curriculum critical to a culturally responsive pedagogy. The first is formal curriculum, which consists of state- or locally approved texts and

other materials that teachers are held accountable to. This often includes textbooks. Culturally responsive teachers are skilled in critically examining curriculum materials' strengths and weaknesses. The second type is symbolic curriculum, which includes images and symbols that convey information, values, and actions of cultural and ethnic diversity that are displayed in the classroom. This may include bulletin boards displaying images of women or other groups in positions of leadership or power, which are often missing in mainstream media and school texts.

Societal curriculum is the third type in Gay's (2010) model of culturally responsive curriculum, and is of particular interest for my study. Cortes (1995) calls this the knowledge, ideas, and impressions about ethnic groups that are portrayed in popular art forms through mass media. Visual representations of cultural groups affect everyone, including teachers and students. Therefore it is important that culturally responsive teaching includes thorough and critical analyses of how culture and group historical experiences are presented in the mass media and popular culture (Hanley & Noblit, 2009; Morrell & Duncan-Andrade, 2005). Teachers need to understand how media images of African American and Latino, Native, and European Americans are manipulated and how to help students understand what formal school curricular and instruction can do to counteract these influences through critical examination of these images (Giroux, 1992). Within the context of this case study, students will see examples of Haitian art at the Fowler Museum created by contemporary Haitian artists and have opportunities to challenge assumptions about their own ideas of Haitians and how they have been portrayed in the media or in history books.

In addition to knowing about cultural groups and translating this information into relevant curriculum, the third critical component of preparation for culturally responsive teaching is creating classroom environments that support learning for ethnically diverse students. Gay

(2010) refers to cultural scaffolding—using students’ own cultures and experiences as a platform for intellectual and academic achievements. This begins by demonstrating caring and building learning communities. Caring for students in a culturally responsive classroom places “teachers in an ethical, emotional and academic partnership with ethnically diverse students, a partnership that is anchored in respect (Gay, 2010; Valenzuela, 1999). In Gay’s model, teachers not only care about students, they enter into a partnership with them for success. Transcending oppressive circumstances is part of the vision that culturally responsive teachers share with students.

The fourth component of culturally responsive teaching is effective cross-cultural communication. Culture influences what we talk about; what we see, attend to, or ignore; how we think and how we think about it (Porter & Samovar, 2011). Culturally responsive teaching includes knowledge about the “linguistic structures of various ethnic communication styles as well as contextual factors, cultural nuances, discourse features, logic, and rhythm, delivery” (Gay, 2010, p. x). Teachers and teaching artists as cultural workers, must be aware of the communication styles of their students and how those communication styles can best be used to increase students’ literacy in both writing and the arts.

Often the style of communication taught at school differs from the way students communicate at home. For example, school communication is expected to be linear, direct, precise, and deductive. Effective communication is measured by absence of unnecessary verbiage or drama. Researchers call this type of discourse topic-centered. However, many African American and Latino students use a different approach to organizing and transmitting ideas: it can be highly contextual, using metaphor and symbolism to convey ideas. Conversation in this type of communication resembles storytelling (Gay, 2010).

Understanding Cultural “Ways of Knowing”

The final aspect of culturally responsive teaching is instructional delivery. Teachers need to learn to match teaching styles to the learning styles and cultural characteristics of ethnically diverse students. Cultural characteristics, as opposed to individuals’ intellectual abilities, help practitioners understand how students *engage* in the process of learning (Gay, 2010). Theorists and researchers have argued that different cultural groups have different ways of knowing (Bell 1994; Gladwell, 2010). In his recent bestseller, *Outliers*, Gladwell, (2010) devotes entire chapters to what he calls the ‘cultural legacies’ of particular cultural groups, which include how different racial, ethnic and cultural groups know the world.

Theorizing on the different ways of knowing among African Americans, Bell (1994) explains that the culturally biased thrust of Western behavioral science has contributed to a perspective that views the system of knowing (epistemology) in African American epistemology or ways of knowing in African American culture as inferior. African American students who receive their education in a system that is predicated on pedagogical practices based on a Western European worldview of how knowledge is gained, compete in an unfair and oppressive model of education (Bell, 1994). As stated earlier, African Americans have historically responded to this oppressive model of education by expressing themselves in the arts (Hanley, 2011).

In contrast to the Western orientation to knowledge acquisition, the African/African-American worldview can be associated with a “harmony with nature and with others” or “survival of the group” orientation. The African and Afro-American worldview suggests a premise of “inter-connectedness” and “synthesis” as the foundation for order (Bell, 1994). Additionally, pre-slavery African culture reflected a balance and understanding of both rational

and spiritually oriented approaches to knowledge acquisition (Mbiti, 1970; Myers, 1988).

Several studies have supported intuitive or holistic (spiritual/affective/non-material/personal/social) approaches to knowledge acquisition in African Americans even after surviving slavery and racial oppression (Cooper, 1981; Hale, 1982; Nichols, 1986; Shade, 1984).

Dixon (1976) provides a theoretical model of knowledge acquisition that incorporates the African worldview. In Dixon's model African Americans construct knowledge as a synthesis of an intuitive (affective) self, experiencing phenomena holistically. In other words, the personal-social and spiritual selves are constructing knowledge in ways that are taking cues from the environment. Dixon further states that symbolic imagery is the use of phenomena, such as spoken words, metaphors, dance, music, and song to construct and express knowledge, conveying multiple meanings, "this dimension of the construct is conceptual and expressive and depicts knowing as a dynamic, rational *and* creative process" (Dixon, 1976, p. 20).

Thus, affect-symbolic imagery suggests a two-dimensional construct of knowledge acquisition. The affect dimension places emphasis on personal-social and spiritual/intuitive (non-rational) characteristics of knowledge acquisition. Dixon's definition of symbolic imagery places the other dimension in the conceptual (rational) orientation to knowing. Therefore, the affect-symbolic imagery often used by African Americans defines a holistic orientation to knowing. It encompasses both affective and conceptual-expressive characteristics. Feeling and knowing are one (holistic/integrated) and are best expressed poetically, metaphorically, through storytelling, dance, song, the arts.

Neurobehavioral research investigating cultural differences documents significantly more right-brain involvement in problem solving for African Americans. The relational style has been defined as a "whole to parts" orientation rather than a "parts to whole" orientation. This suggests

more hemispheric integration for African Americans on cognitive measures of brain functioning (Tenhouten, 1980; Thompson, Boger, & Marsh, 1979). This mental “holism” helps to explain why African Americans perform lower on IQ tests and other standardized assessments. Cohen (1969) analyzed these tests as reflecting a left-brain (parts to whole/analytical) bias, as opposed to hemispheric integrative processes. Recent brain research about cognitive processes supports this theory (Jensen, 2001; Rinne, Gregory, Yaromolinskaya & Hardimann, 2011). The mind constructs knowledge with the assistance of rather than in isolation of emotions. Therefore, the affect-symbolic imagery often used by African Americans defines a holistic orientation to knowing. It encompasses both affective and conceptual-expressive characteristics.

Several studies support the affect-symbolic imagery construct as a learning preference of African Americans (Boykin & Allen, 1988; Cooper, 1981; Shade, 1982). For example, Shade (1982) highlighted a keen perception of and sensitivity to emotional and social cues over object cues, especially in comparison with European-Americans (Shade, 1982). Cooper (1981) found that African American students used the pronouns “I” and “we” but rarely used a third person pronoun (affective distancing). She also found that students used “I feel” in their writing significantly more than “I think” (self-person centeredness). Boykin and Allen’s (1988) research, which has been replicated by Bell and McGraw-Burrell (1988), demonstrated that African American students who are highly sensitive to contextual and social cues were significantly more perceptive of rhythmic patterns and minute body movements than their Euro-American counterparts. This suggests that African Americans in a culturally responsive learning environment would benefit from highly contextual settings in which social cues can be utilized (Bell, 1994). Based on these findings, some proponents of culturally responsive teaching (Bequette & Hrenko, 2011; Hanley, 2011) have found the arts to be particularly effective in

teaching African American and Latino students as the arts support this integrative or holistic approach to learning (Jensen, 2001). Hood (1998) further suggests that these strengths and ways of knowing be taken into account when assessing African-American and other students representing the growing diversity of America's classrooms. He calls for culturally specific performance based assessments that could more fairly represent these different ways of knowing the world. I will discuss this topic further in the final section of this review, in the discussion of previous studies on culturally relevant arts integrated curriculum and pedagogy.

Three Themes of Culturally Relevant Pedagogy

In her 3-year study of successful African American teachers of African American students, Ladson-Billings (1994) found three themes that described the link between instructional practices and student achievement.

Conception of self and others. Exemplary teachers believed that all of their students were capable of academic success. They were able to push students toward academic success by teaching to and through their cultural strengths. Additionally, they invested in this belief with the help of students, parents, and the community. They helped students make connections between their local, national, racial, cultural, and global identities (Ladson-Billings, 1994). The success of the child was the community's success and asset.

Social interactions. Culturally responsive teachers created many opportunities for social interactions for students. Students worked within communities of learners, and worked collaboratively and created strong connections between home, school, and the community.

Conceptions of knowledge. The final theme to emerge from her study, Ladson-Billings calls *conceptions of knowledge*. The teachers in Ladson-Billings study believed that knowledge must be viewed critically and that all teachers must be passionate about learning. They believed

in building bridges between students' homes and school and, most importantly in our current data-driven school culture, they relied on *assessment methods that were multi-dimensional and holistic*.

Multiple studies have found that culturally relevant pedagogy has positive effects on ethnically diverse students (Garcia, 1999; Gay, 2010; Howard, 2010; Ladson-Billings, 1995; Moses & Cobb, 2001). However, the challenge remains to provide pre-service and in-service professional learning opportunities for teachers to become culturally responsive educators, in an educational environment that stresses narrow instructional goals and standard assessments. These assessments often fail to value students' cultural capital for teaching and learning (Hood, 1998). While not tested on state assessment measures, the arts and humanities provide unlimited opportunities for teachers and students to *collaboratively engage* in critical pedagogies that value students' cultural capital as assets for teaching and learning (PCAH, 2011).

The Arts and Humanities as Fertile Academic Grounds for Culturally Relevant Teaching

The three themes common to culturally relevant teaching—conceptions of self and others, social interactions and conceptions of knowledge—lend themselves well to the arts and humanities (Bequette & Hrenko, 2011; Hanley, 2011). As art is an extension of culture and the humanities is the study of human culture, arts in humanities classrooms are excellent curricular choices for culturally responsive pedagogy. The arts and humanities allow teachers and teaching artists to help students use personal and family histories (their culture) to connect to the curriculum in ways that are relevant to their lives.

Created in 1982 under President Reagan, The PCAH advises the White House on cultural issues. PCAH works directly with the Office of the President and the three primary cultural agencies, the National Endowment for the Arts (NEA), the National Endowment for the

Humanities (NEH), and the Institute of Museum and Library Services (IMLS), to address policy issues in the arts and humanities. PCAH conducts major research and policy analysis to strengthen the United States national investment in its cultural life (PCAH, 2011).

In its 2011 report PCAH advocates for a more creative workforce through creative schools, while acknowledging the dramatic cuts in arts and music programs across the nation. Drawing upon decades of research findings in arts education and federal funding policies for the arts, the report makes several recommendations for the nation's schools in the implementation of arts programming to insure equity and access for all students, which I will discuss in greater length later in this review:

1. Build collaborations among different approaches
2. Develop the field of arts integration
3. Expand *in-school* opportunities for teaching artists
4. Widen the focus of evidence gathering about arts education.

Before detailing these recommendations, I will first turn to a broader discussion of the benefits of an arts education. As outlined above, the arts offer excellent opportunities for all students to access personal and family histories to connect to the curriculum. Yet access to art remains elusive for some students, particularly students from low socio-economic backgrounds (Vincent, 2005).

Below I will outline the seminal quantitative and qualitative arguments for more equitable access to a quality arts education for all students. This research has established the general benefits of the arts and how they may serve as another tool for engaging otherwise disengaged African American and Latino students, as well as for engaging all students.

Benefits of an Arts Education

The singular focus on test scores since No Child Left Behind (NCLB) has caused educators to frame assessment and accountability in purely quantitative terms, measuring mainly reading and math (Mishook & Kornhaber, 2006; Sabol, 2010). Reformers have focused solely on academic gains for students and have “left behind” concerns for the development of the whole child i.e., holistic learning styles (Vincent, 2005). This narrowed curriculum fails to acknowledge the value of creativity, cultural identity (linguistic, cultural, regional), and artistic perspectives. Previous research described many benefits of an arts education but has primarily focused on proving its benefits to academic achievement (Deasy, 2002; Fiske, 1999; Winner, Hetland, Veenema, Sheridan, & Palemer, 2007). However, the benefits of arts extend beyond academic achievement (Hanley & Noblit, 2009).

Rather than allowing students opportunities to express their cultural and personal identities through dance, theatre, music, and the visual arts (Hanley & Noblit, 2009), we relegate low-performing students to double periods of the deadening experiences of rote memorizations of reading and math exercises (Sabol, 2010), in which they have already demonstrated a lack of interest. Ultimately, students become so disengaged that they become vulnerable to dropping out (Bridgeland, Dilulio, & Morrison, 2006). Below, I summarize the seminal studies in arts education as well as recent studies that acknowledge the cultural capital inherent in the arts.

Long-term arts involvement. In his introduction to *Critical Links*, a seminal arts education policy compendium of 62 peer reviewed studies on arts education, Deasy (2002), sums up the links between arts education and academic achievement: “Researchers, essayists and advocates agree that there is much to be learned from the unique and precise aspects of the arts teaching and learning that leads to positive social and academic effects” (p. iii).

Catterall (Deasy, 2002) enlisted the National Educational Longitudinal Survey (NELS:88), to examine the impact of arts involvement of more than 25,000 12th graders in American secondary schools. The two-phase panel study followed students' engagement across all arts disciplines. In the first phase, students' involvement or engagement in a single discipline was measured. In the second trial Catterall's team focused on music and theatre arts to determine the importance of long-term involvement with an art form. His analyses of the data asserted substantial and significant differences in achievement, attitudes, and behaviors between youth who were highly involved with the arts and those who were not.

Catterall and his UCLA team compared high arts involvement of youngsters to low arts involvement students over 4 years of high school. "High arts" and "low arts" were defined as the number of arts classes students took. High-arts students performed comparatively better on multiple standardized measures as they moved from grade 8 to 12. The probability of being "high arts" remains almost twice as high for students from economically advantaged families, and the probability of low arts involvement is about as high if one comes from an economically disadvantaged family (Center for Educational Policy, 2009; Deasy, 2002).

Catterall's research laid the groundwork for two follow up surveys of the same group of students at ages 20 and 26, respectively. Among Catterall's observations were the "extreme differences in arts participation between students of rich and poor families" (Catterall, 2009, p. 42). He also reports that high involvement in the arts during high school paid off with poor students, resulting in success in college, higher rates of completing college programs and earning post-graduate degrees by age 26 (Catterall, 2009, p.59)

Learning in and through the arts. Burton, Horowitz, and Abeles (1999) of Teachers College Columbia University found significant relationships between rich in-school arts

programs and creative, cognitive, and personal competencies (Fiske, 1999). Their study included over 2,000 pupils attending 18 public schools in New York, Connecticut, Virginia and South Carolina, in grades 4-8, and was designed to measure a broad spectrum of arts learning in public schools and classrooms. The mixed-methods study employed a variety of standardized measures for capturing both quantitative and qualitative data. Students were divided into high-arts groups (highly involved in arts) and low-arts groups (not involved in arts). Measures included the *Torrence Test of Creative Thinking*, a Self Description Questionnaire to measure student self-concept, a School-Level Environment Questionnaire, and a Teacher Perception Scale (TPS) to evaluate aspects of school climate and culture.

Detailed analysis showed that youngsters included in the high-arts groups scored well on measures of creativity, fluency, originality, elaboration and resistance to closure. As perceived by their teachers on the TPS, students in the high-arts group were stronger than those in low-arts groups in their ability to express their thoughts and ideas, exercise their imaginations, and take risks in learning. Teachers emphasized that young people involved in the arts were able to unify divergent thoughts and feelings in many different ways. Unlike other school subjects, the arts present a public face to learning. Paintings can be seen, music heard, dance and drama experienced by everyone. Learning in the arts inevitably involves some measure of willingness to perform or display publicly, to reveal accomplishments and to learn from the critiques of others (Burton et al., 2000).

These displays of accomplishment reveal students' learning in non-linguistic forms, which become universal languages for communication. Dance, drama, visual arts and music speak to everyone, no matter what language is spoken. Thus the arts become an important classroom activity for students whose primary language may be different than the one spoken at

school. Students can find their “voice” through the arts (Giroux & McLaren, 1986; Hanley, 2010).

Artistic habits of mind. Winner et al. (2007) approach arts education research assuming a value inherent in arts learning, rather than making justifications for art. The question they approach is no longer Why art? but rather, What do the arts teach well? The investigators were interested in learning what the arts have to offer learning in general; they were not attempting to link learning in the arts to other academic learning outcomes. Winner et al.’s 1-year case-study of 5 excellent visual arts teachers hoped to discover what exemplary visual arts teachers teach, how they teach, and what students learn in their classrooms. What they discovered was a “hidden curriculum,” which they called Studio Habits of Mind. These eight dispositions include developing craft, engaging and persisting, envisioning, expressing, observing, reflecting, stretching and exploring, and understanding of the art world. While these skills may not demonstrate causal links to improved academic performance in students, they served as a reminder of what the arts do well.

Equitable Access to the Arts

As discussed above, the benefits of a quality arts education have been well documented. The arts have been demonstrated to improve creativity (Burton, Horowitz & Abeles, 2000) to encourage collaboration (Dewey, 1934; Eisner, 2002) and to help students gain access a variety of learning strategies (Burnaford, 2001; Gardner, 1999; Winner et al., 2007) to construct meaning of their environments (Eisner, 2002 a). Specific outcomes resulting from exposure to high-quality arts experiences have been cited for urban youth and at-risk students (Catterall, 2009). Yet equitable access remains elusive to students attending schools in low-socio-economic neighborhoods (Berliner, 2009; Heilig, Cole, & Aguilar, 2010).

While all districts have recently been affected by cuts in education and specifically to arts programs that employ art specialist teachers (Center for Educational Policy, 2009) students in low-income neighborhoods are most affected (Sabol, 2010). African American and Latino students are only half as likely to report having had arts lessons or classes as others in a recent survey of arts participation. The declines in childhood arts experiences for those groups were reported at 49% for African American and 40% for Latino children (Rabkin & Hedberg, 2011). Families in higher socio-economic neighborhoods have fund-raising capabilities and political savvy to advocate for and provide arts education during school hours for their children (Berliner, 2009). Experiences in identity development, cultural and personal expression, as well as engaging students' imaginations and creativity through the arts (Collins & Chandler, 1993; Dewey, 1934) should be available to all students, not just those who live in neighborhoods where parents can raise awareness and money for quality arts education.

Arts Integration

Without arts specialists to teach arts to all students, many districts encourage teachers to integrate the arts into other core subjects (PCAH, 2011). School leaders are looking for ways to embed arts into the classroom pedagogy of generalist teachers. Arts-integrated pedagogy in core content, specifically in the humanities, is being tested and encouraged as a strategy for increasing student motivation to learn and achieve in other subjects (Burnaford et al., 2001; Cossentino, 1999; PCAH, 2011).

Below I will offer several definitions of arts integration and review studies that are reporting success on school-wide and district-wide levels using the teaching artist/teacher collaboration model, which has resulted from the new allies of arts education: partnerships with cultural organizations. Finally, I will review studies that employ culturally responsive

instructional strategies while integrating the arts, both during school and in after school programs. These studies serve as models for my own investigation.

What is arts integration? While each art discipline—music, dance, theatre, and the visual arts—taught separately within its own domain remains important to a well-rounded education, some scholars are embracing the concept that the arts can enhance the teaching and learning of other subjects (Oddleifson, 1994), including even math instruction (Cossentino, 1999). These scholars note that arts may be used as highly motivating entry points for content instruction (Aprill, 2010). Learning in and through the arts allows students to grasp content more deeply than rote memorization and allows them multiple entry points for understanding subject matter (Catterall, 2009).

There are several approaches or definitions for arts integration. Bresler (1995) offers four styles of arts integration in classrooms. First, the subservient approach offers little or no support from arts experts. The classroom teacher uses arts as an “extra” or bonus activity that may be related to the content area but is not fully integrated into the teaching of the other core subject. An example of this might be asking students to draw a picture to illustrate their writing. The drawing is indeed an arts activity, but little or no instruction is given in or about visual arts.

The second approach is co-equal cognitive integration. This approach might require students to study and write songs and/or build model buildings about composers and/or architects of a certain historical period to illustrate the political mood of the country they are studying. In this approach, students are required to use higher-order thinking skills to make aesthetic references as well as historical ones, using the art forms of architecture and/or music to demonstrate an understanding of the subject matter at hand (Gullat, 2008). This co-equal cognitive approach resembles an interdisciplinary approach to teaching where more than one

subject is integrated into a single assignment or unit for study. It is this definition and model of arts integration that I was interested in observing in the collaboration between teacher and teaching artist in my study.

Bresler's (1995) third approach, the affective approach, is used when teachers employ the arts to increase student engagement with school through their exposure to the arts. This may include background music while students are working through math problems. It may be giving students an opportunity to visually express their feelings about something they've read or to create a skit to demonstrate their feelings about particular events at school or home. These activities have been shown to positively affect students' socio-emotional growth, but are not necessarily full integration of the arts in the curriculum.

The final approach to arts integration is the social integration approach, which is largely performance-based. This approach is often used to increase parental involvement in the school by creating opportunities for students to perform in one or more art forms. These performances are often based on holiday themes and resemble school plays or musical performances (Gullat, 2008).

School-district-wide reform efforts with arts integration. The A+ Schools Program is an example of arts programming that has received much attention lately through scholarly inquiry into the benefits it offers students in North Carolina. The interdisciplinary curricular approach practiced at all A+ schools was inspired the Ashley River Creative Arts Elementary School in Charleston, South Carolina and is based on Howard Gardner's (1999) theory of multiple intelligences and other studies of intelligence and brain research. The Ashley River school managed to raise its attendance rate to 99.5% while raising student test scores to the

highest ratings in the school system using innovative interdisciplinary teaching strategies and creative projects (Arnold, 1996).

The A+ Schools Program was evaluated by Noblit et al. (2009), who suggested in a series of policy reports that the success of the program could be attributed to the schools' use of arts specialist teachers, arts integration, professional development for teachers, and a support network created for teachers (Horowitz, as cited in Thomas & Arnold, 2011). The program has been expanded to 44 public schools serving 21 school districts in North Carolina. Participating schools reported increased student attendance, reduced discipline referrals, improved parent involvement, and achieved greater active student engagement (Thomas & Arnold, 2011).

Schools and arts partnerships. Non-profit arts organizations often provide professional development for school districts interested in giving teachers and school leaders authentic ways to integrate the arts into their existing curriculums. These allies to arts education not only provide professional development to teachers and districts but may also help to define the field.

One arts organization at the forefront of this effort, The Kennedy Center has been working with partnership schools in the Washington, D.C. area to provide professional experiences for teachers to learn about and implement arts integration strategies. They define arts integration as “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 [learning] objectives in both” (Kennedy Center).

Arts models and dissemination grants. In 2003, lawmakers made grants available to arts programs and after-school programs that integrate the arts into the curriculum, authorize arts education research, or lead to the development of models of school-based arts education

programs. These grants for school and after-school programs in the arts were intended to reduce dropout rates and improve academic achievement. Of the nearly 45 model programs or dissemination grants between 2001 and 2004, amounting to about 35 million dollars in grants, 64 % have artist residency (teaching artists in the classroom) components (Burnaford, 2007).

Effective partnerships. Leaders in the teaching artist model, Chicago Arts Partnership in Education (CAPE) has been working to collect evidence of student learning in the arts through research and documentation of the work of teaching artists collaborating with classroom teachers in Chicago public schools that integrate arts into the core curriculum (Burnaford et al., 2001). Under the larger umbrella of CAPE, Project AIM is a school partnership program of the Center for Community Arts Partnerships at Columbia College Chicago. The program works with K-12 students, collaborating with community-based arts organizations throughout Chicago to provide both in-school and out-of-school programming. Core to the mission there is the idea that good teachers understand the connection between students' personal and social worlds. They believe that the root of genuine learning, requires that learners make some connection to the curriculum.

CAPE's work in schools requires effective partnerships. Hallmarks of effective partnerships include joint exploration of goals, creation of a mutually rewarding agenda, emphasis on positive consequences for each partner, identification of opportunities for early successes, focus on knowledge exchange, shared learning and capacity building, attention to communication, cultivation of trust, and commitment to continual assessment of the partnership itself, as well as the outcomes of the partnership (Holland & Vena, 2008).

However, it is the relationship of individuals that requires attention in budding and ongoing partnerships. It is individuals that enter into and sustain partnerships not organizations.

In the section below, I will synthesize research that specifically addresses the symbiotic teacher/teaching artist relationship in an arts-integrated collaboration.

Teaching artist and teacher relationship. Critical to the success of many school partnerships with cultural organizations is the relationship between the teacher and the teaching artist. The teaching artists' role in arts education has significantly increased since the model dissemination grants have increased their visibility in classrooms (PCAH, 2011).

Teaching artists and classroom teachers work in very different contexts. An ongoing challenge is to find ways to bring teachers and artists together to work out the delicate dynamic of teaching and clear understanding of the gifts that each person brings to the partnership. (Weiss & Lichtenstein, 2008, p. 100)

A growing body of literature within teacher action research studies focuses on the collaborative nature of the teacher and teaching artist relationship in the delivery of arts instruction. In the following sections of this literature review, I will describe some of the emerging models for this form of teacher collaboration in arts education, as well as some of the reported benefits and challenges of those partnerships as described in recent qualitative studies.

Teachers and teaching artists who have had professional experiences in cultural partnerships have outlined strategies to facilitate collaboration (Burnaford, 2007; Easton, 2003; Smilan & Miraglia, 2009; Weiss & Lichtenstein, 2008). The outline below is a synthesized list of promising collaborative practices between teachers and teaching artists from the four articles cited above. These behaviors between the teachers and teaching artists informed my observations of the collaboration and are embedded in the observation protocol (see Appendix A):

1. Engage in conversations that establish shared core visions and beliefs.
2. Agree that each has expertise.
3. Co-create lessons that support learning in the arts and learning in the content areas.

4. Engage in continuous dialogue and inquiry with each other and with students about the curriculum.
5. Build a community of learners in an environment of trust.
6. Observe each other “teaching” and “art-making”.
7. Share in routines and the language of the classroom.
8. Equally assist each other in the implementation of lessons (teachers and teaching artists model engagement for students).

Smilan and Miraglia (2009) argue that the teaching artist’s role threatens to replace the role of the art teacher in schools if arts specialists are not involved in the collaborative processes taking place in secondary schools where such partnerships exist. While the teaching artist and teacher collaborative team has been most utilized in the elementary school with the general classroom teacher, partnerships with secondary schools are now involving not only the classroom teacher who may teach a subject other than art, but may involve an arts teacher as well.

In arguing for Authentic Arts Integration (AAI), Smilan and Miraglia (2009) caution against over-reliance on teaching artists to deliver arts instruction in partnerships with cultural organizations. Instead they propose, “that art teachers can reposition themselves on the curricular scale and join forces with the general classroom teacher, the artists in residence and with community arts partners” (p. 40). As the arts and arts teachers become more marginalized due to budget constraints, the arts specialists in a school can leverage their abilities to “make curricular connections through the arts” toward the overall mission of increased arts learning for all students (Smilan & Miraglia, 2009). I had hoped to involve the art specialist in my study to determine in what ways the art specialist may benefit from this collaboration, However, he was not available to participate in the study.

Burnafor (2003) asserts that a “common language” between teacher and teaching artist must be established if equal footing is ever to be established between the teacher and the “artist” in residence aka “teaching artist”. The two educators that are often ‘partnered’ through a larger partnership agreement between a school and a cultural (art) institution, can sometimes find themselves at odds, if only because of language. Teachers use the language of education to communicate with other teachers, parents and students. Artists are often using the language of the art form that they want to teach. When the teacher is also artist as in the case of “arts specialist” teachers, then the term “teaching artist” seems unfair for use with only the “visiting” artist.

Hilary Easton (2003) concurs and suggests further that teachers and teaching artists work actively in not only finding common language to communicate with each other, but that teachers and teaching artists make time to “co-plan” and “co-teach” all the lessons within an arts integrated unit. Much of the confusion and reported shortcomings of the teacher/teaching artist collaboration stems from the lack of coordinated planning of the lessons (Burnafor, 2009; Easton, 2003; Smilan & Miraglia, 2009; Weiss, 2008). Teachers and artists must not only learn to speak the language of the other by becoming experts in each other’s realms, (i.e. teachers learning about the art forms and artists learning the content areas of integration) but that each take an active role in developing a common language that will be used in the classroom to teach students.

These conversations should be as detailed as possible and include answers to specific questions such as: “By what name do the students call the teaching artists?” “Who is responsible for students who misbehave?” “How do we both get students to re-focus when they are not engaged?” “What does the teacher do when the artist is teaching?” “When does the teacher step

in when students don't understand concepts?" These basic questions must be answered if the partnership is a true collaborative effort between two experts (Burnaford, 2007).

Lending specific strategies for such partnerships and collaborations, AIMprint (Weiss & Lichtenstein, 2008), of project AIM in Chicago, details the work of teachers, teaching artists and students in their Arts Integration Learning Spiral Model. The eight steps of the learning spiral for arts integration as envisioned by Columbia College of Chicago Center for Community Arts Partnerships are as follows and are mirrored in the general guidelines outlined above.

1. Discover Intentions for Learning
2. Create a Safe Community of Learners
3. Learn 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
8. Discover New Intentions for Teaching and Learning

I used this model as a blueprint for analysis of the outcomes of the collaborative process between the teacher and the one teaching artist in my study. To what degree did these behaviors happen during their collaboration planning and teaching, was one of my guiding questions. The Arts Integration Learning Spiral allows for the teacher and teaching artist to participate in teacher action research. Each is involved in the co-creation of something new, but they also recognize that curriculum creation and implementation is an on-going process, which necessitates a feedback loop for reflection and adjustment of teaching strategies.

Arts as Social Justice

The above literature highlights: (a) The importance of recognizing cultural identity and learning styles of students (Chalmers, 1992; Gay, 2002; Ladson-Billings, 2001) in pedagogy; (b) The value and benefits of a broad curriculum (Dewey, 1932; Eisner, 2002) including the arts (Bequette & Hrenko, 2011; Catterall, 2009) for all students; and (c) the lack of access and equity to a broad curriculum including the arts, particularly the lack of access for African American and Latino students (Berliner, 2009).

In addition to these three themes, the literature also highlights efforts to include the arts into school curriculum through arts integration strategies and efforts by school districts in partnerships with arts and other cultural organizations. Collaborative efforts to bring the arts to students exist between and school and school districts, universities, community organizations and after school projects. It involves, artists, art teachers, general classroom teachers, students, parents, researchers and theorists (Burnaford, 2009; PCAH, 2011; Weiss, 2008). These advocacy efforts to maintain arts instruction serve as evidence that the arts are an essential tool for human expression and learning and remain a basic human right of all students.

At the intersection of the four themes mentioned above, Mary Stone Hanley (2011) has spent the last several years as a researcher, artist and educator, building an art education model through a Culturally Relevant Arts Education (CRAE) project call The Tubman Project (TTP). This model frames arts education through a critical lens. It frames the pursuit of an arts education as a social justice issue.

The equitable distribution of the arts is a just action in a society because the arts are a resource for human sense making, communication and adaption...[The arts] are multiple symbol systems in a world of symbolic meaning-making. Access to the arts and art making is essential to a comprehensive education for all young people. (p. 420)

She states further, the arts have been instrumental in the social construction of identity and has transformed the content of identity within the African Diaspora (Hanley, 2011). In this way, Hanley suggests that the artist engage in praxis by critically reflecting upon the social order and taking action through the arts to transform it. Her critical framework for an arts education also utilizes traditional art forms of African Americans as a culturally relevant teaching strategy.

In Hanley's work as an artist, educator and researcher, she has framed The Tubman Project (TTP) as a model of culturally relevant arts education (CRAE) for Black youth. The two goals of the project were designed to encourage student agency through the arts. According to Hanley, the arts can facilitate praxis because artists use imagination and creative agency as they reflect and act on the context; meaning, medium, form and the consequences of their work on the world (Hanley, 2011). One of the goals of TTP was to engage and respect students as working artists whose goal was to create an artistic work through theatre arts. The other goal was to engage students in critical problem posing (Ballengee-Morris & Stuhr, 2001; Duncan-Andrade & Morrell, 2008) related to their own personal experiences and cultural identity.

Hanley's (2011) model involved the work of nine teaching artists: the researcher herself, a playwright, two African American directors, a costumer, a lighting designer, a make-up artist, a musician and a fight choreographer. There were 193 middle and high school students in eight cohorts over the period of 1998-2002. The qualitative study is an anecdotal collection of observations, interviews and conversations that were gathered during the process of research and development of the artistic process of the students and teaching artists. The artistic process resulted in plays that reflected students' views and lived experiences.

Based on collected data, the researcher transcribed and coded with both descriptive and interpretive codes to find salient themes. Family, violence, learning, imagination, cooperative

behaviors, sexuality, popular culture, and racial consciousness were the most frequent codes found in the data. Students gained a sense of identity, belonging and values through family. Violence overlapped with family as students, as young as 14 years old, discussed their experiences with violence and death (Hanley, 2011) in their communities.

These themes which resonate on a personal level for students are often ignored in traditional school settings and subjects, yet they play a significant role in the lived experiences of students, hence their engagement and learning at school (Freire, 1973). The extreme circumstances of violence and death are common occurrences for many urban youth and deserve attention in the classroom. These themes of violence and death are at the core of the arts exhibit that students, the Teacher and the Teaching artist who participated in this study visited at the Fowler Museum.

Learning was another frequent code in Hanley's study. Hanley's findings suggest that at all times students were engaged, thoughtful learners. Students were required to read, write, learn acting, music and dance skills that were physically and intellectually demanding. Acting requires memorizing lines, critiquing self and others as well as working collaboratively (Hanley, 2011).

Through drama, students were engaged and could reflect on the oppressive forces at play around them but were able to find their "voice" in the stories they told (Hanley, 2011). Giroux and McLaren (1986) define voice as self-expression or the ways that students express and affirm their own class, cultural, racial and gender identities. As a holistic and integrative process for learning, the arts offer students access to culturally responsive ways of knowing (Dixon, 1976). The arts then become a vehicle not only for making meaning of their surroundings, but also for affirming, creatively expressing and redefining cultural and personal identities (Hanley, 2011; Giroux, 1986).

In another recent culture based arts study (Bequette & Hrenko, 2011), Project Intersect (PI), teachers developed and implemented a curriculum that mapped where teaching about American Indian art and culture could meaningfully intersect with interdisciplinary learning activities involving other core academic subjects. The 50 teachers in the study were assisted by native elders, linguists, art historians and researchers interested in cultural literacy and increasing the relevancy of language arts, mathematics and other traditional subjects through arts integration strategies. The team envisioned an arts education that not only integrated the arts with other traditional core subjects but that also promoted cultural sensitivity and awareness of American Indian culture.

The professional development of teachers in the study included teacher-training sessions. This was comprised of a weeklong institute and four additional in-service workshops, where they were asked to value American Indian epistemologies as a way to thwart ethnocentrism and racism. They were encouraged to not make curricular choices that de-contextualized cultural imagery of American Indians or that perpetuated Western hegemony. In other words, teachers were asked to confront their own perceptions of American Indians as they selected imagery, curricular materials or texts.

After analyzing lesson plans and observing teacher and student discourse, researchers found that teachers taught with “critical awareness that opened new spaces for student voices, knowledge and discourse” (Bequette & Hrenko, 2011, p. 99). This resembles what Hanley discovered in her research with the Tubman Project and what others have called the “third” or “hybrid” space where the discourses of school and home morph into new understandings (Soja, 1996).

Culture based arts integration as an intervention acknowledges this “third space” and the interconnectedness of school and home life (Bequette & Hrenko, 2011). This space is described in the researchers’ literature as “cultural bricolage” wherein knowledge and discourse from the students’ “first space” or home, community networks, and group historical experiences, is integrated with discourse that students encounter in “hybrid spaces” (p.99) like school or places of learning. When these dialogues and spaces are integrated, students can create new spaces for learning and dialogue.

The researchers found that teachers in the study not only created spaces for students to learn about Indian culture as a result of their intervention, but also made curricular connections in Reading through literature, Science through explorations of natural materials used in native art making and Social Studies through the regional geography. They also explored the roles of women in Native societies. Students visited a cultural museum and were able to view traditional as well as contemporary Native art. Finally, the research team concluded that the primarily all white teacher cohort that participated in their intervention found new ways to connect with the communities of the students that they taught. Outreach efforts improved to include parents, crafters and community elders in the selection of curriculum materials and to share their expertise in the children’s school experience (Bequette & Hrenko, 2011).

Summary

I have summarized and synthesized the seminal studies that support the assumption that all students should have access to a broad education including arts and humanities. Both quantitative and qualitative studies have reported that African American and Latino students benefit from culturally responsive instructional strategies (Gay, 2010; Ladson-Billings, 1995) as well as from arts integration strategies. I have shown that arts integration in schools often result

from school partnerships with cultural (arts) organizations (Rabkin, 2011; Weiss & Lichtenstein, 2008) in the form of teaching artist and teacher collaborations and that these collaborations have been funded by the Federal Government in the form of Arts in Education Model and Development Dissemination Grants totaling more than 35 million dollars over a three year period. Further, I have established the need for further inquiry to the beneficial effects of these practices (Catterall, 2009; PCAH, 2011) in the secondary classrooms during the school day because most research on arts integration is being conducted at the elementary and middle school level. In the chapter that follows I will outline how my study was conducted and will contribute to this nascent yet mounting body of evidence supporting culturally responsive arts integrated teaching strategies.

CHAPTER 3

METHODOLOGY

Purpose of Study

The decline in arts education has been most dramatic and concentrated in schools that serve low-income African American and Latino children (Rabkin & Hedberg, 2011). Partnerships between schools and arts organizations can potentially increase access for these students to learn in and through the arts (Hanley, 2011). Leveraging these partnerships may also provide professional development opportunities for teachers in job-embedded arts integration strategies (PCAH, 2011; Weiss & Lichtenstein, 2008) through collaborative relationships in the form of teaching artists' residencies. When teachers and teaching artists collaborate to create relevant curriculum connecting students to the core subjects through the arts, they give students an opportunity to engage in school in meaningful and creative ways. This research synthesizes key conceptual ideas from three bodies of literature – arts integration, teacher and teaching artists' collaborations, and culturally responsive instruction – to provide a lens for better understanding teachers and teaching artists as cultural workers.

Research supports the potential benefits of blending collaborative, culturally responsive pedagogy with arts integration curriculum to meet the needs of diverse secondary students (Hanley, 2011). Hanley's (2011) case study focused on the work of teaching artists teaching middle school and high school students in a theatre setting outside of school. Based on the findings of Hanley's study, the 2011 PCAH (2011), and theoretical and practical models created by the Center for Community Arts Partnerships at Columbia College of Chicago (Weiss & Lichtenstein, 2008) this study was conducted to address the following questions:

1. How do culturally responsive teachers and teaching artists collaborate in their pedagogical and curricular choices while co-creating and co-teaching art-integrated curriculum?
2. As reported by the teacher and the artist, what are the benefits and challenges of using this teaching approach?
3. As reported by students, how, if at all, is this approach to learning beneficial to students?

Research Design: A Single Qualitative Case Study

One application of the case study method is to describe an intervention and the real-life context in which it occurs (Yin, 2009). This qualitative, descriptive single case study documents and describes how one 12th grade English teacher collaborated with a Haitian Visual Artist to create and implement a culturally relevant arts integration curriculum for African American and Latino 12th grade students. The study is anchored in the real life context of one urban classroom. The case study results in a holistic description of the phenomena being studied (Merriam, 2009). In the context of the school classroom, I spent 10 weeks with an English teacher in her classroom as she collaborated with a teaching artist. In this study, I describe the collaborative phenomena and the challenges and benefitted as reported by the participants.

This study employed an ethnographic approach. Ethnographies usually emphasize recording detailed, observational evidence (Yin, 2009) to explore cultural phenomena, to understand the knowledge and system of meanings that structure the life of a group of people. As an observer in the classroom, I recorded evidence of shared patterns of behavior as they developed over the course of the 10-week teaching artist residency. Ethnographies emphasize *emic* issues, i.e., those values expressed through the language and behavior of the participants

(Stake, 1995). In my detailed descriptions, I focused on interactions between the teacher and the teaching artist and their language and behavior while they planned lessons and taught students.

Participant observation is an approach developed by ethnographers for observing while taking an active role in the group being studied (Stake, 1995). Participant observation allows the researcher to collect data within the languages, symbols, and experiences of his respondents. Before beginning this study, I participated in the professional development workshops developed by the Fowler Museum for teachers interested in developing interdisciplinary curriculum based on the exhibit of Haitian Contemporary Art which inspired the arts integration unit. During these professional development workshops, I gained knowledge about the exhibit and about Haitian Art that informed my ability to participate in curriculum planning. My participation also included the coordination of weekly planning sessions between the teacher and the teaching artist. Finally, I helped to coordinate the field trip to the Fowler Museum. As a participant, I was not directly involved in teaching or assisting the teacher or artist in the classroom, except on one or two occasions when I felt my intervention would significantly contribute to positive outcomes. My participation was primarily limited to the planning phases of the collaboration. In the classroom, I remained primarily an observer, taking detailed notes on my observations of the collaborative process during teaching time.

In addition to employing an ethnographic approach and using participant observation techniques, case studies attempt to illuminate a decision or set of decisions—why they were made, how they were implemented, and the results (Yin, 2009). This study focused on the set of decisions that each of the collaborators made in order to create and deliver a curriculum that engaged students and enabled them to grasp 12th grade English and Visual and Performing Arts standards as delineated by California State Standards. In other words, as the team planned the

unit, I witnessed and documented their curricular choices, and how and why they made those choices.

The case study relies on multiple sources of evidence and benefits from theoretical propositions to guide data collection and analysis (Yin, 2009). The multiple sources of evidence of this study include teacher and artist interviews and planning and classroom teaching observations. In addition to data collected from the teacher's language and behavior, students' writing samples and photos of the art works were collected. Other documents and artifacts collected for data analysis include teacher lesson plans, school memos, emails between the Teacher and the Artist, and a recent police report documenting the neighborhood's criminal activities. Documents and artifacts were used to triangulate the findings of data collected from the pre and post intervention teacher and artist interviews.

Site Selection and Rationale

I was interested in anchoring my study in an urban high school in South Central Los Angeles because the demographics of that area represent the unique combination of a predominantly Latino and African American student population. While most public schools in South Central Los Angeles are primarily Latino, South Central Heights High School (SCHHS) is almost equally Latino and African American. I contacted the principal and requested an opportunity to discuss my study and asked his permission to assist me identifying teachers at his school who may be interested in participating in my study. He agreed.

SCHHS has a reputation as one of the most challenged and challenging urban high schools in Southern California. The student population is fifty-two percent African American, 46% Latino, and there is less than 1% of all other races represented in the student body. Eighty-six percent of students are eligible for free or reduced lunch, while the state average for free and

reduced lunch for this subgroup is 52%. This high poverty demographic represents students with declining access to visual arts instruction (Brenchley, 2012).

As a school site that has failed its Annual Yearly Progress (AYP) for three years, SCHHS has entered into a partnership with Los Angeles Education Partnership (LAEP) to increase students reading and math scores. While the school focus of the partnership with LAEP will be on developing communities of practice to increase math scores, the principal and the teacher involved in this study were also interested in the potential of arts integration strategies to increase student engagement with core subjects. Arts Integration strategies have proven successful in closing the achievement gap between low performing students and their counterparts in several recent national studies (PCAH, 2011; Thomas & Arnold, 2011).

This demographic was also selected to reflect the unique population of diverse students (African American and Latino) of Southern California living in lower socio-economic neighborhoods, who must coexist in the same neighborhoods and classrooms despite their cultural differences. The culturally responsive instructional strategies, which have also proven beneficial to this demographic (Ladson-Billings, 2001), coupled with arts integration strategies, could potentially be an intervention worthy of implementation and observation within this instructional and social context.

It was my hope that the high school would benefit from the collaboration through the presence of a teaching artist who extended learning from the art exhibition into the classroom. The museum's leadership views teaching artists in the classroom as a potential strategy to expand its reach into communities where the exhibited works of art are culturally relevant. In this case, the organizers of the Haitian exhibition hoped to connect Latino and African American students to artistic and cultural traditions that the exhibit embodied, such as *Dios de los Muertos*:

Day of the Dead for Latino students and African religious traditions for African American Students.

The high school selected for this study is in a low-income neighborhood that is challenged by high rates of violence. Students are exposed to extreme situations that often result in serious life and death consequences. Gang culture is firmly entrenched in the neighborhood and school culture. The exhibit explored themes of death and the creative and cultural responses to death and other extreme situations. The exhibition, *In Extremis, Death and Life in 21st Century Haiti*, offered rich content for the teacher to collaborate with the artist in the creation of an arts integrated unit. The unit focused on secondary English standards while connecting students to the art in the exhibit, to their own personal experiences, and to the classroom teachers' learning objectives.

Based on my visits to the site to select potential teachers for the museum partnership, I identified an English teacher and a History teacher who were interested in the partnership. They were also interested in collaborating as a team to create an arts interdisciplinary curriculum to prepare their students for the field trip to the museum. However, as the school year came to a close, this collaborative potential collapsed; the two teachers did not share a planning time, which made planning more difficult. Once it was decided that I would work with only the English teacher, he volunteered to attend the Saturday professional development workshops organized by the museum but soon became 'displaced' by the district. "Displaced" means that he lost his position at the school and was not sure where he would teach the following year.

Rather than abandon the site, I approached the school principal and asked his permission to contact other teachers for participation in the study; when the principal granted his permission, I met with a different 12th grade English teacher who enthusiastically expressed interest in

participating in both the collaboration and this study. Once a teacher was secured, the teaching artist was selected using the following criteria:

1. S/he will be observed teaching in a setting that is comparable to SCHHS, ensuring that s/he is capable of not only connecting core content to visual arts but is also able to teach visual arts using the California Visual and Performing Arts Standards.
2. S/he must demonstrate a sincere interest in the content of the exhibition at the Fowler Museum.
3. S/he must be able to articulate potential learning goals for students in the subject areas of English and/or history at the secondary level.

The second and third criteria were met. However, I did not have an opportunity to see the artist teach. I did gain an exemplary recommendation for his expertise from one of his previous employers at a different non-profit arts organization, who had hired him for similar residencies. At the onset of the 2012-2013 school year, the school began its partnership with LAEP's *Transform Schools* program, a non-profit organization that helps schools to improve their Academic Performance Index (API). As a result of this partnership, the teachers of SCHHS qualified to participate in LAEP's *Humanitas* partnership with the Fowler Museum. Leveraging existing partnerships with cultural institutions is one strategy for urban schools to access quality arts education for low-income students.

The Fowler Museum selected LAEP's *Humanitas* schools for an exclusive high school partnership for the exhibition of Contemporary Haitian Art. The exhibition partnership includes 25 free school buses for participating *Humanitas* teachers. As part of *Humanitas*'s mission, "teachers collaboratively develop interdisciplinary curriculum. Teachers and students form close relationships and teachers improve their knowledge and skills through ongoing collaboration

with their teaching colleagues” (Los Angeles Education Partnership). *Humanitas*’ stated goals and prior partnerships with the Fowler Museum are aligned with the goals and purpose of my research proposal. One of the goals of Transform Schools for SCHHS is to create more interdisciplinary teams that collaborate to design and co-teach arts-based curriculum.

Participant Selection and Rationale

I selected a volunteer cross-curricular team at SCHHS using the criteria of teachers’ self-perception as culturally responsive, and the recommendations of the principal and the professional development director of LAEP. To select the potential study participants, I submitted a list of criteria to the school’s principal and asked for his recommendations. The list included the following criteria synthesizing the key components of cultural responsiveness (Gay, 2000) and cultural relevance (Ladson-Billings, 2001):

1. Developing cultural competence in students,
2. Cultivating a socio-political awareness in students (teachers help students make connections to their local, national, and global identities),
3. Facilitating students’ demonstration of knowledge in a variety of ways (cross-curricular and arts integration),
4. Classrooms reflecting a community of learners,
5. Developing students’ critical thinking skills, and
6. Setting high standards for students and stopping at nothing to make sure that they succeed.

I requested the names of teachers who met at least three of the six criteria and who might also be interested in participating in the *Humanitas*/Museum Partnership and therefore in my study. I submitted the same criteria to the assistant principal. Both the assistant principal and the

principal of the school suggested the same two teachers. However, as described above, the team dissolved due to scheduling conflicts and district hiring policies. These two obstacles have been noted as potential challenges for future partnerships between arts organizations and urban high schools.

The high school teacher who was eventually selected to participate was offered free school buses provided by the museum. In addition to the free school buses, the High School English teacher also received a 10-week teaching artist residency provided by the museum. This residency provided an in-depth, arts-based, cross-curricular experience for students. I focused on the teacher/artist relationship, and the processes in which the teacher and teaching artist engaged to create and co-teach a curriculum, in this study. The curriculum and pedagogy draw from three bodies of literature: culturally responsive pedagogy, arts integration, and collaborative teaching artist partnerships.

The teaching artist was selected based on community art professionals' referrals for artists familiar with Haitian art and with experience teaching high school students, as well as familiarity with the concept of culturally responsive teaching. I followed up on these referrals with personal interviews to determine the candidates' level of interest, content knowledge, and expertise in the aforementioned areas. The most qualified candidate was asked to participate as a paid teaching artist by the Fowler Museum for the 10-week residency and as a volunteer for the research project. A Haitian teaching artist who met all of the aforementioned criteria was identified.

Data Collection

In December of 2012, I met with the teacher and artist and reviewed a timeline for the study. The timeline included the dates and times that they would meet to discuss their ideas as

well as detailed lesson planning for the unit. The timeline also included all the dates and times that the teaching artist (one hour for each week of the residency) would be expected to co-teach in the classroom. This changed during the residency to a twice a week format, due to a schedule change for the artist.

At this meeting, I also reviewed the Informed Consent Forms for the teacher and the student's. I secured permission from teacher and the artist to observe their processes and to collect data in the form of two interviews each and to collect documentation of the results of the process in the forms of lesson plans, assessment tools, and student work. In this initial meeting, I also shared with the teacher and the artist, the protocols that used in the study. Finally, I secured dates, times, and locations for the initial interviews. Based on this meeting in January, I created a clear and detailed schedule for data collection that I later emailed to the two collaborators and the principal for their review and approval before the study began.

Table 1 presents the research questions and the data collection methods that will be used to explore these questions.

Table 1

Research Questions and Data Collection Methods

Research Question	Data Collection
1. How do culturally responsive teachers and teaching artists collaborate in their pedagogical and curricular choices while co-creating and co-teaching an integrated arts curriculum?	1. Classroom observation protocols 2. Field notes 3. Artifacts: Lesson plans
2. As reported by teachers and teaching artist, why, if at all, is this teaching approach beneficial to teachers?	1. Interviews: Before and after intervention 2. Field notes
3. As reported by students, why if at all, is this teaching approach beneficial to students?	1. Artifacts: Students pre and post-writing samples, art work/Field notes of overheard

student conversations. Students post writing samples will answer what benefits the students experienced as a result of the collaboration.

Data Collection Phases

This study implemented four types of data and four phases of data collection (See Table 2).

Table 2

Data Collection Phases, Methods

Phase	Theme	Methods
Phase 1	Preparing for the Intervention	Teacher and Artist Interviews, Field Notes
Phase 2	The Field Trip and Co-Planning	Recorded Planning Sessions, Field Notes, Student Pre-Writing Prompt.
Phase 3	Co Planning and Co-Teaching	Recorded Classroom Observations, Document and Artifact Analysis.
Phase 4	Reflection	Student Art work, Teacher Lesson Plans, Student Writing, Student Artwork, Document Analysis, Student Post-Writing Prompt, Teacher Exit Interviews.

Phase 1. The first phase of data collection began before curriculum implementation. This phase consisted of teacher and artist interviews before they began planning to assess their anticipated benefits and concerns about the collaboration. During this phase, I also composed field notes during the curriculum planning sessions to describe the curriculum planning process.

Phase 1A: Teacher and artists pre-intervention interviews. The two primary purposes of a case study are to obtain the descriptions and interpretations of others. Good qualitative

research involves portraying the multiple views of the case, which an interview can provide (Stake, 1995). I captured the teacher's and artist's perceptions formally through 45-minute interviews that I conducted before they began co-teaching the curriculum. The teacher pre-intervention interview (see Appendix B) took place in a secure location, outside of teaching hours. The teacher interview was audio recorded and transcribed and was password-protected on my personal laptop computer.

I recorded and transcribed the first teacher and artist interview at the beginning of the planning to capture her self-perceptions at the beginning of the artist residency, immediately after she visited the museum exhibition. In addition to the pre-intervention interview, during phase one of the study, I conducted exit interviews with both the teacher and the teaching artist to assess their overall perceptions of the process, including their perceptions of student benefits at the end of the teaching artist residency during phase three of the study (see subsequent sections for details). Each interview was requested by email and scheduled at the convenience of the teacher and artist. Each interview lasted no more than 1 hour.

Data analysis: Teacher and artist interviews. Transcribed interviews were analyzed using open coding to discover broad themes capturing teacher and artist perceptions of themselves as culturally responsive as well as perceived benefits of collaborative interdisciplinary teaching. The theoretical propositions of culturally responsive pedagogy were used to guide theoretical analysis (Yin, 2009). The following questions guided my analysis: How did the teacher anticipate helping students make personal, national or global connections to the curriculum? How did they anticipate helping students make school-to-home connections? How did the teacher and artist themselves expect to grow as a result of this collaboration?

Data were analyzed in this first phase and shared with the participants in an effort to validate findings. By conducting member checks I hoped to accomplish three goals. The first goal was to validate my findings, and having reports reviewed by key informants increases construct validity (Stake, 1995; Yin, 2009). Second, by sharing early findings in the first phase of the data collection process, I hoped the participants would become more aware of their own knowledge, attitudes, and behaviors about the topics of the research study as well as their own expectations for the semester. Third, member checking also provides an opportunity for participants to add to their responses. The purpose of beginning in January was to capture the team's self-perceptions early into the study.

Phase 1B: Field notes. Case study fieldwork often takes researchers in unexpected directions, so too much commitment in advance can be problematic (Stake, 1995). I avoided seeking preconceived patterns in the remaining observations. During this first phase of data collection, I took extensive notes on the nature of the collaboration as observed during the planning sessions and while the teacher and teaching artist viewed the exhibit during a planning session that they conducted while walking through the exhibit. The artist was able to attend the professional development workshops offered by the museum. Despite his own deep knowledge about the exhibit and the artists exhibiting, he attended them and was able to share what he learned with the participating teacher during this walk-through.

Data analysis: Field notes. I used descriptive coding methods to analyze the field notes on classroom observations. I sought patterns describing the participants' collaborative behaviors, challenges and responses to those challenges. Once data was collected and analyzed, I asked the participants to review the analysis to validate or repudiate my preliminary findings, they offered no response.

Phase 2. Phase two of study took place during the early planning phase of the collaboration. During this phase of the study, I observed the teacher and the artist in the English classroom, planning. I also observed them on the field trip with the students.

2A. Observation Protocol: Data was collected with an observational protocol (See Appendix A) to measure teachers and the teaching artist on one pedagogical measure: collaboration. The observations were designed to focus on collaborative best practices between the teachers and teaching artists as described in the literature review. A total of 10 classroom observations took place in each classroom for at least 1 hour each week. Over the course of the 10-week residency, I completed 20 rounds of classroom observations. There was no one available to provide inter-rater reliability. I did check with the teacher and the artist after each observation to briefly review my notes.

However, I discovered that there was little collaboration happening in the classroom. Toward the middle of the residency, the teacher decided to allow the artist to lead during the class time and she then dovetailed her English literature and composition lessons to complement the visual arts lessons he taught when he was there.

Data analysis: Classroom observation protocol. This evidence was collected and analyzed using theoretical foundations discussed in my literature review as promising collaborative practices between teachers and teaching artists (Easton, 2003; Smilan & Miraglia, 2009; Weiss & Lichtenstein, 2008). They are summarized again below:

1. Engage in conversations that establish shared core visions and beliefs.
2. Agree that each has expertise.
3. Co-create lessons that support learning in the arts and learning in content areas.

4. Engage in continuous dialogue and inquiry with each other and with students about the curriculum.
5. Build a community of learners in a community of trust.
6. Observe each other “teaching” and “art-making.”
7. Share in routines and the language of the classroom.
8. Equally assist each other in the implementation of lessons.

These eight categories are also on the observation template.

Phase 2B: Pre-writing student prompt. Also during this phase of the study, I asked the teacher to administer a pre-intervention writing prompt to students (see Appendix C). During this second phase, the teacher will assess students’ prior knowledge and skills that they would like to build through the interdisciplinary unit. The teacher’s prompt was: How do the arts help you express your ideas, imagination and identities?

Data analysis: Students’ pre- and post-writing samples. Student writing will be coded for themes reported by students on their perceived knowledge, skills, and attitudes learned through the intervention. By examining student papers, I had access to the perceived benefits as reported by all of the students who participated in the interdisciplinary arts curriculum. Benefits were coded and categorized by emergent themes. Students’ names were not collected on the pre-writing and post-writing prompts. Each student’s had a numerical code. I only analyzed writing by students who submitted Teen Assent Forms (see Appendix D).

Phase 3. In the third phase of data collection and analysis, I continued to observe planning sessions but the majority of the data was collected in the classroom through detailed field notes, recorded classroom observations and analysis of student work as it was being created by taking photos. I also began to track the emails that were being

exchanged between the teacher and the teaching artist. Emails became the primary means of communication for planning between the two collaborators. These were analyzed during phase 4 and analysis methods are described below following a description of Phase 4.

Phase 4. The final phase of the study occurred after the artist residency was complete. During this phase of the study, I examined classroom documents and artifacts that were created as a result of the collaboration. This included teacher lesson plans, teacher assessment tools, and student artwork and student writing.

Phase 4A: Teacher lesson plans. The teacher was asked to submit her lesson plans or teaching outlines that were created throughout the residency. The purpose of collecting these documents was to analyze the lesson plans for evidence of collaboration and curricular integration across the subjects of Art and English literature.

Data analysis: Teacher lesson plans. The lesson plans revealed themes that were common across the subjects of visual arts and English literature. I used these the themes that emerged from this analysis to triangulate against the data collected from the other phases and methods.

Phase 4B: Student artwork. Student artworks created during the residency were documented at the culmination of the residency. I only photographed the works of students who have submitted parent consent forms.

Data analysis: Student artwork. Students' work were be analyzed for themes that are both culturally relevant (connecting students to their cultural identities) and related to connecting students to English Literature. These findings were triangulated against teachers' goals for the interdisciplinary project as stated in their interviews.

Phase 4C: Teacher and artist exit interviews. I conducted exit interviews (see Appendix E) with the teacher and the teaching artist to assess their overall perceptions of the process, including their perceptions of student benefits. These interviews will took place at the end of the teaching residency, immediately following the last teaching day of the residency, while perceptions were still fresh. I emailed the teacher and the teaching artist with requests for these interviews. I secured a quiet location for each interview off campus after school hours. Each interview lasted no longer than 1 hour and was audio recorded.

Data analysis: Teacher and artist exit interviews. The interviews were transcribed. I analyzed post-intervention interviews using open coding analysis, identifying themes and trends in the overall data. These themes were triangulated against themes formulated from the data collected in the prior phases, i.e. classroom observations, field notes, and teachers' pre-intervention interviews.

Phase 4D: Student post-intervention writing prompts. Students' post-writing samples (see Appendix F) were analyzed in the same way described previously for pre-writing samples. The teacher assigned writing prompts to all students who participated in the interdisciplinary collaboration. Students were assigned a number rather than using their names in order to protect their identities. The teacher and teaching artist developed the post writing prompt. The teacher assigned a number to each student for her own evaluation purposes and knew the identity of students, but to me, their identities remain somewhat anonymous. I heard some students discuss their ideas but for the most part, I didn't know who wrote which essays. The teachers allowed me to read their work while I was in the classroom and to make copies of the writing samples for students that I wanted to include in the appendix section of this study.

Ethical Considerations

Part of my ethical commitment to the human subjects in my case study is to gain informed consent from all participants. Subjects' anonymity and privacy was protected in the final document by the use of pseudonyms for the sites, all participating teachers, and the teaching artist. I have made the geographic location less recognizable by situating it in Southern California. Internally within the school site, there is no way to protect the anonymity and privacy of the participating teacher because I am only working with one teacher. I plan to share my final findings with the participants, excluding any findings that could be detrimental to the participants either professionally or personally. All other conversations that took place during the intervention will remain confidential.

All original student works were left at the school site. I took photographs with my iPhone to document student artwork. Students who submitted a Teen Assent Form (Appendix D) were asked permission to use their artwork and writing for data analysis. Students' pre- and post-writing samples were turned over to me only after the teacher blacked out their names and assigned each student's writing assignment a number. All data about teacher interviews and student work and observations are on my password-protected home computer. Tape recordings will be destroyed after the conclusion of the study.

As part of my research design, participants received a complimentary artist residency from the Fowler Museum (valued at about \$1,000). They also had access to free buses to take students to the Fowler Museum to see the exhibit (valued at over \$500). These are not meant to entice the subjects or coerce them into participating, but rather were essential to the research design, as well as adding value to the reciprocal nature of the research relationship. The teacher, teaching artist and the students were informed that their participation was strictly voluntary and

that they could withdraw at any time (see Appendix G, Informed Consent: Teacher Consent Form). I am not employed by the school or by the school district. As a researcher I have no title or role in the teachers' workplace other than researcher. I have no authority over them and I have no role in their evaluation or advancement as educators.

Credibility and Trustworthiness

Credibility of this study was achieved by reporting from multiple sources of evidence (Stake, 1995; Yin, 2009). I also triangulated findings from the multiple types of data that were collected. I triangulated the findings of teacher and teaching artist interviews with the content analysis of lesson plans and student writing, as well as classroom observations. In the discussion of student artwork and writing, randomly assigned numbers to students are used to protect their identities. As a case study about one school, transferability will not be an issue, as I do not plan to make claims about the generalizability of my findings.

Bias

As an artist and arts educator with an extensive background in arts education, it is possible that I brought a potentially biased opinion about the benefits of an interdisciplinary arts curriculum. I have acknowledged my biases and relied on respondent validation through member checks after phase one of data collection and analysis and throughout the study. By systematically checking in with the participants of the study during the each phase of data collection, I was able to minimize the possibility of misinterpreting what they said or the meanings behind their actions (Maxwell, 2005).

Summary

By collecting data from multiple sources within the context of a collaborative relationship between a teaching artist and an English teacher in an urban classroom, I hoped to describe the

processes and outcomes of a school partnership with a cultural organization. By using the theoretical propositions of culturally responsive pedagogy and arts integration to analyze the data, I intended to uncover potential benefits of both approaches to teaching and learning for low-income Latino and African American students. I have shared and plan to continue to share my findings with the broader arts education community as an advocacy tool for increasing partnerships between schools in low-income communities and as a strategy for increasing arts access for students.

CHAPTER 4

A CHALLENGING ARTS PARTNERSHIP WITH BENEFITS

Introduction

A Haitian artist paired with a White high school English teacher to co-create and co-teach an arts integrated curriculum in an urban high school. The two collaborators created an artist residency at the high school that lasted approximately 10 weeks. After taking students on a field trip to a city museum to view examples of contemporary Haitian art, the two collaborators designed writing and visual art activities inspired by the exhibit for the teacher's students. The teacher and the artist planned these lessons after school, on Saturdays, and by email. They were taught to a second period (9:00 a.m.) class of 12th grade students on Monday and Thursday mornings.

The second period students all attend the small learning community (SLC) of the Social Justice Academy that is part of a larger urban high school. The students in this SLC are primarily the lowest performing students in the school. The teacher shared with me on several occasions her frustration on the systemic challenges of the school that 'systematically' removed students from her class as soon as they are 'proficient'. She told me that once students test as 'proficient' they are encouraged to attend one of the other small learning communities. Yet, she persists in her efforts to engage them, and some of them persist in their efforts to remain engaged in school. Despite the challenges that these students face living in a challenging neighborhood, their low academic achievement, and the busy lives of the teacher and the artist, the students successfully participated in a culturally responsive arts-integrated unit.

This chapter reports four findings associated with the challenges of the collaboration to provide a context for the work that the teacher, artist, and students completed during the 10-week artist residency. These challenges are reported as findings first because they inform how the collaboration evolved as well as the quality of the student work that was created as a result of the collaboration. They also demonstrate the unique challenges that some teaching artists may experience in some urban high schools. Following a description of the findings associated with challenges, I will describe how the collaboration evolved despite those challenges. The process of the collaboration is described in terms of the decisions the two collaborators made in order to create a culturally responsive arts-integrated curriculum and why they made those decisions. The process and benefits of the collaboration will be reported in Chapter 5. Data collected for this study included: pre and post interviews of both the teacher and the teaching artist, 10 hours of planning observations, 10 hours of teaching sessions, student work, lesson plans, documents found in the school or classroom relevant to the study, and pre and post student writing samples.

Challenges

The participants in this study identified four challenges, each of which is discussed subsequently as a separate finding. Each of these findings addressed my third research question, “What challenges did the collaboration present according to the participants?”

Finding one: A climate of fear and distrust existed in the urban classroom. A climate of fear and distrust in the school and in the classroom presented a challenge to the teaching artist, the teacher, and the students during the collaborative process.

After entering the school building and signing in at the front door, guests visiting the teacher’s classroom go up three flights of stairs through dimly lit hallways littered with junk food wrappings and other discarded food remnants. Aluminum bags of *Cheetos* are rarely

outnumbered by the other random cellophane and paper wrappings of candy bars, potato chips, and gum that litter the floor. The occasional sighting of graffiti inside the school disappears immediately; you may see it upon arriving at the school but it is painted over before you leave. When asked what the graffiti means, students answer simply, “gangs.” This backdrop of uncleanliness and gang culture permeates the school climate and creates tension between students and between teachers and students, who often referred to gangs in their comments. The teacher peppered her comments about the school neighborhood with multiple references to gangs. The students told me that they have to walk through the territories of eight gangs to get to school. But according to students, it’s the police that cause the most problems, or as one student commented during a casual conversation about the police, “Always hatin’ on a brother.”

Tensions between students and teachers were observed during the course of the residency. The fear and distrust of the “other” began with the teacher in this study and her students. The teacher stated:

I think I came in with a very naive attitude that if you were friendly and nice, that people would respond on that level. And that color of skin wouldn’t matter and I do believe that when I first started teaching some of the students seemed to be very defensive and in retrospect I think maybe because I’m a white woman. I don’t look like their grandmother. But I have found that after the initial first year, I did have to let people know that I wasn’t “the man” and I wasn’t part of the oppressive mindset and that I wasn’t a racist. I had a lot of kids who threw that word around. I went home crying one night because I was called a racist. I thought oh my god, that’s the worst thing that anyone has ever called me.

The teacher referred to the neighborhood in which her students live as “frightening.” Her characterization could be construed as racist or culturally insensitive. As I will describe through my observations, her thoughts and feelings about the students’ lived lives outside of the classroom influenced her curriculum design decisions and classroom management, which influenced the collaboration and her ability to connect with the students and the teaching artist.

This tension was felt and commented on by the artist and I observed students reacting to each other and to the teacher in a way that could be described as *tense*.

A report obtained from the Police Department detailing the crime statistics of the school neighborhood (1 mile radius) confirms the teacher's characterization of her students' experiences outside of school. Five homicides were committed in the area surrounding the school during the 6-month period between January-June 2012. That is almost one murder a month in a one-mile radius. Five rapes were reported near the school, all the victims were 18-year old girls: almost one rape a month in 6-month period, and that is only the rapes that were reported. Over a 10-month period, the following incidents were reported: 57 strong-arm robberies, 46 incidents of domestic violence, and 40 assaults with a deadly weapon, four of which were reported within a 1-week period in September. In describing going to get pizza for the class in a neighborhood pizza parlor, the teacher said that she feared for her life.

The teacher's classroom is the first classroom at the top of the third floor corridor. When you enter the room, students are usually seated while the teacher facilitates a group discussion. The teacher is generally seated in front of the room in a student chair facing the class, or is at the board pointing to something she has written there earlier. Students trickle into the room late with notices to be signed, stand up and leave without saying where they are going, and snap at each other about minor annoyances. Between these interruptions, the teacher banters with two or three students on the discussion topic. She is questioning, imploring, begging students to join in the discussion. Discussions get lively, and she implores, "Please, settle down" over and over again. They settle for a while. She responds, "interesting" she nods and follows up with a question, encouraging the student to go deeper. But she is often interrupted.

The desks are tables designed for two students to sit by side. Desks are arranged so that students are sitting in groups of four facing each other. The African American and Latino students who comprise her class nod or smile upon greeting each other and the teacher. Most appear respectful of the classroom environment by participating in the discussion. However, some are quietly texting on their phones. The teacher reminds them of the no-phone rule, yet students continue to text on their phones, concealing them underneath their desks. They occasionally glance up to see if they are noticed. If so, the teacher deducts points from their daily point tally.

Two of the four walls in the classroom are taken up with whiteboards that are filled with teacher instructions for each of her five period classes. Under each class period, the teacher has written the assignment, the state learning standards in English for that lesson, text reading pages, questions, and a journal prompt. A third wall is a bank of windows with no view of the outside. Windows are closed and shades are drawn. Students cannot look out into the world and the world cannot look in on them. The final wall is a large cork bulletin board for student work displays. Before the residency began, a few student essays were hanging on the board, but it was mainly cluttered with school announcement memos.

Students' desks are cluttered with textbooks and dictionaries and student work folders. The wood floors are dirty and littered with paper, broken pencils, and candy wrappers. Students enter second period alone or with a friend. Usually, Latino students pair up with other Latino students as they enter the classroom and African American students sit and chat with other African American students, although occasionally students cross-mingle. Students come in, address the teacher, and settle into their seats with their backpacks on. They take out their cell

phones or they sit and chat with each other until the tardy bell rings. The teacher begins each class by asking students to give their attention to the whiteboard while she reads the daily tasks.

After some moaning and groaning or ignoring her, students get up to get their work folders to begin the daily journal entry that usually sets the tone or theme for the day's lesson. Students' participation in these discussions is usually restricted to the same few students who dominate the classroom discussions. Other students listen passively, while two or three talkative students answer all of the teachers' prompts. Students roll their eyes or turn to their cell phones as if bored by the student monologues that can often ramble incoherently.

When I interviewed the teacher at the end of the residency and asked her why she thought her students were not performing better academically, or engaging more broadly in her classroom discussions, the teacher pondered for a moment and then wondered aloud, "I don't know."

There is not an academic hunger. Let's do as little as possible as we can to get by. That's what I am fighting against everyday in the classroom. For example, when I do journal entries, I ask for a page for full credit. No one does a full page. I see two sentences, a paragraph. Maybe two or three people will do a page in a semester.

She said that she feels like she is battling a sense of apathy at the school. While she described this apathy as a challenge to teaching in general, the fear and distrust issues appear to fuel some of the apathy. For example, she surmised that students have a fear of failure so they do not even try. "Students don't feel that they are good at writing or reading so they don't want to do it, they avoid it at all costs." She said that if they are pushed too hard, they resist. Sometimes they resist vehemently.

I was shocked that people would yell at me for editing their papers. I had never have that happen before. Then I realized why. I think it's because it made them feel inadequate. They saw it as criticism as a put-down, instead of me trying to help them.

Early in the residency (week three), I observed a student yelling at the teacher when she asked the student to pay attention to the artist while he was talking. The student stormed out of the classroom and, according to the teacher, was later transferred to a different classroom. The artist mentioned this encounter in his final interview for this study. He said the teacher was visibly “shaken.” “It looked like she had seen a ghost.” The teacher reported that she was shocked and saddened by the student’s reaction. The artist described the interaction this way.

You know when people talk and there is confrontation, you can feel the tension in the room. They speak with this lack of respect. Not lack of respect for her but for authority...I grew up in a culture when...there was a sense of respect for authority. I don’t see this with these children.

The teacher offered an excuse or an explanation for her students’ behavior. She believes that her students experience so many traumatic events in their lives that they are like victims of post-traumatic stress disorder (PTSD). She believes that like people experiencing PTSD, her students are easily agitated and can potentially explode at the slightest provocation. There is empirical data to support this claim. In a 2003 comparison of twin psychological studies by Stein et al., states that the average child in this school’s neighborhood was reported to exhibit greater levels of PTSD than children of a similar age in Bagdad, the war-torn capital of Iraq. The study confirms that children exposed to violence frequently develop post-traumatic stress symptoms. These children are more likely to have behavioral problems such as poor school performance, more school absence, and anxiety. All children face violence, but children from poor and minority families and neighborhoods are affected disproportionately.

In Stein et al.’s study, activities such as talking, writing and drawing pictures were part of a 10-session program designed to help students cope with violence and trauma. The teacher’s approach to her students mirror these activities. This very symptom of dealing with a life of extreme circumstances of stress and violence is the reason this particular art exhibit, “In

Extremis, Death and Life in 20th Century Haiti,” was selected for this residency. I thought that students could benefit from seeing how artists living in extreme situations used creativity as a way of coping and remaining resilient in the face of difficulty.

Fearful of being “yelled at” for correcting students, the teacher focuses on activities that allow students to express their ideas in more holistic formats. She is interested in what they are going through in their personal lives and feels it is important to help students express their sad or volatile emotions. She feels that these creative outlets give students access to their “voice” noting that poetry and drawing allow students to be more creative in presenting their ideas. Formatting and other formal conventions are sometimes ignored in favor of motivating students to simply express their emotions, ideas, and imaginations through journaling. Culturally responsive scholars in the field (Hood, 1998) support broader assessment strategies when working with students who may be experiencing significant academic disadvantages due to the personal circumstances surrounding poverty. The teacher rarely calls for more than a second draft from students, accepting their best first effort as better than nothing. She describes students’ apathy this way.

There is a certain reluctance to read something twice or to write something twice. They feel the first shot should be the final shot. I don’t know why, exactly, except, it’s a matter of energy. I think it may have something to do with energy. Some people feel like they don’t want to put any more energy or effort into it. They accuse me often of doing extra, if I ask them to rewrite it.

When asked why she does not push the students to higher academic standards, she answered, “There is a deep resignation, a sense of why bother? A sense of who cares and a sense of...it is just too much.”

Eight of her students are considered Far Below Basic (FBB) in their California High School Exit Exam (CAHSEE) Reading and Math scores. The FBB scores in her class range from

223-245. A score of 350 is considered a passing score for the CAHSEE. The highest score in her classroom is 349, her one “motivated” student. This lack of basic skills may account for the students’ apathy. As the teacher elaborated, “If you aren’t good at something, you don’t want to do it, especially if you are going to have some teacher tell you how bad you are at it.” She stated that her most of her students are reading at a fifth grade level. She shared her students’ frustration about their lack of skills, complaining that students are passed on to the next grade even though they cannot read, ending up in the 12th grade with below basic literacy skills. Despite students’ apathy, she keeps trying new approaches to reach her students and inspire them to move beyond their current academic and personal circumstances.

For example, she brings in guest artists and poets. She has an ongoing relationship with a group called Street Poets that comes and works with her fifth period students. She says the students are much more respectful when the poets are there. She reports that they love to write poetry, write “beats,” and to hear each other recite their work. She believes that poetry allows students to access their authentic voices quickly and easily, stating, “It’s like they have this ability to access this really powerful place in themselves and in their writing when they are free to go there.” These are some of the strategies that she has employed in her classroom to increase student engagement and to combat their lack of trust. The artist also described the students’ lack of trust as a challenge for him.

They don’t know who is this guy (referring to himself). They don’t know if they should trust me or not. I feel it. It takes a while. I wish we had more time. It’s like policemen working in certain neighborhoods. You have to develop a relationship of trust...to go there with that person.

The teacher said that despite having her hair literally set on fire the first year of teaching there, she is no longer afraid of her students. The artist, an African American (of Haitian descent) male sensed her lack of fear too. But, felt her fear and her relationship with the students was

more complicated, stating, “I admire her. Her own bravado. There was something...at this point in time when teachers are being demonized everywhere. I praise her ability to teach in that environment. Maybe it’s a spiritual task for her.” The artist stumbled unknowingly unto one of the teacher’s secret motivations, which she had shared with me in an earlier conversation (our first interview).

When I was a little girl I wanted to be a nun, which was inconvenient because my family wasn’t Catholic. But I really wanted...I like the idea of dedicating my life to meaningful work. What would be more meaningful than...connecting my passion for reading and writing to an urban high school setting.

While I never witnessed a physical altercation during the time I observed the classroom, I did observe heated conversations taking place in the halls or in other areas of the school. One day in the teacher’s classroom, I observed a near fight in her advisory period (the period immediately following the second period class) as the artist was working with two students from second period who had stayed behind to finish their found object assemblage. Two male students were seated in a group of other male students, discussing prison. One student disagreed with the other about something that he said. Immediately, the student was on his feet, in the other young man’s face, “We can take this outside. And you know how that will end.” The other young men in the group didn’t even flinch.

Finding two: Students do not go to school or go to class. Another challenge of the collaborative process and artist residency was chronic student absence.

The teacher invited all of her 12th grade second and third period classroom students to go on the field trip to the art museum. For both classrooms, out of a total of more than 40 students, only 16 students took advantage of the free field trip. The teacher was disappointed in the response. When I met the teacher at the museum, we were both surprised that only 15 students were on the bus when it arrived at the museum. One of her more motivated students (Carole)

from her third period class actually took public transportation to join the group at the museum, rounding out the group total to 16 students. Carole's motivation was demonstrated by her initiative to take public transportation despite having missed the school bus. Further, throughout the field trip, she asked questions, spoke up for the group when the group was addressed. When the group toured the UCLA campus where the exhibition was being presented, she collected flyers and other memorabilia from the school. "I'm going to go to UCLA one day," I overheard her tell a friend. The group of students who attended the field trip was a mix of students from both her second and third period classes, but only the students from second period would benefit from the artist residency and the arts integrated curriculum inspired by the museum exhibit. Carole was not in the second period class.

The teacher had 20 students listed on her second period class roster. Of the 20 students on her roster, one student dropped out of school during the residency, one student is now in jail, and one was transferred to another class. On most days of the residency, four students were absent, although on one day, only three students were absent. Despite this challenge, a consistent group of students eventually began to come to class so that they could complete their art projects.

Temetra, a student who the teacher has described as "difficult" and with whom she had personality conflicts all year, only missed 2 days of the art project. The teacher commented, "Temetra used to be so mean to me. Now she is nice to me. I see that as a win!" I overheard this same student say that she was ready to give up on this class. Her friend sitting next to her asked, "Why would you give up on this class? It's our best one, right now." Temetra agreed. "Yeah, maybe..." Temetra missed 2 weeks of school after the residency ended. The issue of chronic absenteeism was not an isolated challenge of the teacher's classroom, but rather seemed to affect the whole school. In a recent notice to parents, the principal stated, "Currently we have just over

64.5% of students coming to school 96% (7 days absent or less) of the time. We need 66% coming 96% of the time.”

After the conclusion of the residency, when I came to take photos of student work, I visited another 12th grade English classroom in one of the other SLCs. The teacher, an African American woman in her late 40s or early 50s was lauded by her colleagues, including the teacher of this study, as one of the best teachers in the school. I wanted to compare the two classrooms to see what similarities existed between the two teachers, classrooms, student populations, and SLCs. The first words I heard this teacher speak were: “I can’t teach you if you aren’t here. We will move ahead with the day’s lesson, even though there are so many absences.”

This same issue was a problem in the residency. If students were absent on the day of the artist’s visit, it was difficult for them to make up the assignment on days when he was not there. The teacher tried to accommodate the students by allowing them to work on the assignments when the artist was not there, but found that some students preferred doing art instead of writing or reading, so they would drag out the art making parts to avoid the writing parts of the assignments. The biggest challenge that absenteeism presented during the residency was the number of second period students who did not attend the field trip. Without the foundation of the field trip experience, it was difficult for students to make the thematic and intellectual connections in the classroom. Students who attended the field trip had a different experience in the residency than those who did not. On one of the final days of the residency, when the teacher was asking students what they liked about the residency, and what could have made the experience better, one student stated that she wished she had learned more about Haitian art. This student, Maria, did not go on the field trip. LA Chavo, who did attend the field trip answered, “Personally, I learned a lot about Haiti and Haitian culture, but I went on the field trip. Next time,

go on the field trip! I think people who didn't go, missed out. Next time, you should make it mandatory." But, as the teacher responded to the student, "How can you make going on a field trip mandatory? Especially, if students don't bother to even go to class?"

While three students left the class during the residency, four were added during the 10-week period. The three students who joined the class midway jumped on board with the current assignments, in spite of having missed not only the field trip, but also any introductory lessons on the theme and on the skills necessary to create the artwork or the writing assignments. Of the students who left the class, some left behind half-completed artwork and writing or no work at all, depending on when they departed. Some students were there every single day, but they were the exception and not the rule. The teacher calls her student population "transient," describing their situations as "living in foster care, homeless, living with a different relative month to month, coming from juvenile detention centers or jail."

In addition to the lack of consistent attendance on the part of the students, the teacher's absence during the residency was devastating. Just as the program was gaining momentum, I received this email from the teacher:

Unfortunately, I have a severe relapse of the flu and I am still laid up. This is so unusual for me to be sick and I regret the timing. Tomorrow, please feel free to go into the class with the sub and work on the altar. I will let him know you're coming. By the way – double trouble – the schedule tomorrow is altered and school dismisses at 2:00! You could always keep the students through advisory if they're willing. Check with the school regarding the schedule.

This was her second illness and this time she was out for about 2 weeks. She had not had warning of the illness and was unable to plan sufficiently with the substitute beforehand. During her absence, some of the art supplies for the project were stolen. Students who did come to class during the time she was absent were unable to finish the work because they lacked supplies and direction. Unfortunately, as soon as she recuperated, the artist became sick with the flu and had

to reschedule several of his visits to the classroom. The timing of the teacher's illness was mid-way through the residency. The students were nearly finished with their first art and writing assignment but had not begun the second one.

The teacher's presence was the consistent factor in the residency. When this factor fell away, it almost proved fatal to the collaboration and the artist residency. Sensing this, the teacher finished her email with an encouragement for the artist to go to the classroom anyway.

I apologize for complicating our schedule. Let me know any problems or issues you encounter in class. I would highly recommend you go in even if I'm not there so we can keep the project moving. Let me know what you decide.

The artist decided not to visit the class when she was absent. Two weeks of absence meant that the students missed four consecutive visits with the artist and lost a lot of momentum. By the time the teacher returned to the classroom, materials were both stolen scattered. Students had transferred or new ones had arrived. Surprisingly though, the existing student artwork remained in tact. The teacher and artist had to begin planning for the second project. However, the artist had planned to be almost finished with the residency by this time and had to leave the city for other professional obligations. Fortunately, his commitment to the project extended beyond just the dates agreed upon on paper; he was committed to the students. He knew that they had come to trust him and he did not want to betray their trust in him, stating:

At first there was a tentativeness, a reluctance on the part of the students. By the end, I came with the jazz and the blues on the boom box, we listen to Robert Johnson, and we were all having a good time.

He returned to the classroom when the teacher did so that they could finish the first project and hurry through the second project that they had planned together. Despite the challenge of absenteeism, the teacher observed that attendance was better during the residency (80% as

compared to the average 64%), but she also observed that behavior was better in her second period class. She says that her other periods ask, “Why can’t we do art projects?”

Finding three: “We didn’t have enough time.” Time proved to be a challenge during this residency, manifesting in various ways: (a) the teacher and the artist had difficulty finding time to plan outside of school hours; (b) the length of the residency was 10 weeks and the teacher, the artist, and even the students wanted it to continue; (c) the structure of the 50-minute class time made it challenging for the teacher to set up for the arts portion and for students to finish projects they had started during the class period.

The teacher and the artist had difficulty finding time to plan outside of school hours.

When the residency began, the teacher and the artist agreed to meet once a week for an hour to plan for the residency. However, their first meeting on a sunny Saturday afternoon was more than 2 hours long. During that meeting, which is covered in detail in later findings, the two were able to work through many of their philosophical questions regarding what should be taught and how. After another 2-hour planning meeting on a different Saturday, the two decided to switch their planning sessions from in-person planning meetings to on-line planning sessions via email. The reason for this switch was that they both had incredibly busy lives and found it difficult to continue to meet on Saturdays. The teacher’s main planning time was at the end of the school day, but the school location and the teacher’s planning time were not convenient for the artist. The artist was only available one day a week to plan and that day did not work for the teacher.

Even though the school principal offered to pay the teacher for planning time, she did not have the time to meet with the artist on a regular basis and he did not have time to meet with her. This proved challenging throughout the residency. The email planning became sparse, if at all. Of the 183 emails that the two exchanged during the residency, more than 54 of them were about

scheduling a time for the artist to come in for teaching or planning. The teacher's illnesses, the artist's illness, holidays, and the artists' trip out of town; all of these interruptions amounted to less concentrated periods of time spent working in and as a community. Unfortunately, just as the community was beginning to form, it was time for the residency to end.

The length of the residency was 10 weeks, and the teacher, the artist, and even the students wanted it to continue. Once the residency began in earnest, the students became engaged. They came to class more regularly, calmed down more quickly, and became friendlier to the teacher and each other. I observed students assisting each other with their art projects, helping each other resolve drawing or other art media problems. The artist observed students sharing supplies and ideas. Students began to take ownership of the theme, giving recommendations for what projects they should do next. During one visit, I observed students working peacefully in their seats barely talking to each other except about their projects. During that class, I did not see one student with a telephone. Instead, the students appeared to be more interested in each other and the learning happening in the classroom and less interested in their mobile devices that had previously served as a distraction from their classroom boredom.

And then, the residency was almost over. The teacher and the artist suggested finding funding to continue. The teacher told me that she felt that the "Students want to learn more. They've had a taste of art in the classroom and they don't want [that] to end." The teacher felt like just as the two were learning how to collaborate well with each other, the time came to a close. The artist felt the same way, stating, "I didn't know what I didn't know before I started. Now, that I know what I want to learn, I want to keep going." One of the students was talking to another student while I was visiting and I overheard him tell another student that he wished he

had more time to finish his project (found object assemblage), stating “I need [the artist’s] drill and I need his music.”

The structure of the 50-minute class time made it more challenging for the teacher to set up for the arts portion and for students to finish projects they had started during the class period. Both the teacher and the artist identified the time slot of the class as particularly challenging. Before the residency began, the teacher predicted that this might be a challenge, although she framed it as something she would like to learn to do better.

I would like to learn how to set it up quickly so that the stage is set, people come in and we are able to really create the atmosphere that they can learn... so that they can see...the overview, see the project that they are working on and they have time to enjoy the process. I would like to learn how to do that more quickly so that it goes more smoothly.

The fact that the artist was using his tools and materials in another school and could not leave them at the school complicated this challenge. He had to set up every time he came rather than having a designated spot in the classroom where materials could have been stored. The challenge of taking time to set up at the beginning of the class diminished when the teacher and the artist both realized that all of the English learning and activities had to take place separately (on days when the artist was not there) so that the students could use the entire 50 minutes on art.

In the final interview, the artist admitted this was challenge, but one that they overcame.

I think it was technique. That’s where I was not happy with the way it turned out. I think we needed more time. One of the best days was when I came and I played music and the students just worked on their projects all period. We didn’t try to introduce any concepts or have them write. They had the whole class period to just create. It was such a good day.

Even on the good days, the teacher admitted that time was a challenge. She stated that time was “scattered,” they lost “momentum,” and they lost time “getting materials.” However, she admitted that the most challenging thing for her in her classroom and in the collaboration was and continues to be how to get her students to write.

Finding four: “We didn’t know how to...” Another challenge that surfaced was the lack of some expertise on the part of all the participants. The teacher and the artist both admitted to a lack of expertise in areas that proved essential to the success of the collaboration. The artist ultimately realized that his own success as a teaching artist could be improved if he knew more about teaching.

I’ve been trying to teach in the school for over 20 years. I’ve never focused on what I really want to do in education. Like I have worked in after-school programs. But I never really knew what I wanted to do. Now, I know.

After a lot of discussion about what he learned as a result of this process, he admitted that he generally has to learn to be more professional, not as an artist, but as an educator. He admitted that he took for granted that students would know certain concepts and skills. When he was confronted with their lack of skill, he was at a loss in terms of how to proceed, stating, “It was difficult to do that in the moment to teach these concepts, because I was embarrassed to ask the students if they knew such basic skills.” When asked what he would like to do differently, he answered, “How do I break down things into specific steps? I expect them to do things...like how to draft...” In other words, he seemed to suggest that he would like to know how to scaffold lessons so that students can be successful, even though they may lack the skills and concepts they should possess. As an artist, he had clear ideas about what work the students could complete in the residency, but he was surprised by their lack of skills in basic art and math concepts.

I think we needed more time. Just technique how to do things...just how to do basic things. Like showing them basic art skills. Maybe it was assumed. It was my assumption because of their grade level they knew more, like just how to use a ruler....

In addition to the challenges the artist faced with teaching, aspects of the collaborative process proved challenging for him as well. Even though he did not foresee any challenges in collaborating, he later admitted that co-creating and co-teaching an arts-integrated curriculum

proved more challenging than he realized. He stated, “I didn’t take advantage of that concept. I couldn’t make it go...I didn’t know how to go side by side without crossing over.” He acknowledged his lack of skill in communicating clearly and effectively to the teacher about his ideas of what he felt was important for students to learn without feeling like he was infringing on her needs as the English teacher. He felt the experience helped to shine a light on how he needs to grow as a teaching artist.

In terms of being on task. I want to be more skillful about it. Like basics of keeping files on my computer related to education. To be honest, I never made use of the standards for example. I think there was something about it...even with the arts, we don’t just show up and do art. We need to know what the students need to learn.

He confided that since it was the teacher’s classroom, he did not quite know where his “place” was for this. Even though it was her domain, the teacher was challenged as well, by the collaboration. She stated, “I didn’t like the stop and start aspect of it,” referring to her own sickness, then the artist’s travel time away from the project. She added, “The students need consistency. If I say the artist is coming and then he doesn’t, they don’t like that. It’s hard though because that is someone else’s life.”

The teacher also expressed that at times she felt it was difficult to engage the students in the literature components of the collaboration.

For example, these books I brought in when we were doing haikus. All of these (she grabs a few books from the table, showing me a collection of Haikus from Langston Hughes as an example) no one was interested in reading them. I was passing them around. I was writing haikus on the board. I was reading from it. I was writing them on the board. It wasn’t too easy of a sell. I find that they [the students] want shortcuts.

When I suggest that she get help from the exemplary teacher who teaches the same grade level in a different SLC, she admitted that maybe she could use help learning how to better reach her students where they are. She was adamant that she does not have low expectations, but admitted to not being skilled at getting the work from students that she is confident they can do. She

expressed interest in learning more about culturally responsive pedagogy because she admitted that her knowledge on the topic is limited. She admitted that connecting students to their personal lives is central to her teaching, but maybe there is more she can do to improve her teaching. This idea is discussed in more detail in Chapter 5. Despite all of the challenges the teacher and the artist faced, the two collaborated over the course of 10 weeks to co-create and co-teach a culturally responsive arts integrated curriculum. In Chapter 5, findings associated with the collaborative process and the reported benefits will be detailed.

CHAPTER 5

ADDITIONAL FINDINGS

The Collaborative Process

In this chapter of findings, I will describe the collaborative process. I begin with the field trip to the exhibit and the work that students created based on the museum's art and the artist in residence prompts. I then work backwards and discuss how the teacher and the artist arrived at their curriculum. These findings address the first research question, "What pedagogical and curricular choices did the teacher and the artist make to co-create and co-teach the culturally responsive arts integrated curriculum?"

Finding five: Meeting at the crossroads of Haitian art and world literature. The teacher and the artist co-created a culturally responsive art integrated unit based on a museum exhibit that supported learning in the arts and learning in English. Despite all of the challenges that the teacher and the teaching artist encountered, they were able to co-create and co-teach a culturally responsive curriculum. Based on student responses to the exhibition artwork, the teacher and the artist settled on the theme of "Crossroads" for the work that the students would create during the residency.

During the field trip, the museum educator employed an inquiry based technique to draw from students their own understandings and meanings of the art work they saw there. Crossing the cultural divide between Haiti and southern California, students were able to create their own meanings about the work. Students were not only able to construct meaning from the artworks but also gave the teacher and the artist ideas about how to connect the art in the exhibit to lessons in both art and English.

At one point during the exhibition student tour, students stopped in front of a found object sculpture. It was a series of television monitors constructed in a cross shape. The museum educator asked them to observe what was happening and how it was constructed. Carole responded, “War.” Another declared. “That’s art!” Students started to ask questions and talk among themselves. “That’s art?” “Why is the television going fuzzy?” The museum educator asked, “What are some first impressions?” Students responded variously: “I’m afraid.” “They are getting kicked out of their homes.” “It’s a cross.”

She’s found the topic that she wanted to explore with them, stating, “Let’s talk about the cross.” A student answered, “The cross is a symbol.” When asked, “What does it symbolize to you?” The students used words such as *sacred*, *Jesus*, and *religion*. She delved. “What else can the cross stand for? Can you think of any other things that it stand for?” After many responses, a student answered with finality, “Death.” The museum educator asked, “Why death?” “Because Jesus died on the cross,” a student answered.

The educator asked, “Is there another spot, other than churches where you might encounter the cross?” She kept digging. One student finally answered, “the Crossroads.” She invited them to discuss further. “What happens at the Crossroads? Have you all heard the old blues songs about the crossroads?” The students had not heard the old blues song to which she was referring, but they had heard of a song by a contemporary rap group called, Bone Thugs-n-Harmony. She did not know the song so she asked students to tell her what the song is about.

Carole, the girl who took public transportation to the museum because she missed the school bus, spoke for the group, “Life and death, when you are alive or crossing over into, you know, like the afterlife, when you are transitioning over into heaven or whatever religion you believe in, something like that.” Then multiple students answered the question, speaking over

each other and explaining the contemporary song. LA Chavo summarized, “His friend died. His friend is going to wait for him...at the crossroads.”

Throughout the exhibition, students encountered crosses incorporated in sequined banners, paintings, and altars (see Figure 1). Students also saw assemblage sculptures created from the rubble of the 2010 Haitian earthquake. When the museum educator asked why the artists chose to use those materials, Carole answered again, “Because he wanted us to know that you can turn beautiful scraps of life into art.”



Figure 1. Example of cross in exhibition.

After the field trip, during planning meetings, the teacher and artist decided that the theme of the crossroads, which students discovered for themselves, would ground the unit and could suit both their purposes. The teacher would create writing-based lessons where students could draw upon their own personal stories of crossroads and the artist would create art lessons connecting the students’ writing assignments to the images and objects to *Vodou* gods (*lwa*) associated with the crossroads.

During the artist residency, the teacher focused primarily on poetry and personal writing exercises. The personal writing connected the students’ lived experiences to the artworks they

would later create in the classroom. She also used Haitian proverbs as daily writing prompts for students' journal writing. This idea came up during a planning meeting when the artist asked the teacher what they were currently doing in class. The teacher answered, "We just came back from winter break. We went from expository writing to World Literature. I will begin maybe with Ibsen's, *A Doll's House*, there is also a section in here on African proverbs." She shares the literature textbook with the artist.

After perusing the text that the teacher uses in class, the artist pulled out of his bag a book on Haitian Proverbs. She responded, "Oh, good! Yes, bring this...and maybe can hook this up with the African proverbs." While planning in the classroom after the first lesson, the two were looking through the book of Haitian *veve*¹ symbols and deciding which versions of the *veves* the teacher should have copied. The artist thought it was best to focus the *veve* drawing assignment to just those representing *Legba*, "I was thinking, *Legba*, because he is the god [loa]² of the crossroads." The teacher agreed. She then decided that the students could create found poems from the lyrics of the song they mentioned at the museum, stating, "We can use their music." Indeed, the students all drew their own versions of the *Legba veve* and embedded within them verses found from the lyrics of the song (see Figures 2-5).

For the second project in the unit, the students created an assemblage artwork based on a personal loss or transition. They created something from found (personal) objects that represented their own experience with crossroads. The metaphor of the crossroads was expanded to include transitions from all aspects of life. They wrote personal narratives about the loss of childhood or the loss of a loved one. The teacher and the artist discussed this during a planning meeting over Indian food.

¹ Veves are symbols associated with ritual ground drawings to invoke the gods or (lwa).

² Loa is the singular form of lwa, denoting one god in the Haitian pantheon of spirit deities or gods.

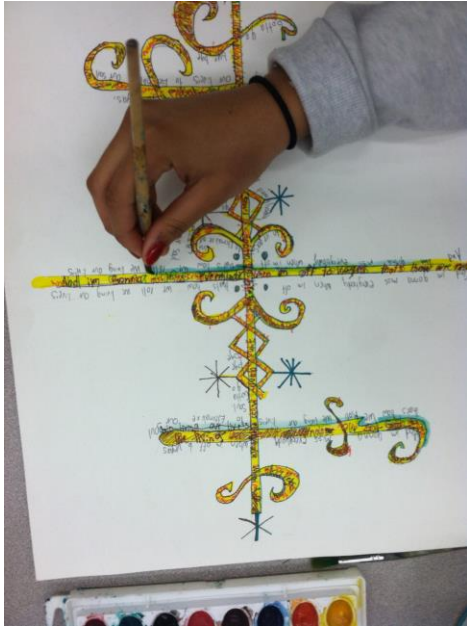


Figure 2. Student drawing.

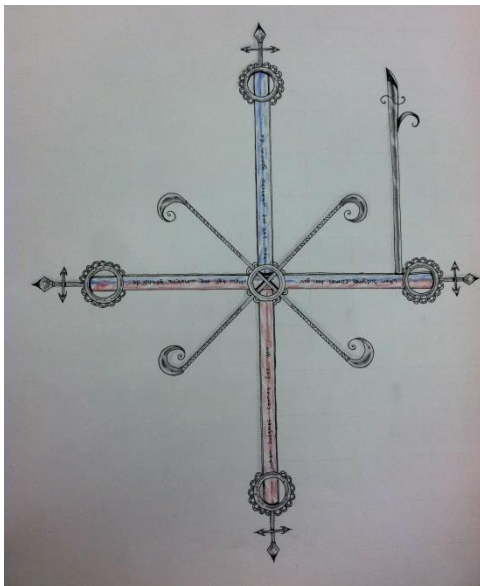


Figure 3. Student drawing of crossroads.



Figure 4. Student drawing.

The artist began, “I was thinking of the altar from the museum, this idea of combining objects to create something new.” The teacher liked the altar idea but originally wanted the students to write about the death of someone close to them. The artist disagreed and thought it might be too limiting. The teacher agreed in the end.

I think that would be the advantage because it would focus them in their writing. But it could be more interesting to have a choice. A turning point, a memory of someone they loved or a memory of childhood. A transition.

Ultimately, the students chose which to write about and then collected personal items to later assemble for the community altar. Students also created haikus from their personal narrative of loss or transition. Students wrote about loss of childhood dreams and innocence and many wrote about the loss of close relatives. Mike wrote about a memory of a favorite toy and a childhood career dream:

Ever since I was a kid, I’ve always liked dinosaurs. I remember being in the 1st grade pretending to be a dinosaur and play fight with my friend Cameron. I always thought that as an adult I would become a paleontologist, but as time passes interests are gained and lost. I never lost interest in paleontology but now I have new goals. I no longer desire to be a paleontologist mainly because new opportunities have opened up. I like to work with computers and cameras so a friend I met in Beverly Hills let me know if I majored in film in college he could get me into the film industry with him as a cameraman or editor...Every time I see this toy, I remember good times.

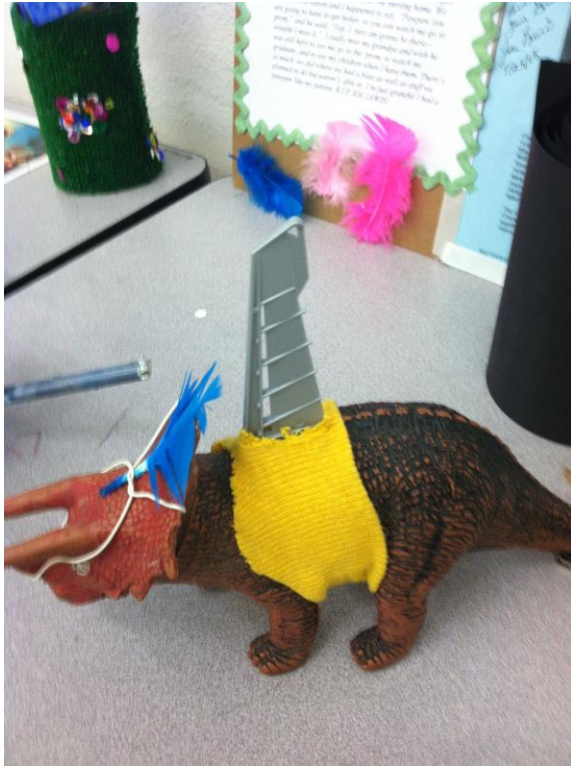


Figure 5. Mike's assemblage.

Duck wrote this memory of the loss of a loved one:

When he died I was hurt because I loved my grandpa so much. He was so cool. We had so many memories; he taught me how to sing all the 'oldies' back in the day when he was singing, and even though he never said it, I knew I was his "favorite" granddaughter. I remember when he first went into the nursing home. We had a conversation and I happened to say, "Pawpaw you are going to have to get better, so you can watch me go to prom," and he said, "Yep, I sure am gonna be there—I wouldn't miss it." I really miss my grandpa and wish he was still here to see me go to the prom, to watch me graduate and to see my children when I have them.

Jose created this memory of the loss of his grandmother:

I was only 7, the pain was there and I knew that where ever she left to, she will be okay because while she was living she did everything in the correct way. Her personality was the most candid of all. Some of my uncles cried, and some others stood static-less as sculptures painted with pain and remorse at the sides of the living room, saying nothing. They just wore those dark sunglasses.

Students then created an assemblage from the items they brought. In both assignments, the crossroads and the assemblage/writing, the teacher and artist created lesson plans incorporating standards based learning objectives in the content areas of Visual Arts or the

Common Core standards and/or English standards. Table 3 shows the assignments created and implemented during the artist residency. Standards based lessons in both Visual Arts and English Language Arts are listed with their corresponding objectives.

Table 3

Standards-Based Lessons in ELA and Visual Arts

English Language Arts	Visual Art
<i>Found Poem</i>	<i>Veve</i>
Standard: Analyze the way myth is used in literature and art	VAPA Standard: Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design
Objective: To invite students to participate in a Haitian ritual of inviting the Gods, to surrender to a deeper state of mind, and concretize the idea of crossroads through drawing and poetry.	Objective: Students will use line, shape and color to create an original artwork based on the Haitian symbol of Legba, god of the crossroads.
<i>Personal Essay</i>	<i>Assemblage</i>
ELA Standard: Narrate a sequence of events and communicate their significance to the audience.	Common Core Standard: Common Core Standards for Altar Making Activity
Objective: To render and give tribute to a time past or a person passed through original writing and art.	a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
	Objective: Students to create an altar addressing the Crossroads, to represent a memory... from an assortment of found objects brought to class

For the assemblage piece, the artist used Common Core standards. From the English Standards for the writing assignments accompanying the assemblage art work, the teacher wanted to focus on the following learning objective: Use language in natural, fresh, and vivid ways to establish a specific tone. Again, she was focused on student voice.

A haiku by Isabel demonstrates one student's learning outcomes from this lesson:

My childhood is gone.
Nothing left but to grow up.
Leave the child in me.

This haiku by Tammy shows how the assignment connected students to the theme of crossroads both in their memories and in their current lives.

Wasn't a good kid
Trouble approaches my life
And times get rougher.

All of the students' writing reflected the teacher's value of preserving the students' voices. As I reviewed students' work samples, I noticed that the teacher left their voices intact and only made suggestions about spelling, punctuation or other mechanics. As an English teacher, she created lessons that she felt helped students express their authentic selves. During the pre-residency interview she stressed this several times. Despite being a "white woman" who doesn't speak the way the students may express themselves, she felt it was important that students write about what they know and that they learn to express themselves authentically.

My whole goal with the lesson(s) is to take the student's voice...cause their voices are so powerful and show them how to link that to academic writing. Cause... what I find is very often the voice of the person is often removed from the writing and my students have such powerful and vital voices. I wanted to them to know that they can bring that voice that they use in their journal and in poetry to their academic writing.

One of the goals of the culturally responsive educator is to not only link students' lived lives to the classroom learning but also use *holistic* assessment of the lessons (Ladson-Billings, 2001). By encouraging students to compose writing from their lived experiences without marking them up in red ink for misspellings or grammatically incorrect sentences, she allows her students to express their thoughts and emotions freely. She also avoids what I felt was a fear of student backlash. When asked how she works with them to do this, she shared, "You build on yourself

honestly as you go along and you get better and better. If you try to be someone else, you sound phony and nobody will care.” She elaborated:

I try and prepare them. I try and brainstorm first so that process is helpful. Let’s just talk about the subject today, okay today, let’s brainstorm on paper, the next day maybe we write some notes about it. The next day, we go to the library and research together. It gets integrated naturally. I think that’s helpful to emphasize the process over product. Of course, the end result is the product. It’s not something that I like to contrive. I like the students to see the process unfolding naturally.

This idea of starting where you are and making it work was also part of the artist’s narrative.

During his initial interview with me, the artist discussed the bridge he had to create for himself between where he was and what he wanted for himself, “Growing up in Haiti as well, finding the way to make that nice car instead of getting that car from Mattel, already made.”

Both the artist and the teacher showed respect for the students’ own creativity, voice, and effort based on these values. They allowed students to start where they were, without fear of failure. The teacher asked students to submit anonymous journal entries about their experiences with the artist coming into the classroom and the value of the arts integration lessons. Ten students submitted anonymous reflections. The selection below is from one student, but this sentiment is reflective of all the students’ opinions and is echoed in most of the journal entries:

I never really too much cared for drawing, painting, coloring or anything of the sort. I’ve always really only been interested in music. But, after seeing my painting, it changed my mind a little. I think that art... I learned that if you put your mind to it you could create whatever you want and make something beautiful out of it.

I will return to these anonymous journal entries later in this chapter when I discuss the benefits of this arts integration unit, but this sentiment speaks to the value of the arts integration unit, not in terms of learning in a specific content area but in terms of exposing students to the arts as another tool for self-expression. Indeed, one of the important things students reported that they learned was that they *liked* doing art.

During their writing reflections on the Haitian proverbs, the teacher would often say, “There is no right or wrong answer on your reflection. What does the proverb make you think of? There is no right or wrong answer. I just want you to write.” The teacher and the artist created simple lessons that enabled students to feel successful in attempting and completing. This freedom of being assessed in a holistic way resulted in every student (who was still enrolled in the class) completing all of the assignments in both the art and the English lessons. Despite the teacher’s lack of expertise in culturally responsive pedagogy or the artist’s expertise in teaching, the two found ways to connect the classroom learning to students’ lived lives. In discussing the next finding, I will describe how the two collaborated in planning to create these culturally responsive opportunities that gave students an opportunity to bring their lived experiences into the classroom. I will also share some student work that reflected the collaborators’ planning and the students’ dedication.

Finding six: The teacher and the artist created lessons that were culturally responsive. The lessons connected students’ lived lives to the classroom through their writing and art making. The teacher chose to teach at the school despite the violence. This choice was partially based on her passion for creative writing. In her first interview before the collaboration began, she shared the reason she went into teaching and how she finds ways to connect students’ lived lives to the curriculum.

My passion is creative writing and I believe students, especially in an urban environment, can find their way in life through writing. I believe when you are alone and maybe you have a difficult family, when you start writing in your journal or poems or create stories you can find connections to yourself in ways that you can’t find other ways.

In the first writing assignment of the artist residency, the teacher asked students to write in their journals about a personal crossroads. She then passed out lyrics to the Bone Thugs-n-Harmony (Appendix H) song that students recalled at the exhibit upon viewing one of the found

sculptures. She asked them to find lines in the lyrics worth repeating in their own compositions. They could choose to do this or they could write a journal entry on the theme of crossroads and write an original poem based on their journal entries. Monique chose the latter and in her original poem she lets us peek into her world. Monique's found poem reveals to us her inner struggles:

On the Crossroad
But I'm not choosing yet
two good-looking roads
Which one do I pick?
I'm just trying to win!
Can't afford to lose it all
Do I break the rules and follow my dark side?
Or be the angel they all want
and obey all/so many tiny voices telling me to go right
But
Evil tells me to go
bad
living this life I don't know
Can someone really tell me what's right or wrong?
When I want it all?
Ambition is a contagious addiction/ have you feeling like Tony Montana
That can give you everything
But leave you nothing at the same time
Should I stay pure
or spoil myself
to death?

Although Monique made a greater effort than her classmates in the writing assignment by typing her poem (she revised it by changing the line breaks), she also completed both of the visual arts assignments. In fact, every single student in the second period class (with the exception of two students who dropped out between the second and the last class of the residency) finished the *veve* drawing assignment (see Appendix I: Student list). The photo in Figure 6 was taken a week after the assignment was due, when the teacher displayed everyone's *veve* drawing on a class bulletin board that had previously been bare (see Figure 6).



Figure 6. Classroom bulletin board.

Tammy shared a crossroads in her life in her personal writing assignment.

In my childhood life I wasn't always a good kid. I got into a lot of trouble. I went to four different elementary schools. I got expelled from one of those schools for protecting my little sister...Once I started growing and getting older, I started to realize how it's better to be good.

Fredo shared some very violent memories in his personal story. Student writing samples like this one support the teacher's claim that she values their voice.

I used to brake into houses and do a hole lot of bad things. We use to brake into things sometimes people was in there and this one time we had to tie this old man up. Then it was this one time they put in the window and I step on ten little puppies and they died. Then as I got in the house there was a big dog that I had to shoot because it was charging toward me. My cousins asked me why I shot the dog. I told them we had the house all to our self. So we took everything.

These personal writings inspired students to collect found objects from their homes to bring into class in order to create an assemblage. The teacher was not certain if students would bring in objects from home, so the artist brought in a lot of found "junk." However, both the teacher and the artist were pleasantly surprised when all of the students came to school with curated objects for the assignment. Over two artist's visits and a few class periods in between his

visits, students assembled their found objects to tell a story of loss. The collection of assemblage sculptures was then placed on a classroom altar. One student, who currently lives in a foster home, wrote about the trophy he won in middle school. He brought in the extra one (the one with his name spelled incorrectly) that he says is one of his most prized possessions. He transformed the trophy into a work of art that made us all smile (see Figure 7).



Figure 7. Student assemblage

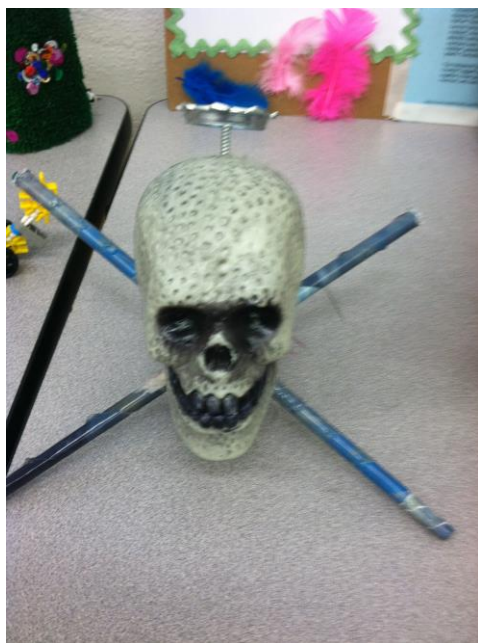


Figure 8. Skull and crossbones.

One student, B-Boy who was assigned to the class late, just as the class was finishing the crossroads assignment, had this to say in his journal entry:

While working in this class, I might not have done my cross roads but I saw how colors and drawing with words reflect how and who and what you are. When I saw my classmates doing their work, I felt as if they all had in front of them a mirror that will reflect their soul.

B-Boy never got a chance to go on the field trip so I was surprised when his artwork reflected the artwork we saw at the museum, particularly the skull and crossbones. He also never had the opportunity to draw or paint but he wrote a haiku to get credit for the assignment.

I'm at the crossroad
Surrounded by decisions
That will change my life.

Not all students completed the crossroads assignments or took the opportunity to reflect on a personal crossroads. In the first two classes, I observed one tall male student, Javier, who always came in and sat down with headphones on. He did as he was told. I never observed him

participate in classroom discussions but he always completed the writing assignments. I never observed him interacting with other students except on one occasion.

When the teacher began the crossroads assignment, he worked along with his classmates. He worked on the draft of the crossroads poem on the index card, like all of his classmates. I sat next to him and watched him write R.I.P., and then the name of a girl. When his classmate, seated directly across from him asked who she was, he answered, “my homie.” He told us both that she had been murdered over the weekend. He started a crossroads drawing of a cross with gang symbols all over it. We never saw him in class again. He was a senior and only months away from graduation. It is rumored that he is in jail. No one will say why. The teacher stated that the students “don’t tell on each other.” However, she suspected, based on the rumors, that he may have avenged his friend’s death. She said sadly, “He was one of my better students;” he was only one point away from passing the CAHSEE.

The cross as a symbol was familiar and personally meaningful to most, if not all, of the students. When I interviewed the teacher initially, I asked how, if at all, she incorporated students’ cultural identities into the classroom curriculum. She answered:

I do it gradually on topics that I think that might be controversial, like God, Christianity, heaven and hell. I notice that my students have a specific image of God as punitive, that there will be a punishment in hell for certain behaviors. So I open that up for discussion...

This became apparent in the crossroads drawing assignment. Students drew crosses and incorporated lyrics from the Bone Thugs-n-Harmony song into their drawings (see Figure 9). All students incorporated Christian beliefs into their designs. Some used the word God, while others repeated phrases from the Bone Thugs-n-Harmony lyrics, especially the phrases that had to do with judgment day.



Figure 9. Student's completed crossroads drawing.

Fourteen students turned in a final copy of their found poem. More than half of the poems repeated the phrase, "What you gonna do when judgment comes for you?" The word *pray* was used a total of 25 times among the students, the word *judgment* was used 10 times, and the word *heaven* nine times. These words are found in the Bone Thugs-n-Harmony lyrics, but students were not instructed to use specific words in creating their poems.

When judgment comes for you there ain't nowhere to hide.
 While playing with destiny come follow me
 Working on a plan to heaven
 follow the lord 24/7
 Meet me at the crossroads
 so you won't be lonely
 Can somebody tell me why we die?
 -Duck

In order to create the lessons that connected the theme of crossroads to the students' lived lives, the teacher and the artist had to transcend the challenge of time cross the cultural divides of their own racial and ethnic backgrounds, and find a common ground.

Finding seven: “Wyclef Jean has a CD called Carnival where he talks about people coming from the bottom to express them selves. I feel that way too about art...generally speaking.” – The Artist. The artist and teacher engaged in conversations about the exhibit to establish core values and beliefs for the collaboration. These conversations helped them to establish the big idea that would or could later be explored during the residency.

Theoretical models describing the collaborative process between teachers and artists state that collaborations often begin with conversations about intentions for the teaching and learning (Weiss & Lichtenstein, 2008). With this in mind during data collection, I was interested in observing to what degree, if at all, the teacher and artist engaged in conversations about core values and beliefs. I discovered that, indeed, the teacher and artist conversationally explored themes inspired by the exhibit in terms of how to make the best possible connections to the exhibit and how to engage students in the classroom. The two made connections between the museum’s art pieces and universal themes and activities that they felt were relevant to students’ lives. They often related these ideas to their own interests and ideas about what they thought was important for students to learn.

The teacher typically uses journaling and creative writing as part of her curriculum on a daily basis and continued this practice throughout the residency. She shared with me during our initial interview, “I believe when you are alone and maybe you have a difficult family, when you start writing in your journal or poems or create stories you can find connections to yourself in ways that you can’t find other ways.” A student echoed these sentiments in a journal entry:

While I am no artist, I still like drawing, doodling, and paint. Usually when I am upset, depressed or just have a lot on my mind, art helps me to express my feelings and put them down on a piece of paper.

Duck, 2nd period

The conversations between the teacher and artist took place throughout the residency, but three distinct and pivotal conversations during their planning sessions seemed to guide the entire curriculum unit. Planning sessions for the curriculum took place before the residency began and during the artist residency in various places and formats. The first of these pivotal conversations took place at the exhibit itself. Before the residency began, the teacher and the teaching artist met at the museum to do a walk-through of the exhibit, as a preview of what students would later see on their field trip.

During the walk-through, the two discussed the art works by Haitian artists and how the art could serve as a springboard for curriculum later developed for the students through English and art activities. These casual conversations revealed their own personal values and beliefs and later informed curriculum development.

Approximately 70 mixed-media art works by contemporary Haitian artists filled the university-based museum gallery spaces. The artworks provoked conversations between the teacher and artist on subjects as wide and disparate as religion and creativity. While walking through the exhibit, the teacher had many questions about the context and meaning of the artworks and noticed the use of symbols in the works. The artist often answered her questions about Haitian culture and art, but he also related these ideas to how they may apply to students' own lives and ultimately to their art making in the classroom. Many of these of ideas were based on his own interests and access to resources.

I have a book that I took from my brother this summer. They are all of these *veves* [symbols]...they are from the *lwa* [Haitian Gods]. Some of them are from the Haitian pantheon and some of them from the artist's imagination. I will bring it to school. We can make copies and have the students make their own symbols.

The artist not only shared his ideas and beliefs about the intentions of the artists' use of symbols on display, but he also made efforts to connect them to possible projects that students could

complete in the classroom. “Again, we are talking about poetry, proverbs are really important in Haiti. All these proverbs...I have this book of Haitian proverbs. We can talk about the idea of proverb...How can we use that as a springboard for this project?”

The exhibit’s artwork created by contemporary Haitian artists conveyed themes of creativity and resilience in the face of overwhelming calamity, i.e., the earthquake of 2010, and of death in general, as portrayed by the Haitian *Vodou* god, Baron Samedi³. As the oldest *loa* in the *Gedes* family of the *Vodou* pantheon, he was omnipresent in the exhibit as a god of the crossroads.

During the first planning meeting after the walk-through, another pivotal conversation took place. The teacher asked the artist to talk about Haitian art and the exhibit on his upcoming visit to classroom on the Monday before the exhibit. He agreed and planned to talk about the earthquake and its personal affect on his life as a Haitian native. The teacher wondered aloud, “How does a country continue under so much trauma?” She also shared her personal beliefs about her students’ lives and how important she feels it is for them to construct meaning from their difficult experiences through art and writing. Making connections between the exhibit, the artist’s comments, and her own beliefs, she proposed, “The personal poem, and the proverb could be our first project.”

The artist observed in a short personal story that he had heard from artist friends living in Haiti that 3 months after the earthquake, artists in Haiti were bringing in real skulls as art to the galleries and museums. The teacher concluded, “The found object and word will be our whole approach.” The artist agreed and reminded her that, in fact, real skulls were part of the exhibit. “I think it’s important to talk about some of the traumas of Haiti,” she insisted. “My students live

³ Baron Samedi is portrayed as a character in top hat and coat, sunglasses and white face. The powerful *loa* symbolizes death in the Haitian pantheon. He stands at the crossroads of life and death.

lives that are full of trauma.” She requested some Haitian history from him, because she stated that her students did not know much about Haitian history. The artist resisted this idea, stating, “I didn’t want to spend too much on history. People always get stuck on Haiti’s troubled past history. I don’t want to dwell there. Let’s focus on the creativity and resilience aspects.”

At one point in the meeting, the teacher summarized her thoughts in this way:

I will prepare them for the exhibit’s themes of sexuality, oppression, tragedy of the earthquakes...it’s so devastating, the thought that people can still create. Many of the students come from violent homes. Most of them...their fathers are in jail. I think the whole idea of trauma and tragedy transformed by...Creating meaning from chaos...to have this theme going through everything would be so instructive and beautiful. How do the tragedies inform their art?

During this same initial planning meeting, the two discussed at length the universality of the themes explored in the exhibit, reflecting on each of their own lives and beliefs. They then considered how they might connect these themes to students’ lives and to the content of the arts integrated curriculum. My observation notes from this planning meeting illustrate this dialogue:

The teacher points out again that one of the students had questions about whether or not Vodou is a Satanic Cult. The artist, “I will try to explain [to students] the religion by way of comparison to Catholicism and how Vodou was a mask for African religion. I am not expert, just an observer, but it’s not an evil thing. It’s not diabolical.” The artist explained further, “Vodou religion has to do with the continuation of life beyond death, the continuation of African culture beyond slavery. I would like this to be the focus of any discussions about Haitian religion.”

He spent some time looking in the exhibition catalog for the chart that illustrates the parallels between Catholic saints and the Haitian pantheon. The two discussed the possibility of having students create masks and how this was fitting given that Haitian religion masks African religion. The teacher understood and compared this to the “code-switching” that the students do all of the time. The artist extended the comparison to “drag” and the right to represent oneself as something other than oneself. The teacher agreed, stating, “I dressed up for Halloween and couldn’t believe how freeing it was!”

This dialogue created a sense of ownership of the curriculum that is very different than simply teaching from a textbook. The two were able to create something original based on the exhibit and through discovering how the museum exhibition resonated for each of them personally and together as citizens of the world. This curricular creation with the intent to teach students about their own and others' cultures is a hallmark of culturally responsive pedagogy.

The two discussed the universality of the desire to mask in most if not all cultures. The artist suggested that Baron Samedi, the central *Vodou* figure of the exhibit, personifies this in his mask of white face, which symbolizes death and life itself and the transformative powers of sexuality, death, and life. The teacher stated, "So funny, how almost every culture has this." The artist added,

Yes, I remember growing up in Haiti and watching the town transform during carnival. Wyclef Jean has a CD called Carnival where he talks about people coming from the bottom to express them selves. I feel that way too about art generally speaking.

The teacher and artist returned to this common theme throughout their conversations and throughout the residency. The teacher reflected,

Creating meaning from chaos would be a great theme to run through this unit. My students could really benefit from this theme. Many of them come from so much violence, gangs in the neighborhood and violence and drugs at home.

The artist added, "Yes I agree, resilience and resistance. We can begin there."

As the two strolled the museum exhibit in their first conversation and discussed possible projects, the teacher was excited by the artists' use of unusual materials. The teacher asked, "Why can't we use materials like iron and wood?" The artist felt that it was important that students use easily assessable materials. "Let's stick with paper and simple drawing." He explained further, "We don't want to set them up for projects that they can't get the materials again." This statement mirrors the artist's own background and his sensitivity to students' lack of

resources. While talking about his own upbringing in Haiti during our initial interview, he shared:

It was something that was part of the cultural fabric in Haiti. We didn't learn this in school. I always like to draw...there were families that were fortunate to have those kinds of class. One of my friends he knew how to draw perfectly. I didn't have that.

Later, when talking about his evolution as an artist and his decision to leave film school, access to materials was a big part of his decision.

Those kind of lack of tools force you to make a better artwork. It's kind of a strange paradox to talk about like that. Maybe that was my problem. I left film school because of fear that I wouldn't be able to afford film. It was kind of a cheap thing to do video.

Based on these core values, beliefs, and ideas, the continuing conversations between the artist and the teacher led to the decision to do simple drawings based on universal symbols and Haitian mythology. Eventually, in the third pivotal conversation during a Saturday planning session at the teacher's home, the two decided that students would learn about the crossroads in Haitian culture and art and would create their own crossroads symbols and stories. The collaborators also decided to use found words and objects during these conversations.

If we go buy materials, in terms of your poetry assignments, I think it would be best to stick with paper. I think it will take more time to find objects. With the material, we can use light objects that can be transported. When we leave, I will show you these stick figures that I am making from just masking tape.

The teacher agreed, stating, "I'll start them working on found poems to get them started on the idea on finding objects and words in their own environments." I will return to these planning sessions and conversations in some of the other findings sections.

Finding eight: "I do the literature parts, you do the arts!" – The Teacher.

Transcending the challenges of the school climate, time, and lack of specialized expertise in arts collaboration, the teacher and the teaching artist divided the tasks of creating and teaching the curriculum based on their professional experience. Lesson plans were conceived and written

along each member's unique curricular content expertise, on which the collaborators agreed. The artist prepared and taught the art lessons and the teacher prepared and taught the English lessons. As I mentioned previously, this was accomplished through constant dialogue.

After the teacher and artist met at the museum, they agreed to meet for longer, more detailed planning sessions. The goal was to plan out the details of the curriculum. Their first planning meeting proved to be the most important as they were able to agree on the major components of what they wanted students to learn and accomplish. During this meeting, they worked through their values and beliefs as discussed in the previous finding. They also began the task of plotting along specific themes and lessons. The teacher was the first to suggest moving from the abstract conversations about themes and big ideas such as resilience, creativity, and resistance into the concrete dialogue about specific content of the lessons. Deciding on the specific content required the teacher and artist to continue their conversations in planning meetings and via email.

The big ideas of creativity and resilience had been established in their initial planning session however, a specific theme (crossroads) that could connect both the art and the writing together and would be relevant to students' lives had not been decided yet. More importantly, they had not figured out how to teach this concept of crossroads. Finally, the teacher settled on the idea of found poems for the first writing assignment. The artist decided to use *veve* symbols, which represent the different Haitian *Vodou* houses (*Lwas*⁴). The artist himself had drawn these symbols and incorporated text into their design. He thought the two ideas worked well together.

He suggested that students use "found" phrases from their own original writing done with her in class within the symbols, describing the use of these phrases as "like a poem or mantra." The teacher responded, "...Oh....interesting," but she did not seem to understand how this

⁴ Lwas- Haitian spirit deities.

would work. When the artist showed her an example of a *veve* from the exhibition catalog, she needed to be convinced that text will fit in the space, asking three different times how students' writing would fit into this design. When he went into specific detail about how this could be accomplished, she finally decided, "That would be so beautiful. I'll do the literature parts and you do the arts!"

Throughout the planning sessions, the teacher focused on the 12th grade English standards and learning objectives while the artist figured out ways to complement these. When creating the lesson plans for both of the final finished art works, the teacher wrote the lesson plan for the writing assignments and the artist wrote the lesson plans for the art portions.

Similarly, when students needed to solve problems in their writing or had questions about expectations, those questions were directed to the teacher. When they had specific questions about their artwork, those problems were presented to the artist on the days when he was there. However, the teacher did allow the students time to work on their artwork during days when the artist was not present. She felt that his limited number of visits to the classroom would be best used at critical points in the development of their visual ideas. The 50-minute time slots left students little time to actually work on their art, because time was spent on journal reflections, using the Haitian proverbs as writing prompts. The teacher stated,

If you do the art projects, I can do the writing part when you aren't there. I'll think in terms of art only when you are there. That way you can supervise the art. We'll just worry about the art when you are there.

As previously stated, despite this split of expertise, the teacher allowed class time during her English period to let students work on their visual arts projects. Students continued to develop their visual ideas when the artist was not there.

The planning process took place during the entire residency. The teacher and the artist had to remain in constant dialogue about the goals of the project and the best way to move forward. Planning was often done between classes, right after students left, during the teacher's advisory period. While they were cleaning up from the second period class, they chatted informally about what needed to happen next. These impromptu check-ins were based on immediate impressions of the classes that just took place, serving both as planning sessions and also as reflections of what happened that day.

In addition to these impromptu dialogues, 183 emails were exchanged between the teacher and the artist during the residency. The majority of the emails exchanged between the teacher and artist were concerned with the mundane tasks of scheduling or securing equipment or supplies. However, the artist sent the teacher many emails informing her about relevant resources for their collaboration. He sent her various references about Haitian culture and history; including suggestions for books that the students could read, videos of *veves* being created in the context of *Vodou* ceremonies, and videos of Haitian sacred rituals. These resources, in addition to the very specific conversations about Haitian culture and the exhibition, led to the agreement that the assignments would all relate to the one theme of crossroads. The assignments were divided into the writing components and the art components and the teacher and artist taught their lessons respectively over the duration of the residency.

Haitian literature and culture. While the artist's expertise was in the content area of the arts, his cultural identity and expertise as a Haitian informed many of curricular decisions to which the teacher agreed concerning the content of some of her writing activities, even on the days when he was not present. For example, one of the 45 emails that the artist initiated included this correspondence:

Hello,

i was wrong yesterday about Danticat's dad passing when in actuality it was of her uncle. nevertheless, find attached more of Danielle Georges writing. she is a published poet. i think some her poems will resonate well with the students. she is a good friend of mine and i believe she would be happy to know her poems being used for this [project]. be well and do have a great MLK Day !

In the email the artist is referring to the well-known and respected Haitian author Edwidge Danticat who wrote a book called *Brother, I'm Dying*. In this immigration, the writer tells about her dying uncle who is trying to get through immigration at the airport and is denied access to his prescription medications. The teacher began reading excerpts from the book aloud to students as they worked on their art projects. On other days when the artist was not there, the teacher taught from her classroom textbooks but found ways to incorporate the themes on which they had agreed. The teacher decided that the book of Haitian proverbs that the artist lent to her would be an invaluable asset to the writing that the students did daily. Additionally, the world literature book used for the 12th grade English curriculum included a section on African proverbs. The teacher stated,

I can put a proverb on the board each day and ask the students to reflect on it in their journals. We can discuss them in the context of Haiti, in the context of their personal lives and in the context of the themes found in the exhibit.

She continued this practice throughout the duration of the residency. Every time I came to observe during the residency, she had a proverb on the board for the students to write about in their journals. She would then lead a brief discussion. On one visit, she began the class with a Haitian proverb and asked the students to write a reflection on this proverb in their journals:

The long way home won't kill a person.
-Haitian Proverb

She asked students, "What could this mean? Get your folders out and start writing a reflection on what you think this proverb means. What could 'home' mean other than where you go home at

night?” Tammy raised her hand, “For me, if you take the long way, like on your way to your career or to your goals, you may meet obstacles. Those obstacles won’t kill you.”

I think it means that the long way home means that like the earthquake in Haiti...people who are looking for homes, may have survived the earthquake but they still have a long way to go until they have homes. But, it won’t kill them. They will keep going.

On the second day of the artists’ residency, the artist talked with students after their journal reflections and tried to draw parallels between their English classes, the art of the exhibit, and what he would like them to learn about visual arts.

The objective is to understand design as a language...a visual language. Everything you see has design. If you look at this poster there [pointing to his own work], it is design, is a sense of balance and unity and clarity. I will read to you what design is: Design is a visual language that is built on elements. Design is about organization of that visual language. Design elements and principles that we will be using in this class will be balance, unity and color.

Another example of this division of expertise and teaching can be found midway through the residency. At the beginning of class, the teacher asked, “What could the crossroads be?” One student thought it could relate to dealing with people who are sick and dying. One student, Leyal, offered two ideas: “Maybe it is symbolic of the transition from childhood to adulthood or the crossroad from high school to out of high school.

The artist sat in the back of the room observing the teacher facilitating the discussion. The teacher turned the class over to him after introducing students to the theme of the unit through discussion. He then began the drawing lesson, showing them intricate crosses that they would design based on the traditional Haitian *veves*. The Haitian *veves* were copied from a book belonging to the artist and represent the mythical god Legba, a West African and Vodou god who stands at the crossroads between states: life and death, health and illness, sleep and dreams. Legba, like Baron Samedi, symbolizes the end of one thing and the birth of another.

This division of expertise became more pronounced toward the end of the residency when the teacher and teaching artist realized that in order to best utilize the artist's time with students, he would need to work with students for the entire 50-minute period. Rather than spend time with the journal prompts focusing on Haitian proverbs, the teacher gave the artist control of the classroom almost immediately after the tardy bell rang. The teacher summarized the new strategy in one of the planning sessions,

I am intrigued by the psychology of color, which you've explored, and I feel a brief introduction to the topic along with instructions for the watercolor technique should work well. Anything theoretical can be covered briefly before we start and then reinforced as the students are working. That will save time and prevent us from getting bogged down.

The following thoughts are excerpted from the teaching observation notes taken on that day, which was the seventh day of a total of 10 visits to the classroom. The timeline shows that the entire period was used primarily for art-making led by the artist.

- At 9:05 the artist introduces the watercolor lesson. He asked students who are finished with their drawing. He points to the back of the room where there are tubes of watercolor, paintbrushes, containers for mixing paint and a bucket of water.
- At 9:15 when no one is working yet, the artist is encouraging students to get out of their seats and get their art supplies. Students are getting water, brushes, and watercolor.
- 9:20 -the artist has a color wheel and is showing students the colors on the color wheel.
- He's talking about color. "You don't have to choose more than three colors." He demonstrates mixing colors, watercolor washing techniques.
- He asks, "What are the opposite colors on the color wheel?"
- 9:40... half the students are finished with their work now. The artist is working with one student on her *veve* painting, helping her select colors for her watercolor wash.

- 9:45- Students are getting out of their seats to take their work out in the hall and lay it on the black paper to dry.
- 9:55 the bell rings for dismissal, four students remain in class during advisory to finish.

The teacher had been working quietly with students to collect their finished poems or allowed students to use her computer, one by one, to type them. She had not addressed the class as a whole during the entire period, the way she usually does. The only exception was to tell them that the artist would be working with them all day. On these days, the students focused all of their energies on creating; they were engaged, and they were a community. They were transformed from passive apathetic reluctant learners to active, engaged, and motivated creators. In the next section, I will illustrate these observed classroom climate changes through student writing, observations of student behavior, and statements from the teacher and teaching artist.

Benefits

Research Question two asked, “What benefits, if any, were reported by students, teachers and the teaching artist?”

Finding nine: The teacher, the artist and students all reported benefits.

“It’s about exposure. Once you expose a child to a different world, they will crawl in.” – The Artist. At the end of the residency, the teacher and the artist shared their ideas about how the students benefitted from the residency. The teacher and the artist agreed that there were three observable benefits to students: (a) students were attending classes and the (b) behaviors that originally pointed toward a lack of engagement fell away, and (c) students found another way to express themselves emotionally and creatively. The teaching artist also felt he himself had benefitted from the collaboration.

The artist felt that the residency helped him to clarify his larger purpose as a teaching artist. He also said that the residency helped him to understand what populations he wants to teach from now on. After teaching the students at this urban high school, he feels the work is necessary. He now only wants to work with students in high-poverty areas and only wants to work in high schools. He would also like to spend more time working with other professionals in the urban classroom setting. When asked what he felt most proud of in this partnership, he responded, “I was part of something bigger than me. I was part of a team.” He feels this collaborative way of working challenged him to be “more professional” and to “be more responsive” to others’ ways of thinking or creating. He stated, “Working together to create something for these students felt right...I’ve never had to be accountable like that...it’s not about the lesson plan. It was being accountable to other professionals.”

In addition to what he learned about himself, he enjoyed seeing students go through a process of letting go. “There is a timidity on the part of the students, like I am not an artist. They let go at the end. They want to learn. They want to see more.” He would like to continue working with the students and hone his skills as a teacher, stating,

As a result of this partnership, I know what I want to do. I want to work at that school, with those students. Maybe not with those students per se, but I want to work in high schools where students may not have access to art.

He elaborates:

Definitely exposure. Bring them to the gallery more often. It doesn’t have to be all the way up. It could be closer their neighborhood. But they have to get out of their neighborhood. They don’t leave their neighborhood. The kids are not exposed to anything. They don’t move, they don’t go anywhere. It’s a sad situation for urban kids.

While the artist reflected on how this experience had changed him, he also noted a difference in the students. So did the teacher.

Students were attending classes and the behaviors that originally pointed toward a lack of engagement fell away. When I asked the teacher what surprised her most about the artist residency, she responded, “How much they loved doing art!” She seemed genuinely surprised. Throughout the residency, she would say to the artist, “The kids always ask, when is the artist coming?” “We want to do art with the artist.” At first, she admitted that she thought it was because they wanted to avoid academic learning in English. Then she later confessed that she thought it was because they were “primarily visual learners” and enjoyed “doing things.” She thought maybe it was a way to help them visualize their thoughts. She said that because she and the artist taught the metaphor of crossroads from so many angles, “Students got it!” She believes they “got it” because they *did* it. “They got in their bones. The students really understand what a symbol is. They really understand the concept of crossroads. They got it. They really got it.”

This active way of teaching a concept allowed students to engage in learning in new ways. Reading, writing, and discussion remained central to her classroom and teaching style, but the addition of “making” something with their hands did seem to excite students. They began as reluctant, distrustful learners: texting in class, talking while the artist was teaching, or simply not contributing to classroom discussions. By the time the residency ended, students were fully engaged during the entire class period, even staying after second period and working through their advisory periods. The teacher shared these thoughts about the project from anonymous students’ journals:

The art project was very boring at first, but as soon as we started, I began to enjoy the project. I never really liked art of doing art. I always liked other people’s art but now I enjoy it and I like doing stuff...not just saying stuff.

It’s a wonderful and good experience. It felt like a college class.

When I am doing art, I feel free like a bird that I can express all my feelings and nobody can’t tell me “ohh don’t draw that or ohh don’t write that.”

When I first started observing the classroom, I noticed that students would start to get ready to leave class about 5-10 minutes before the bell rang. They would even sometimes stand up and wait by the door until the bell rang. By the time the residency was over, students were not only staying until the bell rang but sometimes there would be two, three, sometimes four students remaining during the advisory period. These students were working on their poems, stories, or art projects. The boys particularly liked using the drills and other electric tools that the artist brought in for the assemblage project. They worked in teams, helping each other work through construction and design problems.

The artist observed that students started to trust him. They slowly began talking to him about the music that he brought to class and played and showed greater curiosity about Haiti, asking him about his country. When asked how he thought students benefitted, he answered. “I think we sparked their intellectual curiosity about culture, about art, about themselves and what they can do.”

Some students acknowledged that they enjoyed the class. One student wrote in his journal, “I was not aware that combining art with writing would be so delightful! The main change I would make is to give more time for the art!” Another wrote, “I feel so happy when the teacher says that we will do art. I feel curiosity about what are we going to do today?” Others mentioned their increased knowledge and curiosity about Haiti, stating, “I want to know more about Haiti but also about other cultures now.”

The students expressed appreciation for the opportunity to express themselves emotionally in class. In response to the pre-residency writing prompt that the teacher administered a day before the field trip (How does art help you?), almost all the students mentioned that art was a sort of therapy. Every student paper mentions feelings or emotions.

Many students mentioned art as a way to get out of bad moods. One student wrote, “When I’m down or upset I just pick up anything available like a crayon or pen...” Another student wrote, “Art is like comfort. I get to express all my emotions, especially anger.” Still another explained it this way, “I kinda get a better understanding of how I feel by drawing.”

When given the post-residency prompt (How did this art residency benefit you?), some students responded similarly. One wrote, “I think art make me a different person. I feel mature because I can draw if I feel angry instead of yelling.” Another stated, “I think we all benefit from art but in our own way. I think I was able to express myself even more with this drawing than with words.”

However, the students’ responses were more varied after the residency. Their responses included specific references to *learning*. In response to the journal prompt from the teacher about what students learned from the residency, one student wrote:

I expanded my vocabulary. And also am now knowing that I can make a poem whether it is long or short. I can mix colors and make them dark or light by adding black or white. I look at pictures now and wonder what the artist was thinking he wanted me to know. Yes, I would do this again. Oh yeah, I learned that Vodou is not a negative activity, it’s an actual religion that people in Haiti believe.

Two students wrote that the activity helped them to view art from a different perspective.

I never really cared too much for drawing, painting, coloring or anything of the sort. I’ve always really only been interested in music. But after seeing my painting, it changed my mind a little. I think that art, I learned that if you put your mind to it, you could create whatever you want and make something beautiful out of it.

I liked the whole perspective of art from a Black history point of view. The Black history they were teaching us and speaking about.

To prepare students for the assemblage assignment, the artist brought in slides of found object artwork created by African American artists. Many of the pieces stimulated dialogue about the history of Black people in the United States. This conversation was the first time that the class

had addressed the topic of race head on. When the artist showed an artwork by Southern California artist Betty Saar, an assemblage of Aunt Jemima with a shotgun, the students engaged in dialogue about racial stereotypes.

Comments by students during the discussion included:

I think it means that as an artist you can make the picture however you want. Aunt Jemina is a stereotype that the artist wants to shoot. To kill it.

Maybe she wants to kill White people?

No, you know how Black women took care of white people. See the White baby she is holding? Maybe it's about Black women as warriors and as mothers?

The artist longed for more opportunities to expose the students to more art: a desire he expressed several times. The teacher printed out many images from the slide presentation and created a bulletin board for them. Students sometimes referred to them in their conversations with the artist as they were building their own assemblages. These artworks made by African American artists remained on the bulletin board weeks after the residency ended, along with artwork that the students themselves created. Both bulletin boards served a reminder to the students and to visitors that these students participated in a larger dialogue about culture, identity, self-discovery, and creative expression.

Summary of Findings

The findings reported in this chapter and in the previous chapter, demonstrate that even in the most challenging school environments, art partnerships between public high schools and cultural organizations can provide much-needed opportunities for artists, teachers, and students to grow personally, academically, and creatively. High school students and teachers in high-poverty high schools are often overlooked for arts partnerships for fear that the students and teachers lack the skills and resources to participate and benefit fully from these partnerships.

Although this remains a concern for me as well, I am convinced that with the right support for both teachers and artists, high schools in high-poverty neighborhoods can not only benefit from these partnerships, but also prove critics wrong in their assessment of the potential for these partnerships.

We as artists, researchers, arts educators and administrators can make a difference in urban schools by confronting our fears and preconceived notions about ‘suitable’ arts partnerships. While it is necessary to arm ourselves with sufficient training, commitment and support systems to aid our success, we should not seek guaranteed success in the ways that we usually measure achievement. Instead of looking for higher test scores, perfectly spelled essays or brilliantly painted canvases as evidence of our success, let us begin to define success as the myriad ways that students and teachers and artists come together to demonstrate and celebrate being human through this uniquely human attribute called creativity.

Despite the limitations of this study, which I will discuss in the final chapter, the data suggest that students in urban high schools positively respond to artists in their core content classrooms. The data further suggest that students, the teacher, and the artist are eager for more opportunities such as the intervention in this study and are willing to do the work necessary to create these opportunities.

CHAPTER 6

DISCUSSION

Students who could benefit most from arts experiences are those most likely to be denied access. Studies seeking to justify arts education for students with decreased access to an art education during the school day have demonstrated significant benefits, including increased student engagement in school activities (Catterall, 2012) positive changes in school climate and increased opportunities for teacher collaboration (Gullat, 2008; Rabkin & Redmond, 2004). The PCAH (2012) has recommended expanding opportunities for artists to collaborate with core content teachers during the school day, as one policy that would create and increase access to the arts for students in high poverty communities.

Further, scholars have begun to collect evidence that an arts education in culturally responsive settings can prove especially beneficial to African American students (Hanley, Noblit, Shepard, & Barone, 2013). The evidence presented in Hanley et al.'s (2013) study suggests that students in urban high schools across the nation benefit from teacher artist collaborations in their core content classrooms and in after school settings. Closer to home, African American and Latino students in this study's classroom demonstrated increased engagement with the subject, more regular class attendance, and overall improved classroom climate.

In this final chapter, I discuss the benefits and challenges of this collaboration. I then offer recommendations specific to the needs of high school teachers and artists who work or wish to work in urban high schools but lack training in culturally responsive pedagogy and/or the arts. The discussion of the limitations of this case study and recommendations for further research follow the section on recommendations for practice. I conclude the chapter with a personal reflection.

Discussion of Key Findings and Implications for the Field

A climate of fear and distrust in the school presented a challenge to the teaching artist, the teacher, and the students during the collaborative process. While the neighborhood or school climate may not determine a child's ability to learn, I would argue that it certainly has an impact on teaching and student learning. In Mary Stone Hanley's (2011) pivotal study, she found violence as a common theme in students' writings. I found the same to be true in this study.

Further, the climate of the neighborhood affected the teacher's ability to "cultivate relationships beyond the classroom boundaries" to use culturally responsive terminology (Ladson-Billings, 2001, p. 67). The teacher in this study admitted that she "feared" for her life when she initially ventured into the community. Her comment underscored the warnings I had heard before I began the study. Despite shrugging these comments off as insensitive, I experienced first-hand a school's classroom climate that did not foster "a community of trust" (Ladson-Billings, 2001, p 74).

However, despite this challenge, the students became increasingly engaged in the arts integration activities and, surprisingly, the climate of the classroom began to shift. As one student in this study said, "Art to me is like a place of comfort. I get to express all my emotions, especially anger" (See Appendix J for the entire journal entry of this student). Art as an avenue for students and teachers to confront students' affective needs has long been one of the most effective arguments for an arts-inclusive education. Yet, as budget cuts and a narrower focus on test scores determine curricular and staff decisions, students' affective needs receive less attention (Center for Educational Policy, 2009). Almost all of the students in this study acknowledged in their journal responses that art was an avenue for expressing their feelings, as I reported in finding eight, *Students found another way to express themselves emotionally and*

creatively (see also student journal entry in Appendix J). As fewer resources are made available to schools in the form of counseling and social services, students and school faculty are left to deal with students' emotional needs on their own. The findings in this study support the claim that arts provide an avenue for teachers and students to explore and express difficult emotions in the classroom. When the arts are integrated with other subject areas during the school day, students have an opportunity to vent these feelings in appropriate, creative, and potentially powerful ways allowing them the space to find their focus for more academically rigorous experiences.

The students in this study were able to express sad memories associated with loss through poetry and reflective writing. They were also able to create original drawings based on ideas and feelings associated with decision-making, spirituality, and memory. Students used metaphor, color, shape, and words to express their feelings and knowledge. These findings were consistent with the literature. Dixon (1976) states that symbolic imagery is the use of phenomena – such as spoken words, metaphors, dance, music, and song – to construct and express knowledge, conveying multiple meanings. “This dimension of the construct is conceptual and expressive and depicts knowing as a dynamic, rational *and* creative process” (Dixon, 1976, p. 20). More recent brain studies support these earlier theoretical models (Jensen, 2001; Rinne, Gregory, Yaromolinskaya & Hardimann, 2011). The mind constructs knowledge with the assistance of rather than in isolation of emotions. Therefore, the affect-symbolic imagery often used by African Americans defines a holistic orientation to knowing. It encompasses both affective and conceptual-expressive characteristics.

Based on these findings, some proponents of culturally responsive teaching (Bequette & Hrenko, 2011; Hanley, 2011) have found the arts to be particularly effective in teaching African

American and Latino students, as the arts support this integrative or holistic approach to learning (Jensen, 2001). This study supports these findings.

In schools where students may be experiencing high levels of stress, the opportunity to express their feelings becomes not only important but perhaps essential to their ability to learn. These two findings together were the most surprising to me, yet also the reason for this study. Intuitively, I felt that art offered students a way to express what was most difficult in their lives. I failed to recognize that school could also be an environment that proved difficult for students. I have heard many teachers express the opinion that for many students school is the one place where they can forget about the difficult circumstances of their lives. This may be true, but when school is a place where expectations are beyond their skill level, this potentially adds to their stress.

The average 12th grade student in this study had a fifth grade reading level, yet the expectation held by everyone, including myself as a researcher, is that their academic skills should be at least that of a ninth grade student. Additionally, they attend a school where fights are common, and rape and violence prevail in their neighborhoods. Some schools like this one are using the arts to transform schools from places of fear and disorder into places where students can find their focus.

One such school has been highlighted in a widely circulated news article, entitled “Principal Fires Security Guards to Hire Art Teachers and Transforms Elementary School” (Tur, 2013). The article describes the transformative power of the arts in a Roxbury neighborhood school in Boston:

In a school notorious for its lack of discipline, where backpacks were prohibited for fear the students would use them to carry weapons, Bott’s [the principal’s] bold decision to replace security guards with art teachers was met with skepticism by those who also questioned why he chose to lead the troubled school.

Like Principal Bott, principals in “troubled” schools want the best for the students but don’t always know how to achieve the desired results. Too often, they implement stricter discipline policies or assign students to remediation classes because of their low-test scores. In the case of the Roxbury, Boston school, they may also hire security guards. However, as Bott is demonstrating, by providing students with an opportunity to express their feelings through the arts, the students have become more engaged, more focused on the school tasks at hand, and less likely to engage in distracting behaviors. In terms of the results of Bott’s intervention, one teacher reported in the article, “the classes help develop trust between faculty and students”. Similarly, the teacher in the present case study reported that one of her more-difficult-to-manage students suddenly became “nice” to her as a result of the artist residency.

When educational leaders acknowledge that it is not only test scores we want to improve for students in high-poverty schools but also their overall learning environments, then principals, teachers, parents and community organizations can begin to collaborate to reduce the feelings of tension in schools so that schools become a welcoming site for students and others. The arts encourage the discussion and expression of feelings, the creation of beauty, and collaboration among student peers and adults. The arts become a tool for increasing not only students’ engagement with the subject matter, but also students’ engagement with each other, with the adults in their lives, and with the environment itself. The success of arts integration plans in elementary and middle schools is making the news, as the aforementioned article demonstrates. However, arts integration in high schools is a more recent and challenging undertaking.

Arts integration in high schools presents several challenges, the greatest being the lack of time for collaboration. As demonstrated in my study the 50-minute classroom time block makes it difficult for teachers to collaborate across subject areas. Schools in neighborhoods where

violence is prevalent present yet another obstacle for partnerships, as cultural organizations are less likely to send their artists into these schools, as one such arts leader expressed by her comments below. Additionally, as stated by the artist in this study, artists often feel inadequately prepared to successfully maneuver the challenges presented by students who are armed with distrustful attitudes or poor academic skills. However, these obstacles can be addressed with greater training and cultural understanding, as I will discuss in my recommendations.

This is new territory for arts education research. Many teachers and principals have reported an improved school climate following school wide arts integration implementation but most of these findings were obtained at elementary and middle schools. The review of the literature does suggest that arts integration can improve school climate and increase students' opportunities and abilities to express them selves. However, to my knowledge, the assertion has not yet been made that arts education can help reduce violence and tension in schools, particularly high schools.

Limitations of the Study

My study was limited by my personal bias as an artist and an arts educator, and perhaps even by own humble beginnings at a high school located in an urban neighborhood, much like the one where I conducted this study. Despite my best efforts to hold an objective view of what I witnessed in the classroom, it was difficult to refrain from projecting my own ideas about what constitutes strong classroom management or culturally responsive pedagogy, as well as effective arts integration strategies. I know that the teacher and teaching artist felt these biases because they both told me that my insistence on focusing on student learning influenced their thinking

during the residency. Too often teachers and artists focus on “activities” rather than learning, and the two participants of this study did exactly that.

Finally, the sample size of this study only included one teacher, one teaching artist, and a small group of 12th grade students. A study involving multiple teachers, multiple teaching artists, and more students could have provided a more convincing case for the findings presented in this study or revealed other benefits, challenges, and processes not explored in this collaboration. Future studies should be conducted at urban high schools utilizing teaching artists and culturally responsive pedagogy, in addition to conducting cross-case analysis.

Although critics state that the single case study offers a poor basis for generalization (Yin, 2009), I will present recommendations for the practice of arts integration education in the following section based on my observations of and interviews with the teacher, teaching artist, and 20 students who participated in this study.

Recommendations for Practice

1. Cultural partnerships for arts integration should expand opportunities to high school core-content teachers, not just elementary and middle school generalist teachers, and provide leadership in arts integration and cultural sensitivity training for teachers and artists. Further, cultural partnerships with schools should expand to include collaborations with other school and city departments and agencies.

High school core subject teachers in urban schools need professional development in collaborative arts integration strategies. The teacher and the teaching artist both admitted on several occasions to being “at a loss” as to how to proceed in this collaboration. In my role as participant observer, I provided as much guidance as possible within the small window of time that we had before and during the residency. However, much of the guidance that I wanted to

offer required structured training that none of us was prepared to engage. The professional development offered by the Fowler Museum to the teachers participating in the field trip portion of the partnership had taken place before the teacher who participated in this study agreed to join.

While this was technically a limitation of the study, I came to see this lack of skill as one of the strengths of the study because it allowed me to observe what types of training the traditional classroom teacher needs. Most teachers in the core subject areas have no training in arts integration, nor do they have sufficient training in culturally responsive pedagogy. For teachers in urban classrooms, I recommend that they receive both. Teachers in urban classrooms are most likely to teach students who live in stressful neighborhoods and homes. As the tensions in urban areas increase and funding to schools in these areas decrease, teachers and students have less access to mental health services, counseling, arts, physical education, field trips, and other opportunities that allow for students' expression of feelings.

The tenets of culturally responsive pedagogy, particularly those around “communities of learners” and “cultivating relationships beyond the boundaries of the classroom” are difficult to achieve if students and teachers do not have relationships rooted in trust. The findings of this study demonstrated that, over time, the arts activities increased students' willingness to trust the artist and actually increased some students' trust with their classroom teacher. If neighborhoods are so violent that students themselves do not feel safe, then teachers – regardless of their racial or socio-economic background – should not be expected to feel safe in the school or the neighborhood. Despite this gap in knowledge and experience, teachers can learn how to teach to students' cultural strengths in and through the arts.

This training could be structured as discrete workshops for interdisciplinary teams of teachers and artists and offered by school districts, universities, and/or cultural institutions.

Perhaps these training workshops can address community issues with the arts at the center of students' educational and affective needs. Some school districts partner with arts organizations to offer collaborative workshops for teachers and artists. However, most of these workshops, as well as the most of the research surrounding collaborative arts partnerships, have been conducted in elementary and middle schools. Very little research and/or arts integration partnerships are being fostered in high schools. High schools in high-poverty neighborhoods, where students are not engaged with the core content classroom academic subjects, could benefit from these partnerships.

Cultural organizations should also expand these partnerships to include other school and or city agencies including police departments and health and human resources departments to tackle the larger issues students face as a result of the violence in their neighborhoods. One student shared his distrust of the police department by commenting that the police were “always hatin’ on a brother.” This is a common sentiment in high-crime neighborhoods. Whether it is true or not is up for debate, but if this nation’s incarceration statistics are any indication of how African American and Latino youth in high poverty neighborhoods interact with the criminal justice system, then I would argue it is time this sentiment is addressed proactively.

Police departments should begin to partner with and invest in preventive, proactive and creative solutions to violence in neighborhoods. Similarly, counselors who only see students once they are expelled from school can partner with arts and other organizations to invest funds, time, and resources to implement creative solutions for urban youth while they are still in school. Arts integration strategies must move beyond academic subjects and begin to include the socio-emotional well-being of students.

To begin, school leaders who interact with these agencies can invite representatives to participate in data dialogues. A promising beginning would include sharing information about the student population in staff meetings. If teachers, police officers, mental health providers, and experts in the field of arts and culturally responsive pedagogy begin to share information about the students in the schools they serve in continuous and honest dialogue, relationships could form across these seemingly disparate fields. Ultimately, everyone wants what is best for students, but often professionals are working at cross-purposes. Once relationships are established across these sectors, key collaborators could begin to discuss the big ideas that could potentially offer the best solutions. I admit that this idea moves beyond the scope of arts integration, but the problem is much bigger than arts or academics. However, the beauty and power of the arts lie in the arts' ability to move beyond boundaries of race, culture, socio-economic status, themes, and forms. The arts have the power to not only define and express ideas and feelings; art has the power to heal.

The concept of community schools or community partnerships is not novel; however, the concept that cultural or arts organizations could serve as anchor partners in these meta-partnerships is new. Too often arts organizations receive funding to partner with a school, and as soon as the funding cycle is over, the partnership dissolves. What I am suggesting is that arts and cultural organizations seek long-term partnerships with schools along with other civic partners and participate as civic leaders in the development of arts integrated projects that address educational as well as public health issues.

For example, I could imagine this manifesting in the form of students creating public service announcements for public health concerns like gun violence. Media arts professionals could partner with theater arts teachers, English teachers, and public health officials to create

student-generated public broadcasts addressing issues as diverse as gun safety, drug abuse, and school dropout.

2. Urban high schools should create master schedules that will accommodate interdisciplinary planning time.

If arts partnerships are not available to urban high schools, then school leaders should accommodate the arts specialists inside the school building. Interdisciplinary teams between and among core content teachers and their arts specialists colleagues could result in arts integration curriculum planning and implementation that would not only engage students in their core content but also expose them to art forms they may not have chosen as electives.

As this study demonstrated, time not only presented a challenge for the teacher and artist collaboration, but also restricted the length of the arts-integration timeframe. If this residency had been created with the assistance and expertise of the school's visual arts specialist during a shared planning time, the challenges of both planning and implementation could have been minimized.

Master schedules that allow for teachers to plan during the school day also allow for interdisciplinary meetings including outside partnerships. A common planning period that includes teachers from history, English, science, math, and the arts, on at least a monthly basis could increase collaborations within the school and help teachers make curricular connections for their students.

3. Much like teachers, teaching artists in the schools should be part of a state accreditation system.

My final recommendation is that teaching artist should have opportunities to not only receive training in teaching best practices but also participate in an accreditation system that will

provide them with a cognitive coaching, mentorship, and acknowledgment of their collaborative arts integration expertise and for teaching in diverse environments. Despite 10 years of experience as an artist in the classroom, the artist in this study admitted he lacked the expertise to fully take advantage of the opportunity to collaborate with a classroom teacher. Artist residencies are often built on the assumption that the artist will come in and do arts activities that are not directly connected to the curriculum.

Additionally, it is assumed that artists have the pedagogical and classroom management skills to expertly manage the realities of urban classrooms where students have limited arts exposure or lack basic academic proficiencies. This assumption places the artist at a disadvantage to fully realize the potential of the residency. While the artist's task is to bring his/her special brand of creativity to the classroom, it is also important that the funds spent by school districts and cultural organizations that may employ teaching artists are well spent and maximized efficiently to improve student outcomes. Although professional development is a first step toward these goals, a more comprehensive system of training and recognizing artist preparedness for a career in teaching in urban high schools would best serve artists, teachers, and students.

There is a movement toward this goal of enhancing the professionalism of the teaching artist profession. The Teaching Artist Support Collaborative of Southern California is an organization that seeks to organize teaching artists and share best practices in the field. Their new website (www.tascofcalifornia.org) offers advice, employment opportunities, and resources for new and expert teaching artists. However, a statewide system of accreditation created through collaborative efforts in arts and education departments of a highly recognized university could help to legitimize the field and offer a sequenced approach to teaching artist training.

Recommendations for Research

Based on the findings of this study, I would recommend research into the effects of arts integration on school climate, student-teacher trust relationships, student performance in other academic areas (English), and student school attendance in urban high schools. Case studies that involve multiple urban high school classrooms and multiple artists creating and teaching arts integrated units during the school day, could provide researchers in the field opportunities to make comparisons of the benefits and challenges across arts disciplines and in different contexts.

Reflection of an Urban Artist/Educator

I have spent my adult life as a parent, educator, artist and U.S. citizen teaching and advocating for an education that respects and nurtures the whole child. My life began in an urban community of African Americans who nurtured me to be expressive, service-oriented and confident. This community included teachers who saw me not only as bright, but also as creative. Because they valued my feelings as well as my thoughts, I was able to begin to define myself as creative from a very early age. Even though I was poor, I was rich in imagination and was lucky to have an education that included drawing, music, dance and theatre. Counting myself as one of the lucky few who escaped a lifetime of poverty, I was able to provide the similar early arts experiences for my own children when I became a parent. I have watched them bloom into confident, expressive and service-oriented young men.

For years, as an arts educator, I have worked in public schools providing instruction to all levels of K-12 students. My passion for the arts and for service to urban students has not waned with time. However, my familiarity with the realities of public schools and the challenges they face has grown dim as my distance from teaching has increased over time. This study was reintroduction into that world and I am ever grateful for this opportunity to see with fresh eyes

what teachers and students in urban neighborhoods face daily. It was not a pretty picture. But, I did not leave without hope and I will not cease my work in this area until I have allowed their voices to be heard. This dissertation is my attempt to grant them a voice.

As an arts educator familiar with the arts terrain in Southern California, I have proposed that arts partnerships between cultural organizations and city agencies should operate in the city's *arts deserts*, a term used in the arts community to denote communities lacking access to arts. When I have suggested these partnerships in the past in my professional role, the suggestion has been met with responses ranging from evasion to skepticism to outright refusal. Leaders in arts organizations want to partner with schools where they will work with well-trained and motivated teachers, and where students are well behaved. They also want to work in schools with a history of arts integration and where they will be able to share successful results with funders. Quite honestly, as a researcher, I almost fell into the same mind-set myself. I initially set out to work with a teacher who was well trained in culturally responsive pedagogy and a teaching artist with demonstrated expertise in classroom management and other pedagogical skills.

However, I ended up in a classroom where the teacher was not trained in culturally responsive pedagogy but had a sincere and deep love of literature, the arts, teaching, and her students. The artist was not as well equipped to integrate the arts as he thought, but proved to be an excellent source of creativity and knowledge about Haitian culture and art. In the end, I think the teacher and the artist were the perfect pair for this study.

When I proposed this particular partnership for the purposes of my dissertation, I was grateful to the Fowler Museum for their support of the project. However, I am mindful that the only reason South Central Heights was included in this partnership was because the site was part of a larger partnership that offered the free buses for field trip opportunities. The museum, like

most arts partnerships was not particularly interested in this school site because of its location and perhaps its history.

Once the Fowler Museum agreed to partner with the school site, I began looking for a qualified artist who would also participate. One early conversation I had with the Executive Director of an arts organization that is known to send artists into challenging circumstances resonates with me deeply now that this study has concluded. The Executive Director, who happens to be an African American woman, responded to my request for an artist to collaborate with an English teacher at South Central Heights in this way, “Will you be providing him a bullet-proof vest?” She laughed. At the time, I felt offended for the students; I am now more than offended. I am outraged that we expect students to learn in these environments while we stand by and deny them the same opportunities we offer their more affluent peers.

Let us look beyond data and test scores for a sense of accomplishment. Let us look beyond students’ academic achievements. As artists and educators, we have a responsibility to look at the circumstances that students negotiate daily. We owe it to them to look beyond their grades, look into their hearts, and begin to listen to and respond to not only what they are thinking, but also what they are feeling.

In examining my findings, I realized one truly important fact; despite the troubled circumstances many of the students in this study navigated on a daily basis, a core group of 16 high school seniors continued to come to class. These students continued to have hope in a system that has failed them, and continued to come to school to learn. They want a way out. They have been told education is the key to their future and they still believe that education will help them to have a better life.

It is time we helped them live up to their hopes and dreams. We must not seek partnerships where our success will be guaranteed. Rather, we must seek out the difficult places, the dark halls, the violent neighborhoods, and the distrustful stares. We must seek these out because students live in these places and many, if not most of them, want to learn. They want safe spaces to think, express themselves, and become productive citizens. However, we must arm ourselves with more than books, paper, pencils, and data. Instead, now is the time to arm ourselves with poetry, paint, arts, and courageous civic partnerships.

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APPENDIX A:

COLLABORATIVE PLANNING AND CLASSROOM TEACHING OBSERVATION

PROTOCOL

Collaborative Teaching Observation Protocol: What was said? What are direct quotes?
Describe specific actions or lack of actions.

Collaborative Practice? Who engaged in the practice? What was said, what was done? What was accomplished?	Description	No Evidence	Some Evidence- One or Two examples	Ample Evidence- More than two examples
	Engage in conversations that establish shared core visions and beliefs			
	Co-create lessons that support learning in the arts and learning in the content area			
	Agree that each has expertise			
	Engage in continuous dialogue and inquiry with each other and with students about the curriculum			
	Build a community of learners in a community of trust (what elements show this?)			

	Observe each other “teaching” and “art-making			
	Share in routines and the language of the classroom			
	Equally assist each other in the implementation of lessons			

APPENDIX B:
TEACHER PRE-INTERVIEWS

Research Question 2:

In what ways if at all, do culturally responsive teachers and teaching artists benefit from collaborating with each other to create arts integration curriculum?

Introduction

The purpose of this study is to understand how a team of two teachers at an urban high school collaborates with each other and with a teaching artist to create Humanities based arts integration curriculum. In order to understand the collaboration from the participants' point of view, it's important that you share your perceptions. Everything that you say will be kept confidential. I will not refer to you by name in this interview or in the transcriptions of this recorded interview.

Do I have your permission to continue?

Opening

1. How long have you been teaching in schools?
2. What were your primary motivations for becoming a teacher?
3. How long have you taught at this school?

Collaboration

4. Please describe any experiences that you have had collaborating with others to create curriculum.
5. How would you describe your comfort level collaborating with others to create culturally relevant curriculum for students?
6. What skills are most important to you for a successful collaboration?
7. What strengths do you bring to a collaborative curriculum development relationship?

8. How, if at all do you feel collaboration is important to your success as a teacher?
9. What challenges do you anticipate having to deal with to make this collaboration successful?

Arts Integration

10. What skills would you like help with in developing relevant arts integrated curriculum for high school students?
11. In what ways would you like collaboration to enhance your knowledge, skills in the arts and/or in your subject area of expertise?
12. In the past, describe in what ways have you used arts integration strategies to engage students in learning?
13. How, if at all, have you observed students benefiting from arts integration in core content classes?

Culturally Responsive

14. How important is your students' cultural identities to you? Why or why not?
15. In what ways do you integrate knowledge about students' cultural identities in your curriculum choices?
16. In what ways do you connect students' academic experiences in the classroom to their lived experiences?
17. In what ways do you want your teaching style to communicate to students that you care about their success?

Closing

18. Do you have any other thoughts that you would like to share about your perceptions the value of collaboration or the benefits of arts integration?

Debriefing

19. Thank you for your participation. Do you have any questions? I want to remind you that your responses will be shared with no one but me and I will provide you with an opportunity to review my preliminary findings before the final results are written and published.

APPENDIX C:

PRE-WRITING PROMPT FOR STUDENTS

Research Question 3: As reported by students, how does an arts integrated teaching and learning approach benefit students?

Art helps me understand my world and the world around me by...

Art helps me to share how I feel about the world by...

Use specific examples from your own life experiences and from past school experiences.

APPENDIX D

UNIVERSITY OF CALIFORNIA, LOS ANGELES

ADOLESCENT (Ages 13-17) ASSENT TO PARTICIPATE IN RESEARCH

A Case Study of Collaboration Between A Culturally Responsive Urban High School Teacher and a Haitian Teaching Artist

You are asked to participate in a research study conducted by Faith Childs Davis, Ed.D candidate sponsored by Professor Tyrone Howard and associates from the Educational Leadership Program at the University of California, Los Angeles. You were selected as a possible participant in this study because you are a student in Ms. Candace Moore's Classroom. Your participation in this research study is voluntary.

Why is this study being done?

I am interested in understanding how teachers work with artists to create school curriculum. I am also interested in finding out if teachers working with artists make school more interesting for students.

What will happen if I take part in this research study?

Please talk this over with your parents before you decide whether or not to participate. We will also ask your parents to give their permission for you to take part in this study. But even if your parents say "yes" you can still decide not to do this.

If you volunteer to participate in this study, the researcher will ask you to do the following: Allow the researcher to read your writing and look at your art for clues of how the teacher's and teaching artist's work affected your school -work. I will be in the classroom observing the teacher and artist but I will also be observing all the students.

How long will I be in the research study?

Participation in the study will take a total of about 10 hours; I will be in the classroom twice a week for one hour each visit over a five -week period.

Are there any potential risks or discomforts that I can expect from this study?

There are no potential risks for participating in this study. Student names on all of the written work that I may look at as a part of this study will be blacked out. I will not know the authors of the written work. However, all artwork that is created will also be analyzed and possibly written about in my study. It will be difficult to not know who created the art- work. I will NEVER use students' real names when describing art- work.

Are there any potential benefits if I participate?

You may benefit from the study by having an opportunity to visit the Fowler Museum and the campus of University of California, Los Angeles.

The results of the research may help other schools and teachers invite artists into the classroom to help teachers create curriculum.

Alternatives to participation

N/A

Will I receive any payment if I participate in this study?

You will receive a \$5.00 gift certificate for Subway Sandwiches to be used for lunch on the day of the field trip to the Fowler Museum.

Will information about my participation and me be kept confidential?

Any information that is obtained in connection with this study and that identify you will remain confidential. It will be disclosed only with your permission or as required by law.

Confidentiality will be maintained by means of using false names instead of real names when I am writing about student written responses or art-works.

I will keep all the files related to this research in my home and on a pass-word protected desk top computer.

- Withdrawal of participation by the investigator

The investigator may withdraw you from participating in this research if circumstances arise which warrant doing so. If you tell your teacher or me that you do not want to participate, I will exclude you from my research and I will not use your writing or artwork for this research.

What are my rights if I take part in this study?

You may withdraw your assent at any time and discontinue participation without penalty or loss of benefits to which you were otherwise entitled.

You can choose whether or not you want to be in this study. If you volunteer to be in this study, you may leave the study at any time without consequences of any kind. You are not waiving any of your legal rights if you choose to be in this research study. You may refuse to answer any questions that you do not want to answer and still remain in the study.

Who can answer questions I might have about this study?

In the event of a research related injury, please immediately contact one of the researchers listed below. If you have any questions, comments or concerns about the research, you can talk to the one of the researchers. Please contact:

Faith Childs Davis, Principal Investigator, Doctor of Education student at UCLA
Educational Leadership Program
UCLA, Graduate School of Education and Information Studies
Email: XXXXXXXXXXXXXXXXXXXX
Phone: XXXXXXXXX

Linda Rose, Adjunct Professor, (Co-Chair) Co-Director Educational Leadership Program
UCLA, Graduate School of Education and Information Studies
Moore Hall 1029E
405 Hilgard Avenue
Los Angeles , CA 90095-1521
Email: XXXXXXXXXXXXXXXXXXXX
Phone: XXXXXXXXX

If you wish to ask questions about your rights as a research participant or if you wish to voice any problems or concerns you may have about the study to someone other than the researchers, please call the Office of the Human Research Protection Program at (310) 825-7122 or write to Office of the Human Research Protection Program, UCLA, 11000 Kinross Avenue, Suite 102, Box 951694, Los Angeles, CA 90095-1694.

SIGNATURE OF STUDY PARTICIPANT

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Name of Participant

Signature of Participant

Date

SIGNATURE OF PERSON OBTAINING ASSENT

In my judgment the participant is voluntarily and knowingly agreeing to participate in this research study.

Name of Person Obtaining Assent

Contact Number

Signature of Person Obtaining Assent

Date

APPENDIX E:
TEACHER POST-INTERVIEWS

Research Question 2

In what ways if at all, do culturally responsive teachers and teaching artists benefit from collaborating with each other to create arts integration curriculum?

Introduction

The purpose of this study is to understand how a team of two teachers at an urban high school collaborates with each other and with a teaching artist to create Humanities based arts integration curriculum. In order to understand the collaboration from the participants' point of view, it's important that you share your honest perceptions. Everything that you say will be kept confidential. I will not refer to you by name in this interview or in the transcriptions of this recorded interview. Do I have your permission to continue?

Opening

1. Thank you for participating in this study. In your opinion what has been the most significant outcome for you personally that has resulted from this collaboration?

Collaboration

2. How have you benefitted, if at all, as a result of this collaboration?
3. How would you assess your comfort level with collaborating with others to create culturally relevant curriculum in relationship to this collaboration?
4. What skills are most important for a successful collaboration?
5. What strengths do you bring to a collaborative curriculum development relationship?
6. How, if at all do you feel collaboration is important to your success as a teacher/teaching artist?
7. What challenges did you overcome to make this collaboration successful?
8. What was the most difficult challenge in this collaborative process? What recommendations do you have for others wishing to collaborate in culturally relevant curriculum design and teaching?

Arts Integration

9. What skills have you gained as a result of this collaboration?
10. Please describe how this collaboration has added to your knowledge or expertise in arts integration instruction?
11. How, if at all, have you observed students benefiting from arts integration in core content classes?

Culturally Responsive

12. How important is your students' cultural identities to you? Why?
13. In what ways has this collaboration helped you to integrate knowledge about students' cultural identities in your curriculum choices?
14. In what ways were you able to connect students' academic experiences in the classroom to their lived experiences as a result of this partnership and collaboration?
15. In what ways were you able to communicate to students that you care about their success as a result of this collaboration?

Closing

16. Do you have any other thoughts that you would like to share about your perceptions the value of collaboration or the benefits of arts integration?

Debriefing

17. Thank you for your participation. Do you have any questions? I want to remind you that your responses will be shared with no one but me and I will provide you with an opportunity to review my preliminary findings before the final results are written and published.

APPENDIX F:

POST-WRITING PROMPT FOR STUDENTS

***RESEARCH QUESTION 3: AS REPORTED BY STUDENTS, HOW DOES AN ART
INTEGRATED TEACHING AND LEARNING APPROACH BENEFIT STUDENTS?***

Student Pseudonym_____ **Class**_____ **Date**

Art helps me understand my world and the world around me by.....

Art helps me to share how I feel about the world by....

Use specific examples from your own life experiences and from this school year.

APPENDIX G:

INFORMED CONSENT: TEACHER CONSENT FORM

University of California, Los Angeles

CONSENT TO PARTICIPATE IN RESEARCH

You are asked to participate in a research study conducted by Faith Childs Davis, Ed. D Candidate, sponsored by Dr. Rose and Dr. Howard from the Graduate School of Education and Information Studies, at the University of California, Los Angeles. You were asked to participate because you expressed an interest in participating in a study that seeks to understand the processes and benefits of teacher collaboration with teaching artists to create culturally responsive interdisciplinary arts curriculum. Your participation in this research study is voluntary.

Why is this study being conducted?

This study seeks to understand and describe the collaborative processes to create an interdisciplinary curriculum for urban high school students.

What will happen if I take part in this study?

If you volunteer to participate in this study the researcher will ask you to do the following

1. Participate in two audio-recorded interviews outside of your paid work time with primary researcher lasting no more than one hour.
2. Permission for the primary researcher to conduct 10 classroom observations, one per week over the course of one quarter.
3. Permission for the primary researcher to observe at least 5 curriculum planning sessions.
4. Permission for the primary researcher to photocopy at least five lesson plans and copies of 50 students pre and post writing samples.

How long will I be in the research study?

Participation for each of the two teachers selected to participate in this collaborative curriculum planning will last over the course of one school quarter (ten weeks).

Are there any potential risks or discomforts that I can expect from this research study?

There are no potential risks or discomforts to expect from this study.

Are there any potential benefits if I participate in this study?

Each teacher selected for study will receive

- A complimentary teaching artist to help plan the California standards-based arts integrated sections of the interdisciplinary curriculum
- Invitations to all Fowler exhibit openings and activities associated with the exhibit *In Extremis, Death and Life in 20th Century Haiti*. Including professional development opportunities for arts integration strategies.
- Complimentary school buses for all students to attend the exhibition.

- Participants will receive the benefit of demonstrating collaborative processes to create a unique yet standards based interdisciplinary curriculum.

Will information about my participation in this study and me will be kept confidential?

Interviewees will be called by pseudonyms during audio-recorded interviews to protect the identity of anyone participating in this research, in case recordings are transcribed by anyone other than the primary researcher. The primary researcher will use those same pseudonyms in all transcriptions to interviews.

All data collected will be password protected on my computer hard drive.

What are my rights if I take part in this study?

You may withdraw your consent at any time while participating in this study without penalty. You may choose whether or not to answer any questions that are asked during interviews.

Who can answer questions I might have about this study?

In the event that you have research related questions please contact the primary researcher listed below. Should you have questions or concerns about the researcher please contact the two Dissertation Chairs who are listed below.

Principal Investigator: Faith Childs Davis at XXXXXX XXXXXXXX

Dissertation Co-Chair: Linda Rose at XXXXXX XXXXXXXX

Dissertation Co-Chair: Tyrone Howard XXXXXX XXXXXXXX

SIGNATURE OF STUDY PARTICIPANT

I understand the procedures described above. My concerns and questions have addressed to my satisfaction and I agree to participate in the study as it is described above.

Name of Participant

Date

Signature of the Participant

Date

SIGNATURE OF PERSON OBTAINING CONSENT

Name of Person Obtaining Consent

Date

Signature of Person Obtaining Consent

APPENDIX H:

LYRICS FOR BONE THUGS-N-HARMONY SONG- FOUND POEM EXERCISE

"Crossroad"

[Bone]

Bone Bone Bone Bone.. Bone.. Bone.. Bone.. Bone.. Bone
Now tell me whatcha gonna do
when there ain't no where to run (tell me what)
(When judgment comes for you, when judgment comes for you)
And whatcha gonna do
when there ain't no where to hide (tell me what)
When judgment comes for you (Cause it's gonna come for you)

[Bizzy]

Head south let's all bring it in for Wally, Eazy sees uncle Charlie
Little Boo, but God's got him and I'm gonna miss everybody
I only rolled and blows my gauge looked at him while he lay
When playing with destiny, plays too deep for me to say
Lil' Layzie came to me, told me if he should decease well then please
Bury me by my grand-grand and when you can, come follow me

[Layzie]

God bless you working on a plan to Heaven
Follow the Lord all 24/7 days, GOD is who we praise
even though the devil's all up in my face
But he keeping me safe and in my place, say grace
For the case to race with a chance to face the judge
And I betcha my soul won't budge
Grudge because there's no mercy for thugs
Oh what can I do it's all about our family and how we roll
Can I get a witness let it unfold
We living our lives to eternal our soul aye-oh-aye-oh

[Krayzie]

Prayyyyyyy, and we pray and we pray, and we pray, and we pray
Everyday, everyday, everyday, everyday
and we pray, and we pray, and we pray, and we pray
Still we laced, now follow me roll stroll
Whether is tell of his Heaven
Come let's go take a visit of people that's long gone
Darris, Wally, Eazy, Terry, Boo
It's steadily creeping up on the family
Exactly how many days we got lasting
While you laughing we're passing, passing away
So y'all go rest y'all souls
Cause I know I'ma meet you up at the crossroads
Y'all know y'all forever got love from them Bone Thugs baby

[Wi\$h]

Lil Eazy's long gone
Really wish he would come home
But when it's time to die
Gotta go bye bye
All a lil thug could do is cry, cry
Why they kill my dog and man

I miss my uncle Charles y'all
and he shoudn't be gone, in front of his home
What they did to Boo was wrong
Oh so wrong, oh so wrong
Gotta hold on gotta stay strong
When the day comes
Better believe Bone got a shoulder you can lean on (lean on)

Hey and we pray, and we pray, and we pray, and we pray
everyday, everyday, everyday, everyday
and we pray, and we pray, and we pray, and we pray
everyday, everyday, everyday, everyday

[Chorus - Layzie and Krayzie]

See you at the crossroads, crossroads, crossroads
So you won't be lonely
See you at the crossroads, crossroads, crossroads
So you won't be lonely
See you at the crossroads, crossroads
So you won't be lonely
See you at the crossroads, crossroads

[Bizzy]

And I'm gonna miss everybody
And I'm gonna miss everybody when I'm gone
And I'm gonna miss everybody
And I'm gonna miss everybody
And I'm gonna miss everybody

[Layzie]

Living in a hateful world sending me straight to Heaven
That's how we roll
Living in a hateful world sending me straight to Heaven
That's how we roll
Living in a hateful world sending me straight to Heaven
That's how we roll
And I'm asking the good LORD "Why?" and sigh
It's I he told me we live to die

[Krayzie]

What's up with murder y'all, see my little cousin was hung
Somebody was really wrong, everybody want to test us dawg
Then Miss Sleazy set up Eazy to fall, you know why we sinning
And Krayzie intended on ending it when it ends
Wanna come again, again and again
Now tell me whatcha gonna do

[Wi\$h]

Can somebody anybody tell me why?
Hey, can somebody anybody tell me why we die, we die?
I don't wanna die

Ohhh so wrong
Ohhhhh wrong
Ohhh so wrong
Ohhhhh wrong

[Chorus - repeat gradually fading away]

APPENDIX I:
STUDENT LIST

Pseudonym	Assent Form	Field Trip	2nd Period	Pre-Writing Jan 11	Found Poem	Cross Draft Jan 16	Veve	Personal Writing	Haiku	Found Object	Post Writing Feb 26, 27, 28	In class critique March 11
Timetira	x		x			X	x		x	x	X	
Princess	x		x	X		X	x	X			X	
Michael O.			x	X	X	X	x	X	x		X	x
Skybox			x	X		X	x	X	x		X	x
Jazzy	x		x	X		X	x		x	X	X	
Raphael	x	X	x	X	X	X	x	X	x	X	X	x
Monique			x		X	X	x			X	X	x
Fredo	x	X	x	X	X	X	x	X	X	X	X	x
Archivaldo			x			X	x		x		X	x
Leyal		X	x			X	x				X	x
Billie	x	X	x	X	X	X	x	X	X	X	X	x
Farruko	x		x	X	X	X	x	X			X	
B-Boy			x			X	x	X	X		X	x
Isabel		X	x	X	X	X	x		X	X	X	
Storm	x		x		X	X	x	x		X	X	
Duck	x	X	x	X	X	X	x	x	x	X	X	x
Tammy	x	X	x	X		X	x	X	X	X	X	x
D-Day			x			X	x		x		X	
LA Chavo	x	X	x	x	X	X	x	x	x	X	X	x

APPENDIX J:

STUDENT JOURNAL ENTRY

Journal	# 6	period 2
		01-11-13
<p>Art has a lot of meanings and emotions. Art to me is like a place of comfort, I get to express all my emotions, especially anger. When there's a lot of stress I have on my mind, is when I draw the best pictures, sculptures, or whatever it may be. My Art, may also reflect how I look, or even what's happening in my everyday life. Sometimes, without art, you probably wouldn't be able to express how you feel. Literature and art are very often combined. Without literature you can't express your feelings in words, or your thoughts. If people don't know how to write, they also have a choice of art. Art may also bring your mind to a whole other place. Writing may not help you find your voice, but could help you expand your mind, and emotions.</p>		

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