

At the Crossroads of Arts, Teaching, and Inquiry

Gene Diaz, PhD
Lisa Donovan, PhD

The arts have shaped teaching, learning, and inquiry in the many programs offered by the Creative Arts in Learning division since the early 1970s. In the Creative Arts in Learning programs graduate students learn to integrate the arts in all aspects of their teaching and learning, and enrich the field of education through arts-based inquiry. Both on campus and in programs around the nation and the world, the faculty of the division have offered an innovative approach to teaching and learning to teachers, community-based artists, and other educators, inspiring them to engage their students in learning in and through the arts.

The division has offered master's degree programs, post-master's programs and certificates, as well as partnerships, conferences, research, and collaborative endeavors throughout the years. These have been supported by and have benefited from the depth of dedication of the faculty and staff to the concept of arts education for all children. In this chapter we will explore the bases for these many endeavors and illustrate the efforts that have been made to reform educational practices in the US to include the arts for all children.

Although Abbs (1987) suggests that in teaching there is “no room for charisma, only contracts. No room for radical questions, only ranked percentages. No room for aesthetics, only certificates,” (p. 60) the faculty in this division strive to change this condition. As artists they explore their worlds through expressive media, as scholars they ask critical questions of the academy, and as teachers they inspire their students to take risks and imagine the world a more just, humane, and equitable place.

Many teachers go with the flow, not questioning, only assessing and measuring, meeting benchmarks and objectives, with little time to engage in the meaning of teaching or the meaning of life. However, the teachers who study in Creative Arts in Learning programs know a different way, and they know from their everyday lives in classrooms what needs to change to make learning more accessible and more enjoyable for their students.

In Creative Arts in Learning we teach to encourage change, a change that we believe will offer our students, and their students in turn, a quality of life enriched by aesthetic experiences through the arts. Those who teach in these programs would understand that when John Dewey (1934) suggested that it is not enough to insist upon the necessity of experience in education but we need to attend to the quality of those experiences, he meant that an experience with aesthetic qualities was most worth teaching.

While the Creative Arts in Learning programs were created originally for classroom teachers who were not art specialists, they currently provide in-depth training for what the *Arts Education Partnership* (2007) terms *the arts teaching workforce*, those

who teach the arts to the children in this country. This includes generalist classroom teachers as well as arts specialists, teaching artists, community practitioners and faculty in institutions of higher education. The teaching in arts integration that takes place in this corner of Lesley meets a need that has been recognized across the nation. This was noted by the working group of arts educators who crafted *Working Partnerships* (Arts Education Partnership, 2007).

If arts education for all children is to be transformed by a highly qualified arts teaching work force, higher education must take a leadership role in the professional development of classroom teachers, art specialists, teaching artists and instructors in arts and cultural institutions to ensure that those who teach the arts have the highest possible artistic skills and pedagogical abilities (p. 10).

The motivation to help create an arts teaching workforce with the highest possible skills and abilities comes from a belief that the arts represent the highest achievements of our culture and society. Throughout the history of the United States, artistic accomplishments have represented our most enduring characteristics. From the poetry of Emily Dickinson to that of Audre Lorde, from the music of the Shakers to the chords of John Cage, from the paintings of the Hudson River school to the sculptures of Henry Moore, and from the bare feet of Isadora Duncan to the challenging story of loss in Bill T. Jones' *Still/Here*, (1994) we have demonstrated our capacities to imagine and create. Yet the arts offer even more to our students than the aesthetic qualities so recognized and cherished in the arts. They offer a way of thinking that stimulates innovation, curiosity and new ways of being in the world. Again, from *Working Partnerships* (AEP, 2007) we find that

Our society increasingly makes its living off innovation and discovery, and the arts provide forms of inquiry that engage our minds, our senses, and our creative and inventive capacities. They provide a language of possibility for futures yet to be imagined, and insights that are only gained through aesthetic experiences (p. 10).

As we explore the various ways that we have offered this language of possibility to our students at Lesley it is important to recall that this division and these programs began with an idea born of collaboration and collegiality. In 1974 the program now known as Integrated Teaching through the Arts began offering a master's degree program called Creative Arts in Learning (bearing the same name as the Division). This program was initially offered in Massachusetts, then off-campus in an intensive weekend model in Colorado in 1981, and in 2009 reached students in 23 states and in Israel. From this one program the division has grown to offer 8 programs in 2009, 6 of which lead to Massachusetts teacher licensure, 3 at the initial level and 3 at the professional level. The licensure programs include both initial and professional licensure in Early Childhood

Education and Elementary Education in collaboration with the School of Education. In 2002, following a merger with the Art Institute of Boston (AIB), the division collaborated with AIB in creating initial and professional licensure programs in Visual Art Education. In 2005, based on requests from graduates of the master's program an off-campus Certificate of Advanced Graduate Study (CAGS) was designed and enrolled students in 2005. In 2008 a new program in Community Arts was designed and based on the former Individually Designed master's program.

This growth in programming has been in response to significant changes in the needs of teachers in Massachusetts and across the country. With the withdrawal of resources from art programs and diminishing numbers of arts specialists available to teach in classrooms, teachers have needed to become more creative in their approaches to making the arts available to their students. At the same time the increasing demands of accountability brought about through federal and state legislation have pushed teachers away from their professional knowledge and towards test-driven teaching (Meier & Wood 2004). Those who have been students in the national programs have called the program transformative in their personal and professional lives. Professional development for teachers that requires creativity, imagination and risk-taking on their part offers them a path of renewal and substantive growth. With arts as the basis for their own learning, teachers enrolled in increasing numbers, and in 2003 more than 2000 students participated in arts integrated professional development at Lesley.

The growth in student numbers created a need for growth in numbers of faculty and staff, and in the scope and depth of the scholarship of the faculty. The program has attracted an accomplished group of 150 practicing artists who serve as adjunct faculty who work and teach across the country in addition to 14 core faculty on campus in 2007. Through artistic and inquiry-based scholarship, the faculty have explored the world, so to speak, as they engage in research and artistic production that brings them into contact with changing norms and practices in the United States. While space here prohibits a comprehensive listing of faculty accomplishments, we include a summary below that reflects the scope of faculty work. The goal of any university is to generate new knowledge while creating new scholars, and the faculty in this division have clearly met that goal. In addition to the programs of study leading to graduate certificates and degrees, Division faculty have also engaged in the difficult work of advocacy for, and advising on, policy in arts education, creating community connections between artists and teachers, and designing new national and regional initiatives in arts integrated education and inquiry.

Why Arts Integration?

Arts integration can make a difference in education. Students are able to engage with content in multiple ways and to express their understanding in forms that bring their voices and ideas into the mix. The translation process that occurs in the creative endeavor ensures that students take ownership of learning and respond in individual ways. At the

same time, learning in, through, and with the arts allows students to discover clues about who they are along the way. Cellist Pablo Casals observed that

What we teach children in school is $2 + 2 = 4$ and Paris is the capital of France. What we should be teaching them is what they are. We should be saying "do you know what you are? You are a marvel. You are unique." (as cited in Rothstein, Wilder & Jacobsen, 2007, p. 11)

Mary Clare Powell, Division Director (2003-2005) noted that:

It is not stretching too far to claim that having experienced yourself as a creator in the arts, you will be a better teacher in a classroom. The arts help teachers become multilingual, because the arts are many languages. You can say things in music that you cannot translate into words; when you dance a concept, it is not the same as when you speak about it. The visual arts are their own particular language, not a short cut for words. (1997, p. 450).

The current educational landscape has indicated a need for education that prepares students to solve the complex issues that face our world—education that uses more right brain thinking. This is a call for innovation and creativity as tools for the 21st century. Daniel Pink, author of *A Whole New Mind* (2006) says that "The future belongs to a very different kind of person with a very different kind of mind...artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers" (p. 1).

Arts integration can develop the kind of 21st century skills that prepare students for the challenging future that lies ahead. The arts, by their nature, develop skills that business leaders indicate are crucial to our current and future workforce—skills such as: collaboration, trial and error, improvisation, risk taking, problem solving, divergent thinking, and the ability to sit with ambiguity. We are preparing students for jobs and a future way of life that we cannot even yet fully envision.

In addition to the need for more skills in creative, flexible thinking, there is an achievement gap that must be addressed. In the current landscape of high-stakes testing students are being taught in one-size fits all methods with assessments that ignore the complexities of the contexts students are bringing to learning.

As Deval Patrick, Governor of Massachusetts, states in the *Massachusetts Readiness Report* (2008) "The Batch Processing approach to education no longer works in an economy in which the skills needed for college and a job that will support a family of four are virtually identical" (p. 11).

Now more than ever, it's clear that integrating the arts across the curriculum can be a powerful antidote to the need for more innovation in education and for allowing all children to succeed. The arts can level the playing field and allow students to start from where they are, build skills and learn in a way that is engaging, interdisciplinary and relevant. In the current push for standardized testing, learning is measured with increasingly limited methods. Providing new strategies of accessing content through the

arts and varied opportunities to demonstrate learning, expands how we understand learning beyond test scores.

What is the impact of arts integration?

When teachers begin to teach using the arts as a strategy for inquiry, for exploration, and for making meaning they witness the power of the arts to transform their practice, their classroom, and their schools. Integrating the arts across the curriculum bolsters creativity and imagination in teachers and students and creates transformative learning moments.

In 2008, the Creative Arts in Learning Division was awarded a Ford Foundation Grant to study the impact of Lesley's Integrated Teach through the Arts (ITA) Master's degree program on classroom teachers. Research results from this study reveal that that CAL's professional development offerings for teachers are improving effectiveness of teaching and learning and positively impacting how teachers feel about their role. Teachers report that the program provides important strategies for them to differentiate instruction. They share compelling examples of students who have had limited success with traditional pedagogical strategies, but who thrive when the arts enter the classroom.

One teacher in the study noted:

While working in an elementary school classroom, I always called upon the information I received in the CAL program. I found that teaching with, through and about the arts enabled my students to express their learning, while keeping them absorbed in the subject matter we were covering. With teaching in an educationally and socially diverse classroom, the need to use creativity becomes even more important. For example, while teaching patterns in math I recognized that a few of my more "physical" learners were having trouble expressing their learning on paper. In order to assess their learning, I had to figure out ways for them to express whether they understood the concepts being taught. So, I created various work stations, which dealt with the multiple intelligences. One of the stations was to show patterns using dance, cheers or gymnastics. My kinesthetic learners flocked to this table and choreographed a dance demonstrating repetition, sequence, adding and subtracting. Not only did this exercise demonstrate that they understood the concepts, but they enjoyed themselves in the process and the rest of the class got to see these concepts applied creatively. It was a win win for everyone! (Survey response, 2009)

The Cohort Model

In CAL's off-campus program the cohort model has served to create a nexus for teachers who become an strong professional learning community. This structure has provided teachers with much-needed support and network that often becomes as significant as the learning that occurs in the coursework.

In addition to the Integrated Teaching through the Arts (ITA), CAL also offers a program focusing on leadership and arts-based action research. The Educational Specialist Program is offered in Georgia and focuses on teachers as artists, researchers, scholars, and leaders. This program provides teachers with skills to conduct arts-based action research projects examining burning questions in their classrooms. For example:

- Kimberly Bell of Marietta considered the research question “How does the integration of the arts improve student achievement and attitudes in the social studies classroom?”
- Lisa Rees Misiewicz of Marietta explored “What outcomes are possible when poetry and collage are incorporated as writing process components aimed specifically at exploring the personal experiences and attitudes of college-level developmental writing students as they investigate the intersections of language, power and culture?”
- Betsy Parker from Lilburn posed the research question “How does using the art of storytelling create an environment that supports community building and honors cultural diversity?”

Teachers’ voices gain power and resonance as they investigate the impact of new interventions in their classrooms. These strategies, often arts-based, explore important questions in education and uncover answers that move teachers into a position of leadership and voice.

These two national programs (the Integrated Teaching through the Arts and the Educational Specialist Certificate of Advance Graduate Study) have given us a national perspective on education, on the field of arts education, and a clear sense of the amazing expertise, passion and creativity of teachers despite the significant challenges they face.

Beyond the Programs

Faculty in the division continue to identify additional ways to promote arts education and arts integration beyond the masters degree programs and the certification offerings. This effort grows out of their own research and professional development and engagement in community-based work. Moving beyond course-based offerings, they have developed initiatives that include partnerships with schools and other organizations, regional and national working groups and conferences for teachers and cultural arts leaders, research collaborations, advisory board policy contributions, and innovative offerings for artists who collaborate with schools and teachers. In this section we share some of these initiatives, their origins and outcomes.

In 1999 the Massachusetts Alliance for Arts Education (MAAE) was searching for a partner to further its agenda of advocacy for the arts in schools across the Commonwealth. It proposed an alliance with Lesley that could support its efforts in advocacy, an alliance that was fostered by then dean of the graduate school, Martha McKenna and CAL division director Gene Diaz. Gene joined MAAE at the same time as Meredith Eppel, the executive director of the National Arts and Learning Collaborative (NALC), and they became partners in a new endeavor to bring together regional school leaders who supported the arts. They recognized that the support and leadership of senior

school administrators such as superintendents and principals were essential to the success of any arts education initiatives. Thus the *Leading with the Arts* conference was born, and several subsequent collaborations brought together the combined efforts and resources of MAAE, NALC and Lesley. The two-day conference took place at Lesley with esteemed educational philosopher Maxine Greene and Geoffrey Canada, social activist and educator, as keynote speakers.

In 2002 CAL faculty member and then Graduate Dean Martha McKenna was invited to join the Arts Education Partnership (AEP), a national organization formed when the US Department of Education and the National Endowment for the Arts came together to shape a group that could actively and effectively foster arts in education across the country. Comprised of the Chief State School Officers (CSSO) and the heads of the state cultural arts, as well as philanthropic organizations, the AEP held three national forums per year during which Dr. McKenna would have direct access to groups engaged in arts and education partnerships in their various forms. In 2005 she was invited to chair a working group that would inquire into the nature of the participation of higher education in arts education partnerships. Dr. McKenna brought together a national working group that helped shape the AEP publication *Working Partnerships* (AEP, 2007). The group shared their guidelines and the profiles of nine model partnerships at various national education conferences. One of the nine model partnerships was another collaboration that brought together NALC and Lesley's Creative Arts in Learning faculty in a project which took place in the Boston Public Schools.

This partnership involved Lesley, Boston Public Schools (BPS), and two private schools, the Walnut Hill School and the Brimmer and May School. The professional development program created for classroom teachers, specialists, and administrators allowed them to develop skills to integrate the arts in ways similar to those experienced during the Arts and Literacy Mentorship Program (ALMP) with partnering independent high schools. High school students from the two independent schools with strong arts programs, under the direction of their arts faculty, brought arts activities to students in the two BPS elementary schools. This partnership grew to include extensive teacher professional development that developed teachers' skills in integrating the arts into the curriculum and engaging students in learning while addressing school improvement plans and state and national arts education standards.

When Lisa Donovan joined the Division in 2003 she took on the leadership role of Lesley's involvement with the Charles Sumner Elementary School along with Robert Shreefter, reflecting the division's commitment to community partnerships. Over several years, this professional development¹ sparked a decision by the Sumner School to become a fully arts integrated school. Faculty in the Creative Arts in Learning division have been actively supporting strategic planning processes and continuing professional development on the way to this goal.

Members of CAL participated in the partnership by offering graduate credit-bearing courses especially designed to support elementary school teachers in developing their own artistic abilities along with appropriate curriculum for their classrooms. The participating partnership teachers were encouraged to share their curricula with other teachers in the school to bring the arts to an even broader population of students by leading their peers in school-wide professional development activities related to the

¹ Supported by the National Endowment for the Arts and Edvestors.

program. Lesley faculty have supported the ALMP by facilitating conversations between participating high school students on the complexities of being teacher-mentors in urban, economically disadvantaged schools.

An outcome of the partnership work and national and regional collaborations was a regional Massachusetts Arts Education Partnership (MAEP) conference that took place in the spring of 2007 and again in 2008 at Lesley. Bringing together national and regional leaders to address the specific issues that occur in New England regarding arts education, the conference drew on the expertise of local artists and educators and offered speakers and workshops designed to foster creative collaborations across the region. This conference drew several of the members of artists groups who work in residencies around the region, and thus connected yet another offering sponsored by Lesley in collaboration with the state leaders in the arts in the New England states, New England Consortium of Artist Educator Professionals (NECAP).

In 2007, Massachusetts Cultural Council Education Manager David Marshall and Creative Arts in Learning director Lisa Donovan, national faculty member Sandi Levy, and core faculty Louise Pascale, in collaboration with the other members of NECAP, launched a new initiative to create an institute to address the professional development needs of teaching artists across New England. The institute known as *Cultivating the Field* was a step in the direction of creating a certificate or degree program that would be tailored to meet the unique needs and interests of teaching artists, and serving to develop the field of artists who teach. Goals for the Institute include:

- Annualize the Institute and follow up seminars;
- Enlist artists over time to help determine the content and direction of the Institute;
- Create a certificate process to give artists new to the field a place for sequential learning;
- Develop a multi-cultural professional network of teaching artists to share issues and opportunities;
- Disseminate the information emerging from the professional development sessions to other teaching artists, teachers, arts administrators, and educators

The annual institute focuses on key issues in the field going more deeply than traditional professional development offerings have been able to achieve. In May of 2008 CAL, in collaboration with NECAP, and the Jacob's Pillow Dance Festival, convened a think tank, *The Artist's Role in Assessment: Student Learning Assessment as a Collaboration between Artist and Educators*. The participants, which included students, teachers, teaching artists, principals, superintendents, higher education and state education representatives, came together to challenge personal perceptions, understand the work of different constituencies, and expand possibilities for teaching artists. Out of their work came a clear need to develop records of student learning with an emphasis on meeting the needs of all those who evaluate student learning.

In 2009 the focus of the institute shifted to documentation of learning and program evaluation and featured a partnership between six state cultural council members of NECAP, Jacob's Pillow Dance Festival, the Art Institute of Boston and Very Special Arts (VSA). This work brings CAL faculty into schools and communities on a regular basis ensuring that they continue to grapple with the most current and significant issues in

the field. These conversations then inform the work undertaken in the programs.

Arts and Inquiry

As academics and artists we are always exploring new questions and creative processes. The nature of our work requires this. By combining our creative artistic processes with the methodological questioning that is a foundation of educational research, we have found ourselves within a growing community of educational researchers who conduct what is frequently termed art-based research. As art-based educational researchers, or artist/teacher/scholars, we explore the world of teaching and learning by including artistic processes or products as part of a rigorous research practice leading to new knowledge about schools, students, and the field of education. Based on a generous understanding of qualitative research methods because of the qualitative and aesthetic characteristics of the arts, we develop and implement research that engages the senses and demands innovative and imaginative methods for knowledge construction. In this section we will explore the connections between our arts integrated teaching and our arts based inquiry, from the series of publications developed in a partnership with publisher Peter Lang in 1998, to the 2008-2010 Ford Foundation research on the impact of the professional development masters degree on teaching and learning in schools across the nation.

Writing For, and With, Our Students

As faculty in the innovative interdisciplinary field of integrated arts in education, our search for adequate and appropriate literature for our students has long been a struggle. Since we have developed our teaching methods for particular delivery modes that were unique to Creative Arts in Learning, we realized that the literature that we needed had to emerge from, and be based in, our own teaching practices. Thus, in 1999 educational researcher and Creative Arts in Learning professor Elijah Mirochnik initiated a partnership between the academic publisher Peter Lang and Lesley with the support and guidance of then GSASS Dean Martha McKenna. Also serving as Series Editor, Mirochnik and Professor Emerita Deborah Sherman edited the first in the eight volume Lesley University Series in Arts and Education, *Passion and Pedagogy* (Mirochnik & Sherman), published in 2002, with 4 additional volumes co-edited by Lesley faculty published in subsequent years. All of these books were produced with Lesley students in mind, and several for specific Creative Arts in Learning courses, such as *Teaching for Aesthetic Experience* (Diaz & McKenna, 2004) that was addressed to students in curriculum theory courses. And in each volume of the series the coupling of the arts and education, or the arts and therapy, brings forth the struggle of interdisciplinary or cross-disciplinary teaching and learning. As we integrate the arts and education we encounter elements in each field that don't sit nicely together, but frequently quarrel like unruly children fighting over a cherished toy with which both want to play.

There is an inherent conundrum or puzzle that creates an incongruity between the fields of education and the arts. This same kind of conundrum or incongruity exists between qualitative research and arts-based qualitative research. The puzzle stems from the nature of an organized body of knowledge such as research methods or educational

practices, both of which have evolved to demand more formulaic and less heuristic approaches to the application of established methods than do artistic practices, artistic formalism notwithstanding. Education has at its core a study of norms, and the teaching, learning and enacting of them. The practice of education in the US in the 21st century demands accountability (of both teacher practice and student learning), measurement (from days in attendance to scores on tests and exams), and adherence to established norms (in dress, language, lining-up, sitting at desks, etc.). Creative actions in classrooms often take the form of what we might understand as “acting out.” Creative norm-making results in visits to school counselors and the principal’s office. Consider the first-graders who use their fruit juice to make a puddle in the play yard for their tiny paper boats.

Students in Creative Arts in Cambridge and across the nation encounter this conundrum throughout their study, and their reflections on the resolutions of it shape their writing, their class discussions, and their course assignments. The transformations that they speak of at graduation celebrations allude to the ways that they have found to bring the arts and education together not just in their classrooms but in their personal lives as well. Their words then have helped us as faculty keep this program vibrant and reflective of the changing needs of teachers over the years. One of those needs was a course in research methods for teachers in Oregon in order for them to meet specific requirements for licensure for the state. We adapted a previously developed course in arts-based research for the program in Oregon, which allowed us to bring our work as arts-based researchers into our teaching practices in the program. *Dancing the Data* (Bagley & Cancienne, 2002), an edited volume in the Lesley/Lang series on arts-based educational research, included chapters by several Creative Arts in Learning faculty, and became a text for this and other research courses in the program.

Another of those changing needs, a need for professional development in arts integration beyond the master’s degree, led us to the development of an off-campus delivery for the post-masters Certificate of Advance Graduate Study, or CAGS. The CAGS program, with a strong focus on leadership, meets the requirements of the State of Georgia for the graduates to become Educational Specialists. And again, as in the interdisciplinary nature of integrated arts in teaching, an interdisciplinary arts in research offers specific challenges for faculty and students alike.

In the same ways that education consists of norm-following practices and actions, for the most part, research consists of following norms and established practices as well. We follow research practices that adhere to established and structured organizational methods for the generation of new knowledge. We follow formal procedures and practices for research design, data collection and analysis, and incorporate standard components for publishing and presenting our work. These practices come to us today from the now honored traditions originating in anthropology, modified in sociology, and adapted into education. We don’t invent these procedures and processes each time we want to conduct a qualitative research project. We follow those that have been established, those that are recognized, and those that are canonized.

Just as an integration of the arts and artistic practices and processes can find a way into the art of teaching, so too can they find their way into the rigorous process of educational research. What is it then that we must respect in established practices when we attempt to create artistic and aesthetic methods in research? With which parts of the

research process can we be creatively free to innovate? What parts of the established research practices must we not tamper with or change? These are questions that all of us as artistic and aesthetic researcher have struggled with at some point or another. And the answers have come from each of us somewhat differently.

What does this say then about the actual practice of qualitative research methods in action research in education? Judith Fox & Thomas Geichman (2001), an educational researcher and a visual artist from the shores of Lake Michigan in Chicago, in their article on forming research questions with strategies and perspectives of contemporary visual artists, came up with a set of suggestions from the arts that can inform research practices in general. Writing on the reasons for creating their article, they suggest that we as teachers and as researchers are limited or bounded in our current ideas and actions. We are hemmed-in by established practices and seldom venture out to the edges of our boundaries. They write,

My particular interest ... is in the boundary conditions of we who teach and do research, and what we can do not only to bring others to the same edges of understanding that leave us perplexed, but to extend beyond us. Strategies and perspectives of contemporary art may help educators who both teach and do research approach educational understandings in new and disorienting ways. The use of contemporary arts in educational research can further develop our intent as educational researcher to bring neophytes beyond the edges of our understandings. (p. 35)

Although Fox and Geichman were writing about forming educational research questions, their nine suggestions apply to all aspects of the research processes in education. While their strategies and perspectives come from the work of contemporary visual artists, we can use examples for popular art more familiar to most teachers.

Including the Arts in Research

Because we insist on the artistic and the aesthetic as part of critical research, the action research we propose is qualitative in nature. Many qualities of the arts resist measurement. Artistic processes are inherently original, authentic, and innovative, thus not availing themselves readily to operationalizing as variables. Artistic processes require, more, they demand, imagination and creative risk-taking.

Action research is an established practice in education with many proponents and many valuable resources already dedicated to its theory and practice (Dick, 2004; Mertler, 2006; Schmuck, 2006). Action research processes include formalized reflection upon teaching practices, a systematic collection of data, accompanied by a plan to change that practice based in a rigorous analysis of that data. In our formulation of the research courses we have drawn upon this collective knowledge to help shape.

Critical action research, too, has generated discussion especially among educators. Critical action research, according to Kincheloe (2004):

- Is political, ethical and affective, and rejects measurement and testing as the only methods of knowing student progress.

- Requires teacher researchers to be reflective and conscious of their own values and beliefs and those of the dominant culture.
- Attempts to undo or unveil distorted ideological interpretations of education practices.
- Must reveal aspects of educational or societal norms and structures that are contrary to teachers' values and beliefs.
- Is guided by an awareness of good teaching practice and ways that teacher researchers can identify actions that can overcome societal obstacles to good teaching.

Arts-based education research requires an aesthetic approach to this process of critical inquiry. From the beginning of the research process to the final sharing of the results of a study the characteristics of art should be considered as part of the endeavor. These characteristics include, but are not limited to, creative innovation, risk-taking, imagination, authenticity, and careful, well-crafted artistic production and performance (Slattery, 2002).

Researchers and artists both construct meaning through discovery, managing curiosity with established processes within their fields. These processes involve “seeking to know the world in new ways, from different perspectives, with added depth of detail and fresh insight” (Diaz, 2002, p. 55). We, as researchers and artists, bring aesthetic possibilities to our meaning making efforts, possibilities of deep, affective learning where “our spirits commune, where we can hear with shared delight the noises of the soul in play” (hooks, 1994). Arts-based educational research moves beyond research *about* the arts, to research *as* art, research as artistic and aesthetic processes.

Our students move beyond using the arts as decorative features for educational research as they search for what Fox and Geichman call disorientating perspectives where they focus around the edges of what they understand rather than at the center (2001). Authentic curiosity about educational practices, and about policies, and theories, from an artistic perspective, can then lead to rich and varied questions, especially about critical perspectives in teaching and learning. And the questions that we continue to ask are the ones about teaching and learning and their relationship to the arts.

What Have They Learned?

What do students actually learn in a program with national scope and innovative methods based in the arts? This question has been asked in various ways and addressed through different formats over the years. Mary Clare Powell engaged in a qualitative research project based on survey responses and phone interviews with students in several cohorts from around the country. While not a comprehensive study, the data from her interviews revealed striking examples of transformation among many of the students. Captured in her set of data poems, *I know why the choking rooster sings*, Powell's (2004) research prompted her own development as poetic researcher while it demonstrated the need for further study about the impact of the program on its students.

In summary, the process of artistic inquiry informs the teaching within all programs in the division, and creates opportunities for students and faculty to develop new knowledge and practices in the field of arts integration. One of the core values of

the university—inquiry—illuminates this work of faculty and student collaboratively searching for improved methods for integrating the arts into the curriculum in k-12 classrooms.

The Future

The trajectory of the division's future emerges from the seeds of past work through the dedicated creativity of faculty and staff. This work forms several strands that shape upcoming directions including: the creation and fostering of international links and global connections; reaching into the surrounding community in new ways; deepening our practice of arts based research; and creating documentation that reveals the layers of learning and highlights voices that are often not heard.

International Connections

The CAL faculty has been developing significant international work. This work has fostered global connections and expands our teaching to encompass a larger context for understanding how what is happening in the world influences our work on an individual level. This work is exemplified by the following key projects that faculty are currently engaged in:

- Shabaash Kemeh's community-based work in Ghana using drama to educate the community and create dialogue about AIDS.
- Louise Pascale's creation and distribution of thousands of Afghan songbooks sharing traditional songs across cultural groups. This work has garnered national and international accolades and has been celebrated at the National Museum in Washington, received support from National Geographic and has been guided by the Afghan ambassador and his wife, touching the lives of thousands of Afghan children.
- Karen Frostig's exhibition of a series of memory panels "Erinnerung aus dem Exil/Exiled Memories," is permanently installed at the University of Vienna's Juridicum. The exhibition generated an international conference, which in turn, became the launching platform for new curriculum regarding "Displaced Law" and the Holocaust. Using her grandparents' letters as primary source documents, the project commemorates their lives as well as sponsors new dialogue about the Holocaust, 70 years after the Anschluss.
- Vivian Poey's photographic research and documentation on the Cuban Diaspora launched a blog that generates dialogue and connection.
- Gene Diaz' sabbatical research in Colombia looks at the power of the arts to understand and create peace in the Deserte Paz project. In this initiative, government, cultural arts and academic organizations that were working in parallel for several focus on fostering a culture of peace through the implementation of community and school-based arts programs within a pedagogical model called a "pedagogy of a culture of peace."

- Young Song and Lisa Donovan’s cross cultural exploration connecting 6th graders in Korea and Massachusetts through the use of Voicethreads to share poems about students’ lives.
- Danielle Georges’s support of the Haitian community during the crisis in Haiti, through her poetry. Her “Poem for the Poorest Country in the Western Hemisphere” was shared by Bill Moyers on his PBS special (<http://www.pbs.org/moyers/journal/01222010/watch3.html>).

Collaborative Teaching and Learning Models

CAL faculty actively pursue ways to take teaching to new levels. Much work has been put into collaborative teaching models that allow for multicultural teams to model the process of bringing together multiple voices investigating themes within diversity. Core faculty Prilly Sanville, Aziza Bey, Kate Austin, Mary Clare Powell, and national faculty Berta Berriz and Terry Jenoure have been actively engaged in this important work.

Two courses have been developed to model culturally responsive teaching and are taught with bi-cultural teams : *An Arts Approach to Multicultural Education and the Collaborative Symposium: The power of the arts in community and education*. The curriculum examines voices that have been silenced or omitted as well as the biases of teachers and leaders in this work.

Documentation of Missing Voices

Making teaching and learning visible and supporting the University’s drive to create a culture of evidence has become a key focus for faculty in the division. This includes understanding how documentation can reveal layers and focus attention. Several faculty have made substantial commitments to developing documentation that shares the depth, breadth and layers of arts based work. Lisa Donovan and Kristina Lamour Sansone’s research conducted at the Charles Sumner Elementary School developed processes for looking at student work through a design process that creates documentation that can be seen across multiple lenses. Aziza Bey’s documentation of the contributions of Arthur Magee, an African American Designer, whose work shaped by the fashion industry yet had not been acknowledged prior to her careful documentation. The Metropolitan Museum of Art honored Magee’s work in the summer of 2009 and he is now listed in the *Who’s Who of Fashion*. Kate Austin’s film project *Arts Approaches to Re-imaging Cultural History*, highlights three women of color, all artist educators, reflecting on their lives and their teaching. The project pulls together themes of integrated arts with multicultural education and critical pedagogy and holds up a vision of self- reflective teachers engaging with learners to re-image history. These examples demonstrate the commitment of CAL faculty to continue to make the impact of the arts visible. Future work will harness the power of technology to share the work through layering of image, text, video and sound.

Expanding Connections in the Community

Faculty in the CAL division realize the significance of being part of a larger community. New collaborations with community organizations are being developed to create stronger relationships with arts organizations and schools. Faculty are committed to fostering connections in the community to keep a sense of what is current and to continue to develop their knowledge base. Relationships such as the ongoing partnership with the Sumner School in Roslindale and participation in Boston Public School's Arts Expansion Project share the wealth of expertise our faculty have and provide opportunities for us to stay current and connected with the field.

This commitment is demonstrated in the development of a new Community Arts masters program that was developed and launched in May of 2009 by Prilly Sanville, Kerrie Bellisario and Sam Smiley. This program continues to grow and will build a large database community agencies interested in providing internship possibilities for our students.

Arts as an Approach to Inquiry

As noted above, arts as an approach to inquiry, is central to the work of Creative Arts in Learning. In the last few years faculty have developed strong experiences in arts based research, a growing area in qualitative research methods. CAL is emerging as a leader in this quickly growing arena. Arts based action research has been central to the development of our Educational Specialist program offered in Georgia. In this program, teachers are trained to explore the potential of the arts as a methodology for research, to collect data, analyze data and to disseminate findings. In addition, students on campus have the opportunity to take an Arts Based Research course. These students are studying to be art specialists, teachers, community based artists. They are likely to be the future leaders in the field. Building skills to investigate and decipher the depth and layers of the work through systematic inquiry will serve to deepen and extend the case for the arts' role as central to education.

Influence of Policy

The division has been actively participating in policy development in the field of arts education and in teacher education. Policy work includes focus on national conversations about creativity and innovation. Division faculty have been active in a number of initiatives that advance policy in support of the arts in education. For example, a faculty panel discussion of Massachusetts Governor Deval Patrick's Readiness Report prompted recommendations to develop a readiness school in the future. Keeping track of policy developments and conversations in the field is critical to considering implications for teacher education. This kind of response to movement in the field will keep our conversations, research, and academic offerings current.

Lesley was host to Arts Education Partnership meeting in fall 2009 in Cambridge, Charting a Course for the Arts and 21st Century Learning. The Division continues to convene leaders in the field to create a space for dialogue and envisioning the future. Reaching out to potential national partners such as the Kennedy Center, Americans for

the Arts and the Arts Extension Service at the University of Massachusetts in Amherst allow the Division to identify opportunities to combine our expertise and strength with key organizations in the field.

Continuing relationships with collaborators such as Jacob's Pillow Dance Festival to create laboratory investigations in embodied learning, and VSA Arts Massachusetts to pilot an on-line course in the arts and universal design for learning, allow us to develop collective knowledge that will benefit the field while building on the unique strengths of each organization.

These initiatives will allow the division to maintain and grow a national reputation as a leader in arts and education, to create programs that provide excellence in scholarship, and to teach our students to forge meaningful links, learning opportunities, and partnerships in a range of communities. This work will build and expand the important intersection between arts education and teacher education. Staying connected to community, documenting the work, and investigating new pathways for learning offer unlimited possibilities for Lesley to lead the movement towards a more fully arts integrated curriculum for students across the nation.

Conclusion

From the beginning of the initiative at Lesley to bring the arts and education together the effort has been a collaborative one based in the mission of the university. As members of Creative Arts in Learning who reach out to those students in geographically remote areas, we also reach out to those who are isolated and marginalized within urban populations because of their beliefs about the value of aesthetics in learning. We have collaborated with each other to reach those who struggle as first generation college students, who have to make extra efforts to value their different abilities, linguistic, ethnic or religious origins or their sexual orientation. The integration of the arts into the curriculum offers a way to democratize teacher education as it seeks to make artistic experiences available to all children.

As faculty we are learners who explore the unknown. We are curious about the world around us, the world outside the borders of this country, and the worlds within the communities which surround us. As we teach we inquire. And we teach our students to do the same, to develop a thirst for understanding new perspectives, for creating new knowledge, and imagining new possibilities for their students through the arts. As we teach we create. As dancers and singers, painters and printers, actors and poets, our creative work sparkles throughout all that we do in our teaching, our research, or the service we offer the university and community.

Educators advocate for change through growth and learning. As faculty and members of the university community we advocate for sustained leadership in the field of arts integration. As members of the professional communities of arts and education we advocate for more coherent and stronger policies in support of the arts in education. By creating community connections between artists and teachers, and designing new national and regional initiatives in arts integrated education and inquiry we enact and embody the changes that we believe will lead to an integration of the arts and aesthetics into learning for all children.

Reference List

- Abbs, P. (Ed.) (1987). *Living powers: The arts in education*. Philadelphia: The Falmer Press.
- Arts Education Partnership (2007). *Working partnerships: The role of higher education in arts education partnerships*. Washington, DC.
- Bagley, C. & Cancienne, M.B. (2002). *Dancing the data*. New York: Peter Lang.
- Bill T. Jones and Arnie Zane Dance Company (1994) *Still/Here*. Retrieved from <http://www.fmgondemand.com/play/BillTJ>
- Burnafor, G., Aprill, A., & Weiss, C. (2001). *Renaissance in the classroom: Arts integration and meaningful learning*. New Jersey: Lawrence Erlbaum Associates.
- Dennis, S.M., Diaz, G., McKenna, M.B. (2006). *The curriculum guide: Make way for ducklings for narrator and orchestra*. Boston: Boston Landmarks Orchestra.
- Denzin, N. S. & Lincoln, Y. L. (1994). *Handbook of qualitative inquiry*. Thousand Oaks, CA: Sage.
- Dewey, J. (1934, 1980). *Art as experience*. New York: G.P. Putnam's Son.
- Diaz, G., Donovan, L., & Pascale (2006) *Integrated teaching through the arts*. UNESCO World Conference on Arts in Education. Lisbon, Portugal
- Diaz, G. (2006). Creating Connections, Shaping Culture: Artist Teachers in Urban Contexts. In *Urban Education: An Encyclopedia* J. Kincheloe, P. Anderson, K. Rose, D. Griffith, & K. Hayes (eds.). Westport, CT: Greenwood Publishing Group.
- Diaz, G., & McKenna, M. B. (Eds.) (2004). *Teaching for aesthetic experience: The art of learning*. New York: Peter Lang.
- Diaz, G. (2002). Artistic Inquiry: On lighthouse hill. In M.B.Cancienne & C. Bagley, (Eds.) *Dancing the data*. New York: Peter Lang.
- Dick, B. (2004). Action research: Themes and trends. *Action Research*, 2(4), 425-444. Thousand Oaks, CA: Sage.
- Eisner, E. (1998). "Does experience in the arts boost academic achievement?" *Arts Education*, January, pp. 7-15.
- Fox, G. T. & Geichman, J. (2001). Creating research questions from strategies and perspectives of contemporary art. *Curriculum Inquiry*, Spring2001, Vol. 31 Issue 1, p 33.
- Freire, P. (1970, 1993). *Pedagogy of the oppressed*. New York: The Continuum Publishing Company.
- Goldberg, M. (2001) *Arts and Learning* an integrated approach to teaching and learning in multicultural and multilingual settings. New York: Longman.
- Greene, M. (1995). Texts and margins, in R.W. Neperud (Ed.) *Context, content and community in art education*. New York: Teachers College Press.
- hooks, b. (1994). *Teaching to transgress: Education as the practice of freedom*. New York: Routledge.
- Kincheloe, J. L. (2004) (2nd. Ed.) *Teachers as researchers: Qualitative inquiry as a path*

- to empowerment*. New York: Routledge Falmer.
- Meier, D. & Wood, G. (Eds.) (2004). *Many children left Behind: How the No Child Left Behind Act is damaging our children and our schools*. Boston: Beacon Press.
- Mertler, C.A. (2006). *Action research: Teachers as researchers in the classroom*. Thousand Oaks, CA: Sage.
- Mirochnik, E. & Sherman, D. (2002) *Passion and pedagogy: Relations, creation and transformation in Teaching*. New York: Peter Lang.
- Moyers, B. (Producer). (2010, January 22). Bill Moyers on the crisis in Haiti. (Audio podcast). Retrieved from <http://www.pbs.org/moyers/journal/01222010/watch3.html>
- Pink, D. (2006) High concept: High touch. In *A whole new mind: Why right brainers will rule the future*. NY, NY: The Berkeley Publishing Group.
- Powell, M. C. (1997) *The Arts and the Inner Lives of Teachers*, Phi Delta Kappan, Bloomington, Indiana.
- Powell, M. C. (Fall, 2004) A choking rooster sings. *Journal of Pedagogy, Pluralism, and Practice*. Lesley University. Issue 9.
- Robinson K. (2001) *Out of our minds: Learning to be creative*. Chichester: England. Capstone Publishing Limited.
- Rothstein, R., Wilder, T., & Jacobsen, R. (May 2007), 64(8). Educating the Whole Child. *Educational Leadership*. Association for Supervision and Curriculum Development. Alexandria, VA.
- Schmuck, R.A. (2006). *Practical action research for change*. Thousand Oaks, CA:Corwin Press.
- Slattery, P. (2001) The educational researcher as artist working within. *Qualitative Inquiry*, Jun2001, Vol. 7 Issue 3, p370, 29p.
- Patrick, D. (2008) Ready for 21st century success: The new promise of public education. Commonwealth of Massachusetts, Executive Office of Education.